

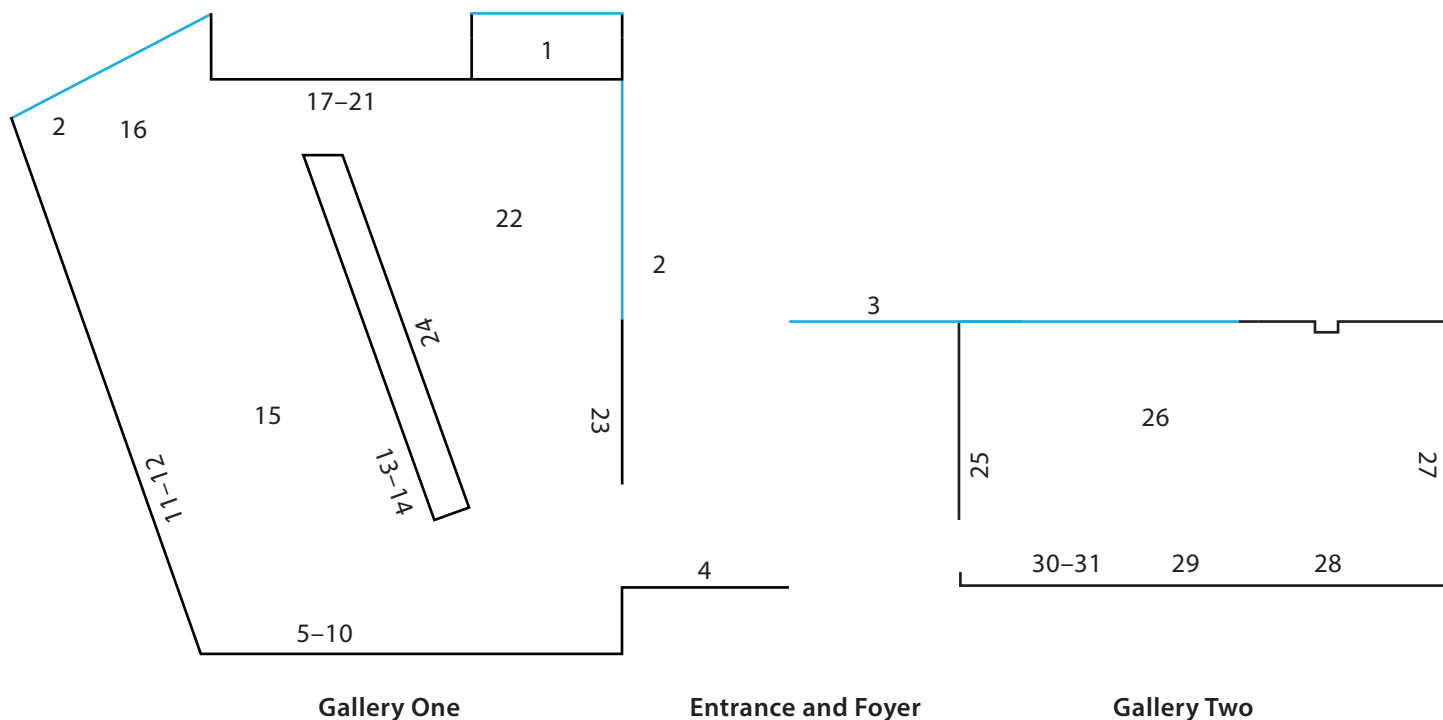
Two Oceans at Once

Ayesha Green, Ruth Ige, Rozana Lee, Nicole Lim, Jane Chang Mi, Talia Smith, Vaimaila Urale, Layne Waerea, and Yonel Watene

Curated by Cameron Ah Loo-Matamua and Charlotte Huddleston

15 February – 17 May 2019

ST PAUL St Gallery



List of Works

Online

Layne Waerea, *Māori Love Hotel*, 2019.
Intermittent and irregular interventions on Instagram:
@st_paul_st_gallery and Facebook: ST PAUL St Gallery

Yonel Watene, *On an Island in the middle of the ocean that is a river in the New World / without legs (walk), Old World magic in-vasion, power move and quest*, 2019
Artist's PDF publication: www.stpaulst.aut.ac.nz/all-exhibitions/two-oceans-at-once

Front Window

1) Yonel Watene, *Untitled* (installation) 2019.
Seven days, seven problems, 2018, oil on denim; *Smoko*, 2018 oil on denim; *Untitled (dancers)*, 2018-2019, spray paint, oil, vintage photograph (from Mexico City) and dye on treated denim; mixed media drawing/s on 780gsm paper, mixed media on unstretched denim, fabric and dropcloth; clothesline; A-Frame clothes hanger.

Entrance and Foyer

- 2) Vaimaila Urale, *Motu motu*, 2019. Sand.
- 3) Ayesha Green, *Rauru*, 2019. Digital print on vinyl. Made with support from Creative New Zealand.
- 4) Nicole Lim, design for *Two Oceans at Once*, 2019. Vinyl.

Gallery One

- 5) – 14) Ruth Ige, *Parallel worlds and the mundane*. All 2019, acrylic on canvas, unless noted. From left:
 - 5) *Untitled 3*.
 - 6) *The twins*.
 - 7) *Untitled*.
 - 8) *Untitled 2*.
 - 9) *Sitting*.
 - 10) *Clarity*.
 - 11) *Night-time Conversations*.
 - 12) *The Seer*.
 - 13) *Visions*, 2018.
 - 14) *Standing There*, 2018. Acrylic on linen.



15) Yonel Watene, permanent sculpture, the Detroit series third and final installment (in order: *D is 4 Detroit, 8 Mile* and *Zug Island and Fighting Island*), 2015–18.

Zug Island: Kmart coffee table, polyurethaned ceramic skull from Oaxaca City, Mexico, unaltered ceramic skull and oil painted ceramic skull from Mexico City, painted tin and rusted horse carriage components from Waititi, Otago, bricks from Aramoana and Ravensbourne, Dunedin, light switch from SAVOIE de LACY Gallery, Dunedin, painted tin and palette knife, painted and polyurethaned found wood, altered acrylic paint sculpture and rags.

Fighting Island: Kmart table, holy land (soil from Jerusalem), Māori carvings by Lee Ralph (enamel and acrylic on found wood), the artists late father's wedding cufflinks (fake gold and acrylic), vintage jewellery box, acrylic trophy from Auckland, painted and polyurethaned lampshade from SAVOIE de LACY Gallery, Dunedin, amputee sock, coins (from Ecuador, Malaysia, Colombia, Mexico and Australia) embedded in epoxy and polyester resin, sparkling tape from Los Angeles, USA, bricks from Aramoana and Ravensbourne, Dunedin, painted and polyurethaned found wood, cup, rags, brush and paper maché.

15 copies of *The Sun, Moon and Stars*, 2017–2018. Artist books, masking tape, oil, graphite, cardboard box from China.

First home, 'land' from Freshly Cut by Pippy McClenaghan, 2017–2018. Wood, acrylic, masking tape, oil, graphite, cardboard box from China.

