

1.SLIDE - INTRO TITLE

REPATRIATING THE REPRESSED

2.SLIDE - TITLE PLAN

My usual area of interest and research is Aboriginal Art. Today however, I am talking about Graham Fletcher a Samoan / New Zealand artist, who has made a series of paintings over the last decade, called **Lounge Room Tribalism**.

3.SLIDE Part One: ANTECEDENTS

Earlier this year I visited Te Papa Museum in Wellington and saw - a wall of portraits - including Charles Goldie's depictions of Maori amongst the colonial visages of settler families in tartan; Scottish emigrants waiting with their sheep.

4. SLIDE- IMAGE TE PAPA

In the middle a deeply carved and inlaid, wooden framed mirror made by Maori master carver, *Tene Waitere*, had been strategically placed at eye height. So while looking at them - all those others- you caught yourself - unavoidably present and off guard.

I felt similarly startled the first time I saw this work by Graham Fletcher -

5.SLIDE- IMAGE GF WALLACE

in 2016 at the National Gallery of Victoria in Melbourne, in 'Art of the Pacific'. I looked and looked again, because it was slightly shocking. It seemed out of place - too illustrative for High art, too witty for the serious traditional Pacific art I was expecting and with its high acidity colours, a throwback to the fifties. The scene appears to be the games room of a Contemporary home; two men in neat casual clothes and extraordinary masks are engaging in game of indoor golf or at least some putting practice, while a voluptuous red woman in short shorts and a crop top is watching from the sidelines, sitting demurely on a nearby ottoman. But look again, she is actually a seated statue and her feet are stuck to a plinth.

6.SLIDE- IMAGE Headhunters

Fletcher's painting reminded me of the notorious photograph of the dinner party of collectors wearing African masks, 'The Headhunter's Dinner', in *Paris Match*.

In 1966 the same year the photograph first appeared, the Father of Surrealism Andre Breton, died in Paris. In 2002 the contents of his *apartement* on Rue Fontaine and his archive were auctioned- including 150 works of "primitive art", of which some seventy-nine objets were from Oceania. Breton's studio was full of what he called, "objects sauvages".

7.SLIDE- IMAGE BRETON'S STUDIO Col

The American writer, James Lord who had visited said:

I have rarely found myself in such an extraordinary place The room ...is stuffed with an astonishing assortment of objects, paintings, sculptures, montages etc. I have never seen so many things piled up in such a restricted space. And yet what is most surprising is that it **forms an harmonious whole**.

Breton's inspiration was the poet, Guillaume Apollinaire who coined the term, Surrealism. Apollinaire created a similarly astonishing assortment, which Breton described:

8.SLIDE - IMAGE Breton with Tapa Cloth B/W

You tack- between bookshelves, rows of African and Oceania fetishes, paintings of the most revolutionary kind - like a sailing ship driven by a strong wind towards the adventurous horizons of the mind.

Fortunately one wall of Andre Breton's studio was not dispersed but instead transferred and recreated, albeit behind a pane of glass, in the Musee Pompidou in 2003, where a few years later, it was viewed by Graham Fletcher. Born in New Zealand in 1969, Graham Fletcher had commenced a doctorate of painting, entitled - "Myth, Magic, Mimicry and Cross Cultural Imaginary"- at the Elam School of Fine Arts, University of Auckland. In 2006 Fletcher was on a study tour in Europe. He visited the newly opened Musee du Quai Branly, and was startled by Breton's wall:

9. SLIDE- IMAGE ANDRE BRETON WALL

This cluttered ensemble ... enabled Breton and other Surrealists to arrange and rearrange whole new worlds ... ultimately domesticating the unknown, the shocking and "primitive" ... From this assemblage of many bizarre and wondrous items, the Surrealist ... opened up possibilities of interculturalism, whether intentional or not.

10. SLIDE- IMAGE PORTRAIT of GRAHAM FLETCHER

Startled but not shocked, because Fletcher had already seen something similar, in a bungalow in the suburbs of Auckland owned by a widow, Mrs Beadle, whose husband Paul was the inaugural Dean of Fine Arts at Elam School. The Beadles were ceramicists and medalists and they had a keen interest in World Art. Fletcher was there to collect a painting and Mrs Beadle ushered him in:

As we made our way through the hallway I could only describe the transition from passage to living room as a kind of interior eclipse; light became dark, sound became silence and the familiar sense of the exterior world receded into a cocktail of nicotine and mothballs. Once my eyes had adjusted to the dim light I was confronted by a strange yet astonishing sight of all manner of "things". The room was brimming with paintings, sculptures, prints and ethnographic artefacts- all painstakingly arranged... my attention was captured by her lounge and its odd yet complementary mixture of the contemporary and the sacred. Her collection has never left my mind... She was trying to create some sort of discussion between the works.

Fletcher would also have been to the old Auckland museum, and seen the Oldman Collection of Oceanic Artefacts; a treasure trove of unregulated wonders assembled by a William Oldman, a passionate enthusiast with a good eye and no particular interest in documentation or provenance.