WE SELL NZ BOOKS, 2016–18. 35mm photograph, Kleer-Kast resin, epoxy resin, masking tape, frame; dye and spray enamel on treated denim, plinth.

Self portrait as a rugby ball, 2017. Found toy rugby ball, mixing bowl.

Untitled flower, 2017. Found wood, found objects, acrylic.

Carving by Pav Pawlowicz, date unknown. Wood and metal, found box.

Portrait of the artist, 1996. Photograph, frame, dimensions variable.

Untitled, 2018. Resin and various coins, ceramic, dimensions variable.

Untitled, 2017–18. Allen keys and mixed media, dimensions variable.

Untitled, 2018–19. Custom silkscreen from USA, camera lens, dimensions variable.

16) Jane Chang Mi, *Hānaiakamalama*, 2014. Single-channel video, silent, 16.00 minutes.

17–21) Yonel Watene, all 2018–19.

17) *Untitled Margo Glantz Painting (2faces)*.

Silkscreen prints, dye, acrylic and oil on treated denim.

18) *Untitled Margo Glantz Painting (2wizards)*.

Silkscreen prints, dye and oil on treated denim.

19) *Untitled Margo Glantz Painting (redeye)*.

Silkscreen prints, dye, acrylic, spray paint and oil on treated denim.

20) *Untitled Margo Glantz Painting (starz)*.

Silkscreen prints, dye, acrylic and oil on treated denim.

21) *Untitled Margo Glantz Painting (bluey)*.

Silkscreen prints and oil on treated denim.

22) Rozana Lee, *Adzan* 2018. Single-channel video with sound, 5.21 minutes, looped, projected onto 2004 tsunami-soiled fabric, stainless steel posts.

23) Ruth Ige, *Somewhere*, 2019. Acrylic on unstretched canvas.

24) Jane Chang Mi, *Te Tiriti o Atātika*, 2015–ongoing. Translated into te reo Māori by Eru Kapa-Kingi.

Gallery Two

25) Yonel Watene, *Untitled flower (pink)*, 2018. 35mm photograph, silver halide print on metallic paper, framed, photographed and printed, edition of 1, plus 1 artist proof.

26) Rozana Lee, *The Dreams We Share of Freedom and Love*, 2019. Melted wax drawing and fabric dye on cotton, bamboo hanging frames.

27) Talia Smith, *The light between two points (Sydney–Auckland)*, 2018. Video shot on iPhone and Samsung Mobile, silent, 8.27 minutes.

28)–31) Jane Chang Mi, (*See Reverse Side.*), 2017.

28) *Operation Hardtack I*, 2016. Letterpress print.

29) 701202, 701992, 701992b, 701993, 701992b, 701994, 701994b, 701996, 701998, 701998b, 701999, 701999b, 702000, 702001, 702003, 702004, 702005, 702006. Drawings from the United States National Archives and Records Administration (NARA), Washington, DC.

30) *Cactus Dome* 2017. Google-sourced archival inkjet print.

31) *NGA Nautical Chart 81544: Bikini Atoll (Marshall Islands)*, 2017. Digital print from American Nautical Services.

Two Oceans at Once

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Two Oceans at Once is named from a phrase in a story by Uruguayan journalist and poet Eduardo Galeano. In the story 'Americans', from the book *Mirrors: Stories of Almost Everyone*, Galeano retells the commonly known history of the world in 600 short episodes. Here is the story:

Official history has it that Vasco Núñez de Balboa was the first man to see, from a summit in Panama, two oceans at once. Were the natives blind?

Who first gave names to corn and potatoes and tomatoes and chocolate and the mountains and rivers of America? Hernán Cortés? Francisco Pizarro? Were the natives mute?

The Pilgrims on the Mayflower heard Him: God said America was the promised land. Were the natives deaf?

Later on, the grandchildren of the Pilgrims seized the name and everything else. Now they are the Americans. And those of us who live in the other Americas, who are we?

At face value, it is an account of discovery, naming and renaming as part of historic global exploration in search of 'new' territories and resources, under a colonial agenda. The 'two oceans' in Galeano's story are the Atlantic Ocean and the Pacific Ocean. Although Vasco Núñez de Balboa was not the first person to see these two oceans at once, it is said that in 1513, from that vantage point in Panama, he was the first European to see the Pacific Ocean.¹

In the context of Aotearoa, *Two Oceans at Once* takes on the impetus of retelling, where 2018 was the 125th anniversary of women's suffrage, and 2019 holds the 60th anniversary of the signing of the Antarctic Treaty and the 250th anniversary of the arrival of Captain James Cook—an arrival that, like Vasco Núñez de Balboa's, involved naming. The most notable in Cook's case was calling the headland Te Kuri a Pāoa of the bay known as Tūranganui-ā-Kiwa, Young Nick's Head, after Nicholas Young who spotted the land from the Endeavour. A hugely significant person on board the Endeavour was Ra'iatea born Tahitian navigator and artist Tupaia who on this voyage played a pivotal role in mediating between Māori and the crew of the Endeavour. Tupaia was not included in the initial landing party. After the landing, based on subsequent events, Cook named the bay Poverty Bay and left.

Two Oceans at Once e whakaingoatia i tētahi rerenga kupu ki roto i te kōrero paki nā te kairipoata, kaitito hoki nō Urukui, ko Eduardo Galeano. Kei roto i te kōrero paki 'Americans', i te pukapuka *Mirrors: Stories of Almost Everyone*, ka tōaitia a Galeano te hitori mohio whānuitia o te ao i 600 wāhanga paku. Anei te korero:

Hei tā te hitori ōkawa ko Vasco Núñez de Balboa te tangata tuatahi ka tū mai i tētahi tihi i a Panama, ka kite i ngā moana huirua. I te kāpō te iwi taketake?

Nā wai i whakaingoatia te kanga, te riwai, te tomato, te tiakarete, me ngā maunga, me ngā awa o Amerika? Hernán Cortés? Francisco Pizarro? I te wahangū te iwi taketake?

Ko ngā Kaitautāwhi i runga i te Mayflower i rongo a ia: Ka mea te Atua, ko Amerika te whenua oati. I te turi te iwi taketake?

Ā muri ake nei, ngā mokopuna o ngā Kaitautāwhi ka tango mai te ingoa me ngā mea katoa. Ko rātou te iwi Amerika ināianei. Me mātou e noho ana i ngā Amerika kē, ko wai mātou?

Te āhua nei, he kōrero o te tūhuratanga, te tapanga me te tapanga anō, hei hōpara i te ao whānui o nehe ka whai atu ngā rohe me ngā rawa taiao hou, i raro i te kaupapa koroniarā. Ko 'ngā moana e rua' i te kōrero o Galeano, ko te Moana Atātika me te Moana-nui-a-Kiwa. Ahakoa kāhore a Vasco Núñez de Balboa te tangata tuatahi kia kite ēnei moana huirua, e ai ki te kōrero, i te tau 1513, mai taua tihi i Panama, ko ia te tangata pākeha tuatahi kia kite te Moana-nui-a-Kiwa.¹

I te horopaki o Aotearoa, *Two Oceans at Once* e tahuri ana te kipakipa o te takarure (tōai), ko 2018 te huritau 125 o te whawhai whai pōti wāhine, ko 2019 te huritau 60 o te hainatanga o te Tiriti o Atātika me te huritau 250 o te taenga mai a Kāpene Kuki - he taenga mai pērā i a Vasco Núñez de Balboa, tae rā anō te tapanga. Ko te hira o Kuki mō te tapanga o Te Kuri a Pāoa ki Tūranganui a Kiwa, hei Young Nick's Head, nā Nicholas Young nāna i kite te whenua mai i te Endeavour. He tangata hirahira ki runga i te Endeavour ko Tupaia, he kaiwhakaterere nō Tahiti i whānau i a Ra'iatea, te tino mahi whai tikanga tāna, koia hei takawaenga i ngā Māori me ngā kauhoe o te Endeavour. Kāhore a Tupaia i urua te rōpū eke tuatahi. I muri i te taunga, nā ngā takunetanga o muri mai, ka tapaina tērā whanga ko Poverty Bay e Kuki, ā, ka wehe atu a ia.

Galeano's story and accounts of Cook's arrival and naming narrate historical time—conceived as chronological and linear—fixing these occasions in the past and at a distance. There are other ways of thinking this. What happens to our perceptions of and relationships with history if we emphasise not the logic of time as past-present-future, but rather, as Victoria Browne argues, “the experiential, relational, and discursive aspects of temporal existence”?²² Browne writes of ‘lived time,’ conceived of as grounded, personal and collective, it “pertains to the way the different individuals and societies think, feel, behave, and relate to one another according to their experiences of and ideas about, time.”²³

Retelling stories and accounts of events serves multiple purposes—memorialising; aggrandising, nation building narratives; guarding against loss; telling of lived time, individual and cultural histories and identities. When hearing these accounts, it is vital to consider whose stories are heard and whose are suppressed, whose words are given value and whose are overwritten, and by whom. Browne's lived time, countering the idea of a linear progression of human development and a totalising master narrative of ‘universal human experience,’ foregrounds the intersections of different historical temporalities and trajectories. The linear chronologies of history purposefully construct the past as a state of being which is primitive, naïve, and undeveloped, and the present as overwriting the past, rather than being constituted by it. The current process of renaming Poverty Bay has brought forward examples of this perspective. At present, the favoured option of the dual name Tūranganui-a-Kiwa/Poverty Bay is contested by some. Two questions immediately arise in response: Where did Cook land? Who wrote the history books? This is an example of a sociocultural construction of historical time, and the everyday ways this is frequently re-entrenched in a contemporary context. It shows the difficulties those who identify with a dominant historical linear conception of time have in comprehending other histories, and as a result, other possible presents and futures.

In Rozana Lee's *Adzan*, 2018, the aural landscape of Aceh, Indonesia is peopled by the sounds of rolling waves, passing conversations and the recitation of the Islamic call to prayer. Nationhood, boundary, belonging and togetherness are called into interrogation, asking the viewer to consider the stability of identity formation in our current era, and indeed of times past. In Lee's practice diaspora becomes a complicated term: how many generations make a complete belonging to a place?; on whose land do I stand?; what nation do I lay claim? The force of culture-making is made apparent, made makeshift, and deconstructed. In her extended batik cloth, *The Dreams We Share of Freedom and Love*, 2019, the artist uses traditional making processes and tools, like the Tjanting, only to leave the work “incomplete,” or “non-integrated,” by not boiling off the wax. What would usually be a trace now becomes a marked gesture of the “in-between,” or what Homi Bhabha labels as the “interstitial space.” Lee pulls from the sources most close to her, navigating the trails she finds herself most akin to,

Ko te kōrero paki o Galeano me ngā pūrongorongo e pā ana ki te taenga mai o Kuki me āna mahi tapatapa, ka whakahuatia te wā o nehe whakaarohia he wā whakaraupapa, he wā whakarārangi hoki - ka pūmau ēnei takunetanga i te wāmua, i te pāmamao. He whakaaro kē atu mō tēnei. Ka ahatia o tātou kitenga, me te whanaungatanga ki te hitori mēnā kāhore tātou e miramira te whakakaupapa o te wā o mua, o nāianeī, o muri, engaringari hei tā Victoria Browne, “te wheako, huanga, me ngā āhuetanga whakatakotoranga reo o te tauoranga taupua”²² Ka tuhi a Browne mō te ‘wā ā-wheako’, i pohewatia hei whakaū, hei matawhaiaro, hei whakarōpū hoki, e pā ana te tāera o ia tangata, o ngā pāpori rerekē ka whakaaro, ka rongo, ka mahi, ka whakawhanaunga i tētahi ki tētahi kīhai ki ō rātou wheako, whakaaro hoki e pā ana te wā.”²³

Ka takarure ngā kōrero paki me ngā pūrongorongo o ngā takunetanga ka rato i ngā whāinga maha - hei whakamahara; hei whakanui ngā kōrero waihangā iwi; āraihia mai i te hinga; kōrerotia te wā a-wheako, te hitori me te tuakiri takitahi, me ngā ahurea hitori, ngā ahurea tuakiri hoki. Ina e whakarongo ana ēnei pūrongorongo, kei te hira ki te whakaaro nā wai ngā kōrero i rangona, nā wai ngā kōrero i pēhia, nā wai ngā kupu i kaingakaunuitia, ā, nā wai ngā kupu ka whakakorengia, ā, nā wai i whakakore e wai. Te wā a-wheako, o Browne, ka taupaepae te whakaaro o tētahi kauneke whakarārangi o te whanaketanga tangata me tētahi kōrero o te ‘wheako tangata pātahi’, ka whakauru mai ngā pūtahi o ngā taupua kē me ngā rerenga o nehe. Ko ngā raupapa whakarārangi o te hitori ka hanga takune te wāmua hei tūmahi pū, kūare, pangore hoki, me te wāmua i whakakorengia e te wātū tē hangaia ai. Te takanga nei mo te tapanga anō o Poverty Bay kua kawē mai ētahi tauira o tēnei waiaro. I nāianeī ko te kōwhiringa mariu mo te ingoa taurua, Tūranganui-a-Kiwa/Poverty Bay e porotēhi ana i ētahi. E rua ngā pātai e ara mai ana te kātōitoi: I hea a Kuki i tau mai? Nā wai ngā pukapuka hitori i tuhi? He tauira tēnei o te hanganga ahurea pāpori o te wā o nehe, me ngā mea kai parāoa putuputu ka mau tonu i tētahi horopaki o nāianeī. Ka whakaatuhia ngā raruraru mō rātou e tautohu ana ki te ariā mo te wā whakarārangi o nehe, kia mōhio ngā hitori kē, nā reira, kia mōhio ai ngā wātū kē, ngā wāheke kē hoki.