11. SLIDE- PHOTO IMAGE OLDMAN AND HIS COLLECTION

What Fletcher saw in Paris and Auckland was life changing and determined the course of his work. Inspired, he began collecting ethnographic objects himself. Like all beginning artists Fletcher was looking for his subject and like many Pasifika artists, questions of identity - interrogating and expressing it - preoccupied him. Fletcher trained and worked as a draughtsman and considered studying architecture, but in 1996, he decided on Graphic Design, but soon gravitated to art and sculpture.

12. SLIDE- PASIFIKA TITLES

In 1998, referencing his Samoan heritage, he began painting with left over paint that was the wrong colour and not well mixed, in a series called, *Mistint*. In 2000, He reworked the Frangiapani motif in *Wallflowers*, he painted microscope imagery on tapa cloth to represent the diseases and viruses introduced by the colonizers for *Quarantine*. In 2001, its inevitable sequelae, *Bad Medicine* referenced the tragic history of the lethal exposure of Samoa to the 1918 influenza pandemic.

On his return to New Zealand in 2007 after Europe and seeing Breton's wall, Fletcher read a late work by Robert Louis Stevenson, 'The Beach of Falesa' (1892). It was unlike Stevenson's usual historical romances. This was a work of realism, where Stevenson considered, "the realities of colonialism and the impact of cross-cultural mimicry". In 2007, Fletcher experimented with making his own ersatz ethnographic *objets* by drowning rough armatures in wax and coating them in thick black paint, to create sculptural forms like "tar babies" which he called 'The Eternals'. They mimicked the fire blackened, dark patina of many older tribal artefacts.

13. SLIDE - IMAGE of The ETERNALS

14. SLIDE- Part two: LOUNGE ROOM TRIBALISM

‘The Eternals’ were the immediate precursors to the series he calls, **Lounge Room Tribalism**, created over this last decade

15. 16 SLIDE - IMAGE - LRT

To those of you not from the south pacific, “Lounge Room” is peculiarly Australian /New Zealand parlance. It refers to a sitting room or living room. A lounge room is a not a parlour, front room or drawing room nor is it a playroom, rumpus room, games room, recreation room or a media room It invariably features a lounge suite, easy chairs or a divan furnished with scatter cushions but not a throw; a sideboard, fitted bookcases, and a small low table for serving coffee or displaying magazines; lit by carefully positioned and angled lamps and suspended lights. Australian and New Zealand Interior Design magazines of the 1950s and 1960s celebrated the heyday of the lounge room.

17.18 SLIDE - IMAGE - LRT

Graham Fletcher paints these ‘moderne’ interiors. The rooms display iconic pieces of furniture; an Eames recliner, a Tulip table, a butterfly chair, an Arco light; reproductions of Picasso, Rothko or Mondrian and always centre stage in each room - a tribal *objet*; a mask, a weaving, a carving, a weapon hung or pinioned to the wall, or a statue standing its ground, lurking and looking out. The conjunction of elements while familiar makes a rumpus and disrupts the comfortable and provokes domestic disquiet. Fletcher says:

Within these dynamic spaces a sort of cross-cultural intermingling occurs between West and Non Western cultures, suggesting complex relationships of assimilation, resistance and interdependence. I describe this domiciliary cultural eclecticism as **Lounge Room Tribalism**”.

19.20. SLIDE - IMAGE - LRT

After that initial shocking painting I began with, Graham Fletcher banished people from his work, they subsequently rarely appeared, and only if masked and disguised to resemble statues. In **Lounge Room Tribalism**, Fletcher repatriates icons of “Primitive Art” to a domestic quotidian sphere. Pasifika artists such as Fletcher, engage in these forms of symbolic even ironic repatriation by re-appropriating both the tropes and works of “Primitive Art”, re-inserting and re-framing them, on their own terms. They take power back, performing repatriation by stealth, revealing that *Mana* is still there. It was not contained or repurposed by Surrealism and it cannot be assimilated as home decoration. The paintings he says:

21. 22. SLIDE - IMAGE

.. portray spaces without people, but through their combinations of cultural elements from the highly spiritual to tourist kitsch - talk about aspects of authenticity, cultural interaction and the assimilation of indigenous peoples within the Western landscape. The paintings themselves become a point of intersection between the West and its Others.

23.24.25. SLIDE - IMAGE - LRT

Homi Bhabha's "Third Space" is a conceptual idea, but in Graham Fletcher's paintings, it has an uncanny physical form- the sense that there is another room, another space just beyond. There is no sense that anyone could or would enter the room, but rather that somebody may have left or might have fled in fear. In these unpeopled spaces, life is imminent; the ceilings are often high and attention is directed to intersecting ridge poles and rafters that recall communal meeting houses, the Samoan *faleafolau* or *fale* with its high wooden ridged vaulted interiors. There is usually a fireplace and often the fire is lit. There is a tension between inside and outside. The light is flat and even and despite the proliferation of practicals, no light casts a convincing shadow. The most alive, almost jumping out at us or walking toward us, as if under the spell of "Substitiary Locomotion" are the *objets sauvages*.