I roto i a *Adzan*, 2018, nā Rozana Lee, te horanuku whakarongo o Aceh, i Indonesia ka nohoia e te wāwau o ngā ngaru pīrori, ngā kōwetewete noa me te karakia o te karanga ki te inoi Ihirama. Te rangatiratanga, te rohenga, te whanaungatanga, te kotāhitanga ka karangatia ki te patapatai, ka uiui ki te kaimātaki ki te whakaaro ki te pūmau o te hanganga tuakiri i ēnei wā, me ngā wā o mua hoki. I te mahi o Lee, ka huri te iwi korara ki te kupu whiwhiwhi: e hia ngā reanga kia whakatangatawhenua ai? nō wai tēnei whenua kei runga au e tū ana? Ko tēhea iwi ka kokorahotia e au? Te uruhi ki te hanga ahurea ka whakakitea, ka whakataupua, ā, ka whakahoroa. I tāna pūeru tāwai-wāki auroa, *The Dreams We Share of Freedom and Love*, 2019, ka mau te ringatoi i ngā tukanga me ngā paraha tuku iho, pērā i te Tjanting, ki a waihoa noa te mahi “taurangi”, “pāhekoheko kore” rānei, nā te kore

in the hopes of creating a condition that she hopes “allows newness to come into the world.”

The works of *Two Oceans at Once* each live in this interstitial space, accommodating many points of departure (and arrival) while looking to create a vision of the future. In Ayesha Green's *Rauru*, 2019, the artists signature illustrative style is rendered as stained glass through the application of transparent vinyl. The artist draws from a photo of three young children, her little cousins, costumed as King, Princess and Knight. What we find is an earnest remembrance of the past now caught in a fresh awareness of its colonial oddity. The work makes equal reference to Māori carving as it does to stained glass, unpacking the connection both have to honouring the ancestral and the divine. Green's practice pushes us to consider not just our collective identity under colonialism, but also the visual languages used to deploy it, and thus reify too.

In *The light between two points (Sydney–Auckland)*, 2018, artist Talia Smith collaborates with her mother over the course of five days. The single instruction is to film their respective sunsets in Sydney and Auckland. What is a shot from a house in Glen Eden, Auckland becomes a drive through suburban Auburn, Sydney. In it's honest sentimentality, the works particular world that includes Smith and her mother contains a familial connection honored, but most presently in a temporary state of lag. Both participants chase the sun, and each other, in pursuit of a connecting moment that doesn't quite match up. This composition of sunsets laid side by side contains the tender fantasy of a child not separated from their mother, their family, their country(ies).

With her developed formal exploration of the symbology found in Samoan tatau and siapo, Vaimaila Urale presents *Motu motu* 2019, a continuation of work recently shown at the 4th International Biennale of Casablanca. The fa'avae tuli, a symbol based on the imprint of bird feet, is envisioned through sand drawings at the entrance to the building that operate in the same vernacular of her 'keyboard characters.' Urale's use of the four characters / \ < and > communicates the importance of line within Moana-nui-a-Kiwa symbology while connecting it to the intersection of these communities to the digital world. With the introduction of sand this vernacular becomes more pointedly politicised, and marks a commentary on the worsening state of our shared oceans under industrial globalisation. *Motu motu* works in the spirit of tatau to make record of our current age.

In Ruth Ige's series of paintings *Parallel worlds and the mundane*, 2019, the canvas becomes a space of quiet acclamation and empowerment. With the clear intention of creating new narrative forms of blackness, the artist employs contemporary art language and science fiction codes to both extend and critique the lineage of Western art canons. The creative imagining of blackness within future-oriented spaces becomes a central tenet. The works utilise while also subverting formal abstraction, peopling ambiguous space with figures that stand

kōhua i te wāki. Māori noa he pakuriki, ka huri hei hohenga matohu mō te “waenganui”, nā Homi Bhaba i tapaina e te “wāhi mokowhiti”. Ka tō mai a Lee mai i ngā takenga tata ki a ia, e whakaterengia ana ngā ara kia huānga tata ki a ia, ko te tumanako kia hanga tētahi heipūtanga “kia āhei ngā mea hou ki te tomo mai ki te ao”.

Ngā mahi o *Two Oceans at Once* e ora tonu ana ki ro tēnei wāhi mokowhiti, ka tukua ki ngā wehenga (me ngā taenga mai) e aro ana kia hanga he tirohanga mō te wāheke. I *Rauru*, 2019, nā Ayesha Green, te tāera whakaahua waitohu o te ringatoi ka whakatutuki hei karaihe ōpure nā te whakarapa o te tapeha pūataata. Ka hae mai te ringatoi i tētahi whakaahua ō ngā tamariki e toru, āna kaihana, i mau kahu hei Kingi, hei Pirinihi, hei Toa. Ka kitea e tātou tētahi whakamahara houtupu o ngā wā o mua, ka mau ināiane i tētahi aroā hou o tana whanokē koroniarā. Ka tautoro ana te mahi toi ki te whakairo ki te karaihe ōpure, e tuwhera ana te hononga o rāua tahi ki te whakanui o te tupu me te tapu. Te mahi o Green ka torohaki tātou ki te whaiwhakaaro ehara mo te tuakiri whakarōpū i raro i te koroniarā, engari kē hoki ki ngā reo ataata i horahora ai, nā reira ka whakatinana hoki.

I *The light between two points (Poihākena–Tāmaki Makaurau)*, 2018, ka mahi tahi te ringatoi Talia Smith me tōna whaea mō ngā rā e rima. Ko te tohutohu kotahi kia whakaahuatia tā rāua takitahi tōnga o te rā ki Poihākena me Tāmaki Makaurau. He pikitia tango mai i tētahi whare i Glen Eden, Tāmaki Makaurau ka huri hei taraiwa mā Auburn, i Poihākena. I tana kakare pono, ko te mahi toi o te ao nei e whakauru a Smith me tōna whaea he hononga whānau i whakanuia, engari i nāia tonu nei i te taupuatanga. E rua, e rua, i whai atu te rā, ā, e whai ana tētahi whakahononga matawā kāore e tino taurite. Tēnei titonga o ngā tōnga o te rā, whakatakoto piritaha ana ka mau te pohewatanga tāngohengohe o tētahi tamaiti kāhore i wehenga mai i tōna whaea, tōna whānau, ōna whenua.

Me te whatutoto o tāna torohē ōkawa whakaahu o te mātāi tohu i kimihia i te tā moko me te aute Hāmoa, ko Vaimaila Urale whakaaturanga *Motu motu* (2019), he neke whakamua o te mahi kua whakaaturangatia i te 4th International Biennale o Casablanca. Ko te fa'avae tuli, he tohu e ahu mai i te tapuwae manu, ka kitea ngā tuhituhi onepū whārangihia i te tuārangi o te whare whakaaturanga toi, ka mahi i te mita ōrite ki tāna 'keyboard characters.' Ko te whakamahi o Urale i ngā tohu e whā, / \ < me >, e kōrero ana i te hira o te rārangi ki roto i te mātāi tohu o te Moana-nui-a-Kiwa, ā whakahono ai ki te pūtahi o ēnei hāpori ki te ao matahiko. Mā te whakaurunga o te onepū, tēnei mita ka tōrangapū haere ana, ka kōrero e pā ana ki te matemate haere o ō tātou moana i raro i te whai ao-whānui ahumahi. Ka mahi a *Motu motu* i te wairua o tā moko te mauhanga i ngā wā o nāiane.

I roto i te raupapa peita o Ruth Ige *Parallel worlds and the mundane*, 2019, ka huri te kānawehi hei takiwā o te whakamoemiti mārīe o te whakamana hoki. Mā te whakaarorangi kia hanga kōrero hou mō te kirimangutanga, ka whakamahi te ringatoi i te reo toi o

outside of any specific place or time. The figures stand in secrecy, shrouded as a form of self-empowerment, purposefully slowing the viewer down and bringing them into their quiet space of reflection.

Intervening unannounced in public spaces is a tactic used by Layne Waerea to question, challenge and at times even exploit social and legal ambiguities in the public social sphere. Waerea's interventions often respond to current political and cultural news, significant anniversaries or seasonal events. Free business idea #1: *Māori Love Hotel* 2019 is the first intervention in a series offering free business ideas that invite any viewer (either in situ or virtual) to imagine the potential for creative enterprise in these spaces at some future time. *Māori Love Hotel* is a series of interventions carried out in suburban public places around Tāmaki Makaurau on an intermittent and irregular basis for an undecided time frame and shared via image or video on ST PAUL St Instagram and Facebook.⁴ The interventions (might) begin on Waitangi Day 2019 in the week before the exhibition opens. In an oblique way Waerea's actions hope to participate in the often heated, political and general rhetoric that surfaces each year around Waitangi Day. A yearly conversation that is often anti-Māori and repetitive. Waerea riffs on the love hotel tradition in Japan as a temporary stop and sanctuary, and within Aotearoa's cultural context *Māori Love Hotel* offers a suburban challenge and opportunity to counter negative perceptions and racist attitudes. The interventions are fugitive, funny and deadly serious, and perhaps momentarily both celebratory and restorative.

Yonel Watene typically works in series using painting, sculpture, photography, writing, and occasionally moving image. The series can be both within and across mediums "each series usually focuses on a material investigation or an ideological examination" that reveals itself as the work develops.⁵ Driven by a focus on select histories in art and culture, his whakapapa and whānau the works and series are generative and regenerative, moving in and out of each other's orbit touching down at the location of exhibitions, never exactly the same. For *Two Oceans at Once* the conversation began in relation to Watene's *Zug Island and Fighting Island*, 2015–2018, works made as the last two works of a series that also includes *D is 4 Detroit and 8 Mile*, 2017. The series was generated by Watene's "personal journey and personal loss, the islands' journey (its pre-colonial history, colonial history, Fighting Island's decolonisation or 'cleansing', and Zug Island's persistent representation of colonialism and capitalism) and what that represents."⁶ The two islands are located in the Detroit River, Zug Island is in American territory and is publicly inaccessible industrial use land, Fighting Island which has been returned to nature, is in Canadian territory – the border being 'in' the river.⁷ Their histories of use raise multiple points around land use, ownership, access and care. For Watene "what these islands represent are two histories, two outcomes, two sets of beliefs, two stories."⁸

nāianeī me ngā uhangaro pakiwaitara pūtaiao kia tautoro, kia arohaehae hoki te whakapapa ō ngā kēnana toi Pākeha. Ko te whakaaro auaha mo te kirimangutanga ki ro ngā takiwā aronga a-mua ka tupua hei mātāpono matua. Ka whakapeto ngā mahi toi ā, ka whakahinga hoki te tūrehurehu ōkawa, e pūwhenua ana te takiwā rangirua me ngā āhua e tū ana ki waho te wāhi tautuhi, te wā tautuhi rānei. Ko ngā āhua e tū huna ana, ka tākohu hei whakamana whaiaro, ka whai take ki te whakapōturi i te kai mātakitaki ā, ka mauria mai rātou ki taua takiwā tōngā whaiwhakaaro.

Kōmutumutu ana i ngā wāhi māraakerake he tātai mahi nā Layne Waerea ki a pātaihia, ki a werohia, ā i ētahi wā kia whakahāwini i ngā rangiruatanga pāpori, ture hoki i te whaitua pāpori marea. Ko ngā kōmutumutu a Waerea ka whakahoki ki te kawepūrongo tōrangapū, ahurea hoki o naianeī ngā huritau hirahira, ngā takunetanga a-houanga rānei. Ko Free business idea #1: *Māori Love Hotel* (2019) ko te kōmutumutu tuatahi i tētahi raupapa e tuku ana i ētahi whakaaro pakihi utukore ka pōhiritia te kaimātakitaki (a-tinana, a-mariko rānei) ki te whakaaro ki te pito mata mo te pakihi auaha ki roto i ēnei wāhi mō ngā wā ā muri atu. Ko *Māori Love Hotel* he raupapa kōmutumutu i mahia i ngā wāhi māraakerake o ngā rohe tāone-mōwaho i Tāmaki Makaurau, taratahi ana, tāmutumutu ana hoki mo te wā tārewa, ka puta atu mā te whakaahua, atata rānei ki runga i te Paeāhua o ST PAUL St, i te Pukamata hoki. Ka timata pea ngā kōmutumutu ki runga i te Rā o Waitangi 2019, i te wiki ki mua i te whakatuwheratanga o te whakaaturanga. I tētahi tāera tītaha, ko ngā mahi a Waerea ka manakohia kia whai wāhi i ngā kōrero whakawhere tōrangapū, tukupū ka puea mai i ia tau i te Rā o Waitangi; he kōrero-a-tau ka ātete ki te Māori ka tāruarua hoki. Ka rerenga auau a Waerea e pā ana ki te tikanga tuku iho hōtēra whakaipo i Hapani hei kainga taupua, he whakamaurutanga hoki ā, ki roto i te horopaki ahurea o Aotearoa i tukua a Maori Love Hotel hei wero a rohe tāone-mōwaho hei angitu kia taupaepae ngā kitenga whakakāhore me ngā waiaro kaikiri. Ko ngā kōmutumutu he rerenga, ka hātakēhi, ka toimaha hoki, me te whakanui, te haumanu rūrua pea mo te wā poto.

I te nuinga o te wā ka mahi a Yonel Watene i te raupapatanga, i te peita, te tāraitanga, te hopu whakaahua, te tuhituhi, ā i ētahi wā te ataata hoki. Ko te raupapa ka noho ki waenga ki takawaenga rānei i ngā momo mahi toi, "each series usually focuses on a material investigation or an ideological examination" ka whāki i tana āhuatanga ina whakaahua ana.⁴ Nā te uruhi ki te aro ki ngā hitori o te toi me te ahurea, ko tōna whakapapa, me tōna whānau hoki, ko ngā mahi toi me ngā raupapa ka waihanga, ka waihanga anō, e āmio haere ana ngā mahi i te āmionga, tau mai ki te wāhi whakaaturanga, e kore rawa e ōrite anō. Mo *Two Oceans at Once* ka timata te kōrero e pā ana *Zug Island me Fighting Island*, 2015–2018, ngā mahi toi i hangaia e Watene, koia rā ngā mea e rua ka oti i tētahi raupapa tae rā anō ko *D is 4 Detroit me 8 Mile* 2017. Ka waihangatia te raupapa hei tā Watene "personal journey and personal loss, the islands' journey (its pre-colonial history, colonial history, Fighting Island's

Recently, Watene has been working on denim paintings and the offcuts from the stretched works. The installation *Untitled*, 2019, in the front window space is inspired by Watene's time in Pluma Hidalgo, Oaxaca, Mexico where the locals dry their clothes on lines typically located on rooftops, and are usually visible from the road. In New Zealand, clotheslines are usually located in the backyard, in private. For Watene "in Mexico, hanging clothes to dry is a public affair." The *Untitled Margo Glantz Painting*, 2018-19, series were shown unstretched in an Airbnb in Roma Sur, Mexico City, and on a rooftop clothesline in Pluma in January 2019.⁹ Glantz is a Mexican writer who Watene first came across when he saw a poster of her likeness in Oaxaca City in 2016. Watene created a silk screen of the poster and it forms the basis of the paintings, presented here as stretched canvases.

Watene has also produced a new pdf publication for *Two Oceans at Once*. It can be read and downloaded from www.stpaulst.ac.nz/all-exhibitions/two-oceans-at-once. The publication contains existing and new text, including a conversation between Watene and Layne Waerea discussing the rights of invasive animals—a response to Watene's interest in another aspect relating to Zug and Fighting Islands which is the presence of the invasive Zebra Mussel in the Detroit river and the surrounding Great Lakes.

Ocean engineer and artist, Jane Chang Mi considers the postcolonial environment in Oceania, specifically, the occupation of the Pacific by the American military as well as French and British. The multipart work (*See Reverse Side.*) 2017, touches on the human and environmental toll of nuclear testing in the Pacific Proving Grounds. Through the photographic archive of Operation Hardtack I - a series of 35 nuclear tests conducted by the United States from April to August, 1958 in the Pacific Testing Grounds, including Enewetak, Bikini, and Johnston atolls.¹⁰ Focusing on the Marshall Islands, Mi talks about the tests as being extremely well documented photographically and through other measures, but the islanders hardly given a thought before being 'temporarily' evacuated so the tests could take place. "In the National Archives and Record Administration (NARA) only 13 declassified photographs were of a way of life that was destroyed..."¹¹ Mi recovers these images and the people in them through drawing the photographs, an act of reassertion and care for those affected, then and now with ongoing intergenerational health issues. The aftereffects of the testing are also still a danger to the environment. Today, sea level rise threatens the Cactus Dome on Enewetak Atoll which caps approximately 84,865 cubic metres of radioactive debris. Emphasising the context of the area, (*See Reverse Side.*) includes an aerial image of the Cactus Dome and a nautical chart of Bikini Atoll to provide geographical reference. And, further reinforcing the imperialist takeover, a list of the 35 North American trees and shrubs used to name the tests of Operation Hardtack I.

Countering the actions of naming by global powers, as an act of assertion, the work *Te Tiriti o Atātika*, 2015–, is

decolonisation or 'cleansing', and Zug Island's persistent representation of colonialism and capitalism) and what that represents."⁵ Ko ngā motu e rua e noho ana i te awa o Detroit, ko Zug Island ka noho i te takiwā Amerika, he whenua ahumahi ka whakatapu ki te marea; ko Fighting Island, kua auraki rawa taiao, e noho ana ki te takiwā o Kānata - kei roto te paenga i te awa e takoto ana.⁶ Ko ngā hītori o ngā whakapeto ka tipu mai ngā whakaaro maha e pā ana ki te whakapeto, te mana whenua, te tomonga, me te manaaki whenua. Mō Watene "what these islands represent are two histories, two outcomes, two sets of beliefs, two stories."⁷

Ināia tata nei, ka mahi a Watene i ētahi peita tāngari me ngā toenga mai i ngā mahi whārōrō. Ko te toi puni *Untitled*, 2019, ki roto i te matapihi o mua kua whakakipakipa i tāna wā i a Pluma Hidalgo, Oaxaca ki Mēhico. Kei reira ngā tangata whenua ka whakamarokehia ō rātou kākahu ki runga i ngā raina mā runga ngā tuanui, ka kitea noa mai i te rori hoki. I Aotearoa nei, ko ngā raina kākahu e tū ana i te wāhi ki muri o te whare kia tūmataiti. Mō Watene, "i Mēhico, whakairinga kākahu kia maroke he mea tūmatanui." Ko te raupapa *Untitled Margo Glantz Painting*, 2018–19, i whakaaturia tē whārōrō ki roto i tētahi Airbnb i Roma Sur, ki Mēhico tāone, mā runga i tētahi raina kākahu a-tuanui i Pluma i Hānuere, i te tau 2019.⁸ He kaituhi Mēhico a Glantz, i kitea tuatahi e Watene i te kite i tana whakaahua ki runga i tētahi pānui whakaahua i te tāone o Oaxaca, i 2016. I hangaia e Watene tētahi mātātuhi hiraka o te pānui whakaahua, ā, ka hanga te paparahi o ngā peita, i whakaatu kōnei hei kānawehi whārōrō.

Ka whakaputa hoki a Watene he pānui pdf hou mō *Two Oceans at Once*, ka āhei te tiki mai, te pānui hoki i: www.stpaulst.ac.nz/all-exhibitions/two-oceans-at-once Kei roto i te pānui ko ngā tuhinga o ināianei, me ngā tuhinga hou, ā, he kōrero ki waenga i a Watene rāua ko Layne Waerea e matapaki ana ki ngā mōtika o ngā kararehe rāwaho - he whakautu ki te aronga mai o Watene mō tētahi atu mea e pā ana ki a Zug me Fighting Islands, ko te kūtai Zebra he rāwaho anō i te awa Detroit me ngā Roto Nui e horopaki ana.

Ko Jane Chang Mi te pūhanga takutai me te ringatoi ka whakaaro ki tētahi wā i Oceania i muri mai i te koroniara e pēnei ana ko te nōhia o te Moana-nui-a-Kiwa e ngā hōia Amerika āpiti atu e te Wīwī me te Ingarihi. Ko te mahi wāhanga nui (*See Reverse Side.*), 2017, e pā ana ki te ao tangata me te taiao, e pēhi nei i te pahū karihi i te Pacific Proving Grounds. Nā te pūranga whakaahua o Operation Hardtack I - he whakaraupapa o ngā pahū karihi 35, i whakamahia e Amerika mai i te Āperira ki Ākūhata i te tau 1958 i te Pacific Proving Grounds tae noa atu ki ngā motu o Enewetak, Bikini, me Johnston.⁹ Kia arotahi nei ki ngā Motu o Marshalls, ka kōrero mai a Mi mo ngā pahūtanga he mea tino whakamauhanga ā-whakaahua me ērā atu tūmomo hohenga, engari anō ko ngā tangata whenua o ngā moutere he paku noa ngā whakaaro mō rātou i mua tonu nei i te hunuku 'taupua' nei kia haere nei ngā

reproduced and displayed with additions. In 2015, as part of the exhibition *Netting the Distance* Mi had The Antarctic Treaty translated from the English to Hawaiian. For *Two Oceans at Once* a te reo Māori translation by Eru Kapa-Kingi has been added, and gives the work its title. With this open-ended work in process, Mi is working to add translations into Pacific and Indigenous languages to the document. In its original version The Antarctic Treaty was signed in 1959 by “governments of Argentina, Australia, Belgium, Chile, the French Republic, Japan, New Zealand, Norway, the Union of South Africa, the Union of Soviet Socialist Republics, the United Kingdom of Great Britain and Northern Ireland, and the United States of America,” and produced in English, French, Russian and Spanish.¹²

Not all knowledge is carried and expressed through science or language, Moana-nui-a-Kiwa wayfinding is instinctive and embodied. The mesmerising moon in *Hānaiakamalama*, 2014, creates a meditative space. Filmed from a moored boat, the gentle rocking gives a bodily experience of movement. *Hānaiakamalama*, whose transliteration is ‘foster child of the moon’, and in English Southern Cross, gives the work its name in response to Polynesian navigators and their use of the Southern Cross constellation. Mi made the work after meeting master navigator Nainoa Thompson of the Polynesian Voyaging Society “who has led a revival of traditional voyaging arts.”¹³ *Hānaiakamalama* is a tribute to the Moana-nui-a-Kiwa wayfinders who over generations developed and perfected the craft of navigation discovering and settling the small islands over “ten million square miles of ocean” effectively making “geographically the largest ‘nation’ on earth...”¹⁴ With the knowledge and technology of the time, the watercraft of Polynesian wayfinders have been called “the space ship of our ancestors” and their achievements “modern-day equivalent of journeying to the moon.”¹⁵ for Mi *Hānaiakamalama* is a reminder that we are not separate from the earth, air, and water; the knowledge practice of navigation is not cerebral, but embodied knowledge developed and passed down over generations as practices grounded in sensory, instinctive and bodily attunement to the environment.

To help envision the visual language of *Two Oceans at Once*, Nicole Lim was engaged as its title graphic designer. Working from ink illustration, the exhibition is interpreted through the subtle and glimmering currents of our oceans. Lim works as a freelance illustrator and graphic designer, and most recently held an exhibition at the Māngere Arts Centre in collaboration with local conservation group, Tararata Stream Team.

In the retelling of past events as history, dominant sociocultural constructions privilege linear and chronological retelling in a single voice. But within Galeano’s account, as with the events of Cook’s arrival, there are multiple positions from which history can be told. In ‘Americans’, Galeano questions whose voice is heard and remembered in accounts of history. Recognising that there is no singular past, present or

pahūtanga. “In the National Archives and Record Administration (NARA) only 13 declassified photographs were of a way of life that was destroyed...”¹⁰ Nā Mi i tiaki ēnei āhuatanga me ngā iwi i roto anō nā te tuhi i ngā whakaahua he mahi whakatū anōhia te mana o rātou kua pā nei ki era āhuatanga. I taua wā tae noa ki tenei wā me ngā raruraru oranga e pātuki nei i a rātou me ngā reanga kei te haere mai. Ka mutu ko ngā toenga tāoke ō ērā pahūtanga he mea kei te whakararu tonu i te taiao. Ināia tonu nei ko te piki o te pae moana e whakararu nei i te wāhanga o Enewetak Motu me te wāhanga i runga rā, ko Cactus Dome e horo atu ki te wāhanga āhua 84,865 mita pūtoru o te para iraruke. Miramira ana te horopaki o taua wāhi (*See Reverse Side.*) he whakaahua o Cactus Dome me tētahi māhere moana o Motu Bikini hei whakarato he tohutoro matawhenua. Heioi kia whakatauhia anōhia te whakatuanui ō te karauna, he rārangi o ngā ingoa o ngā rākau 35 tapaina nei ki ngā pahūtanga o Operation Hardtack I.

Haunga rā te whawhai i tapaina nei e ngā kāwanatanga nui o te ao, hei mahi whakapaepae ko te mahi *Te Tiriti o Atātika*, 2015–, ka tārua ā, ka whakaaturia me ngā tāpiritanga. I te tau 2015 he wāhanga anō nō te whakaaturanga *Netting the Distance*, nā Mi i whakamāoritia te tiriti o Atātika mai i te reo pākeha ki te reo Hawaii. Mō te whakaaturanga *Two Oceans at Once* tētahi whakamāoritanga reo Māori, nā Eru Kapa Kingi i whakamāoritia, kua tāpirihia, nō nā nei te mahi toi nei i tapaina. Me tēnei mahi toi moroki, e haere tonu ana, ka mahi a Mi kia tāpiri ngā whakamāoritanga i ngā reo Moana-nui-a-Kiwa, me ngā reo iwi taketake ki tēnei tuhinga. I te pūtaketanga o taua tuhinga ko Te Tiriti o Atātika i hainatia i te tau 1959 e ngā kāwanatanga o “Argentina, Australia, Belgium, Chile, French Republic, Japan, New Zealand, Norway, the Union of South Africa, the Union of Soviet Socialist Republics, United Kingdom of Great Britain and Northern Ireland, and the United States of America,” ā ka whakaputa nei i ngā reo Ingarihi, Wiwī, Rūhiana, Paniora hoki.¹¹

Ehara i te katoa o te matauranga ka heria i te reo pūtaio, i te reo noa rānei. Ko te mahi rapuara o te Moana-nui-a-Kiwa he mea noa, he mea whakatīnana hoki. Ko te marama ātaahua nei i *Hānaiakamalama*, 2014, ka hanga nei tētahi wāhi marino. Ka hopukia mai i tētahi poti i herea ko te āta whakapioioi, ka homai nei he wheako a-tinana o te korikori. *Hānaiakamalama*, ko ana kupu whakawhiti ko ‘foster child of the moon’, ā i te reo pākeha ko te Southern Cross (Māhutonga), ka tapaina te mahi toi nei hei whakautu ki ngā kaiwhakaterē nō te Moana-nui-a-Kiwa me ō rātou whakamahi i a Māhutonga. Nā Mi tēnei mahi i hanga i muri tata nei i te tutakitanga ki a Nainoa Thompson o te Rōpu Hekenga Poronihiana (Polynesian Voyaging Society), “nāna i whakaora anōhia te tikanga o te waka hourua.”¹² *Hānaiakamalama* he whakanui ki tō ngā kairapuara nō te Moana-nui-a-Kiwa, nā rātou i whakawhanake, i whakapakari i te mātauranga o te whakaterē, o te tūhura, o te pūwhenua i ngā motu iti i “te wāhanga nui tonu nei o te moana” [‘ten million

future, the exhibition looks to reorient historical time within the lived experiences of communities. In all of its artists, *Two Oceans at Once* is a quiet gesture toward the many worlds we hold as individuals and citizens of a global community. It takes as its provocation the realities of these artists, whose works speak to and unfold what Dipesh Chakrabarty characterises as the “diverse ways of being human... through which we struggle—perennially, precariously, but unavoidably—to “world the earth” in order to live within our different senses of ontic belonging.”¹⁶ It holds narratives of arrivals, departures, cohabitation, time, place, knowledge, language, and love, and is anchored in the lived experiences of its participants. As an exhibition it is *peopled*, as a microcosm and as a family.

¹ See: <https://teara.govt.nz/en/european-discovery-of-new-zealand/page-1> and: https://en.wikipedia.org/wiki/Vasco_Núñez_de_Balboa
Accessed 16 January 2019.

² Victoria Browne, *Feminism, Time, and Nonlinear History* (New York: Palgrave Macmillan, 2014). 26.

³ Ibid. 27.

⁴ See: [st_paul_st_gallery](#) on Instagram, or ST PAUL St Gallery on Facebook

⁵ From Firstdraft: <https://firstdraft.org.au/2018program/2018/09/05amonumentalecho-flxe9-p6my8>
Accessed 3 February 2019.

⁶ Yonel Watene, *On an Island in the middle of the ocean that is a river in the New World / without legs (walk), Old World magic in-vasion, power move and quest*, artist's PDF publication, 2019, 6. <https://stpaulst.ac.nz/all-exhibitions/two-oceans-at-once>

⁷ See Google maps: <https://tinyurl.com/y9ke6kuu>

⁸ Ibid. Watene

⁹ For more about Watene's Pulma exhibition and research into Glantz see: <https://www.yonelwatene.com/chido-chico-let-ter-of-intent.html>

¹⁰ United States nuclear testing in the Marshall Islands went from 1946 - 1958, (as part of the Pacific Proving Grounds which included other areas in the Pacific Ocean where US testing continued until 1967), and consisted of 67 nuclear tests on several atolls. See: https://en.wikipedia.org/wiki/Marshall_Islands#cite_note-18 Accessed 28 January 2019.

¹¹ See: <http://janecmi.com/See-Reverse-Side> Accessed 19 October 2018.

¹² See: <https://www.ats.aq/e/ats.htm> and https://www.ats.aq/-documents/ats/treaty_original.pdf

¹³ http://archive.hokulea.com/index/founder_and_teachers/nainoa_thompson.html Accessed 30 January 2019

¹⁴ http://archive.hokulea.com/holokai/intro_holokai.html Accessed 30 January 2019

¹⁵ See, Dr. Chellie Spiller, Hoturoa Barclay-Kerr, John Panaho, *Wayfinding Leadership: Groundbreaking wisdom for developing leaders* (Wellington: Huia Publishers, 2015) 6.

¹⁶ Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference* (Princeton, New Jersey, Princeton University Press 2000), 262.

matawhenua ko te “iwi” nui ake i te ao [‘geographically the largest ‘nation’ on earth...’]¹³ Nā te mōhio me te hangarau o taua wā ko ngā pukenga moana o ngā kaiwhakaterē Poronihiana kua karangatia hei “te waka tuarangi o ō tātou tupuna” [‘the space ship of our ancestors’] me ā rātou mahi he ōrite ki tō te rā nei te rere atu ki te marama [‘modern-day equivalent of journeying to the moon.’]¹⁴ Mā Mi ko *Hānaiakamalama* he whakamaumamaharatanga kia kore tātou e noho wehe ki tō te whenua, te hau, me te wai; te mōhiotanga o te whakaterē waka ehara i te mea nō roro noa iho nei, engari he mōhiotanga a-tinana i whakaahutia ā, e tuku iho ana ki ngā reanga hei mahi i whakatōhia e orotau noa ana a-tairongo, a-tinana hoki, ki te taiao.

Kia āwhina te pohewa o te reo ataata o *Two Oceans at Once*, ka whakamahia a Nicole Lim hei kaiwhakatauirā whakanikoniko. E mahi mai ana i te whakaahua waituhi, i whakamārama te whakaaturanga i ngā ia noa, ngā ia tīrama o ō tātou moana. Ka mahi motuhake a Lim hei kaiwhakaahua, hei kaiwhakatauirā whakanikoniko hoki, ā, ināia tata nei i mau tētahi whakaaturanga toi ki Ngā Tohu o Uenuku ka mahi tahi i tētahi rōpū whakauka a-rohe, ko Tararata Stream Team.

I te takarure o ngā takunetanga o mua hei hītori, ngā hanganga ahurea pāpori whakatopatopa, ka hiki i te tōai a-whakarārangi, a-raupapa hoki i te reo kotahi. Engari i roto i te pūrongorongo a Galeano, rite tonu ki ngā takunetanga o te taenga mai o Kuki, e maha ngā tūranga nā kia kiia atu te hītori. I ‘Americans’ ka pātai a Galeano, ka rangona te reo o wai, ā ka maumaharatia e ngā pūrongorongo hītori. E mōhiotia ana ki a kore te wāmua, wātu, wāheke kotahi rānei, ka whakamātau te whakaaturanga ki te huri kē te wā o nehe, ki ro te mātau ā-wheako o ngā hāpori. Ki roto i ngā ringatoi katoa, ko *Two Oceans at Once* ko tētahi mahi tōngā ki ngā ao maha e pūpuri ana mātou hei takitahi, hei kirirarau hoki o te hāpori ao-whānui. Ka tango hei wero ngā mātau ā-wheako o ēnei ringatoi; ko ana mahi i kōrero atu, i kōpaki hoki ki te mea i kōrero mai a Dipesh Chakrabarty hei te “diverse ways of being human... through which we struggle—perennially, precariously, but unavoidably—to “world the earth” in order to live within our different senses of ontic belonging.”¹⁵ Ka mau kōrero paki o ngā taenga mai, ngā wehenga atu, te nohotahi, te wā, te wāhi, te mōhiotanga, te reo, me te aroha, ā, ka puna i te mātau ā-wheako o ngā kaiuru. Hei tētahi whakaaturanga, ka nohoia e te tangata; hei ao mōkitokito, hei whānau.

— Trans. Poata Alvie McKree

Ngā Moana Huirua
Two Oceans at Once

kōwhiri
(verb) (-a,-ngia,-tia) to select, pick, choose, elect.
(noun) choice, selection.

tapanga
(noun) naming.

takawaenga
(modifier) liaison, intermediary, mediating, arbitrating.
(noun) go-between, mediator, liaison, intermediary, arbitrator, negotiator, mediation, centre (rugby).

Kupu

horopaki
(verb) (-na) to surround.
(noun) context.

pūrongo
(verb) to report, recount, give an account of, tell the news.
(noun) report.

takenga
(noun) origin, derivation, beginning, source.

whakatinana
(verb) (-hia,-tia) to make manifest, implement, embody, realise.
(noun) realisation, implementation.