26. SLIDE- TITLES LRT TEXT

Under the rubric of **Lounge Room Tribalism**, Fletcher has painted a number of series including *Situation Rooms* (2011), *Sugar Loaf Waka* (2013), *Phantom Cube* (2015), *Dear Stranger* (2016), *Spirit Rooms* (2017), and this year two series, *Dark Paradise* and his most recent exhibition - *The Golden Haze*. While each series is discrete the themes and ideas often overlap, bleed and seep between them, however as he says:

The only problem I have encountered by working in this manner is that I give all my works a collective title and this becomes confusing for many people (myself included) when referring to an individual work (p.50)

I concur -"untitled" is the bane of all who write about art.

??? SLIDE- IMAGE LRT (Return to previous slides)

Fletcher's paintings also have a deliberate flatness and illustrative style, the brush is dry and paint thinly applied, the line precise - he uses rulers, set squares and masking tape- the objects depicted privilege outline and pattern rather than volume or density. Fletcher freely plays and orchestrates these scenes, these promiscuous collages, changing the scale of his critical objects to ensure they are the hero of the dish, the feature of the room. By making the very small and intensely powerful sculpture gigantic, means it takes on a monumental effect, dwarfing any ordinary lounge room dweller or viewer who might encounter it.

27. SLIDE - Part three: THE GOLDEN HAZE

In September this year, Graham Fletcher exhibited his latest iteration of **Lounge Room Tribalism**, 'The Golden Haze', at Gow Langsford Gallery in Auckland; situating objects collected on Cook's voyages in a domestic setting.

28. SLIDE - IMAGE GOLDEN HAZE BOOK COVER

Fletcher's inspiration was the book, 'The Golden Haze: with Captain Cook in the South Pacific', by Roderick Cameron, published in 1964. When I located the book I was so taken with the cover image of a torn paper collage of an Hawaiian feather god, I was sure Fletcher must have come across the book while a schoolboy and been as taken as I was. I was wrong. He found it in a second hand bookshop recently.

29. SLIDE - IMAGE RORY AND RORY'S LOUNGE ROOM

Roderick or Rory Cameron was an educated playboy, travel writer and Interior decorator, born in the UK, to an Australian mother and American father, educated at The Courtauld and living in a famously exquisite house on the Riviera, where he built a magnificent swimming pool, the first horizon or infinity pool. Cameron was also a masterly writer with a great eye for telling detail; researching deeply and following the journals, lately published by Beaglehole, he had retraced Cook's travels.

30. SLIDE- IMAGE Engraving Tahiti

The title of the book and the exhibition comes from the epithet by which Tahiti was known then, *Tahiti-nui-mare'are'a* or Great Tahiti of the Golden Haze, where on Cameron's account "every evening, one's eyes are rinsed in gold" (p.44).

Fletcher's 'Golden Haze' series is a reflection on the extraordinary curiosities collected on Cook's Voyages. Incommensurability was their hallmark; the Europeans were very interested in obtaining these things, the natives were not very interested in what the Europeans had, except nails and muskets, As Cook remarked, they:

seem'd to set no value on anything we gave them, nor would they ever part with any thing of their own for any one article we could offer them

31. SLIDE - TITLES THINGS - Cook Traffick

Cook himself was not a collector. Things for him were things to get the other things he needed- food, water, information, security and safe passage. Nonetheless others who travelled with him, Joseph Banks in particular and later the Fosters, father and son did collect. The objects which are the subjects of Graham Fletcher's 'The Golden Haze' were extraordinary things, almost as precious to the people collected them, as they were to the people who made them.

The series comprises eight paintings, four are of single rooms, a lounge room and another four paintings show multi-views, which could be different perspectives on the same home or different views of disparate houses.

I will discuss the four lounge room paintings, which are a coherent group and have an elegiac dimension. They can be read as leading up to, referring to and then reflecting on the death of Cook.

32. SLIDE- IMAGE GH ONE

The first painting (Clubs, Basket, Beater and Feather Helmet) is an elegantly resolved work with familiar tropes- the fine black metal legs of the couch and chairs angled to meet in front of the fireplace, the coffee table with the magazine rack and the Maori flute, *koa-uau* made from wood and pau shell casually placed on it, the woven basket, *kao mosi kaka* made of coconut fibre and shells is on the rug, and the dance paddle, *paki* from Tonga is on the wall beside, the *Leiomano*, the club edged with shark's teeth. The Hawaiian feathered helmet, *Mahiolo* is off centre to the fireplace, where with logs are set and ready to be lit. The exquisite helmet is described as being put on Cook's head. The moment that in retrospect must have been the axis on which the story turns, the act of hubris, the moment of overreach. It now seems like the relic of the hangman's hood; its magnificence blinding Cook to the complexities of the encounter. The Clubs seem perilously close to the head, protected only by a helmet of thousands of feathers, and behind it, a dark shadow as if a hole has been punched through the neat grey brickwork by something or someone. The club will strike the first blow.

33. SLIDE- IMAGE GH TWO

The second work (Green Feature wall) explicitly displays feather items of regalia as ornaments on the feature wall, flanked by a pair of cubist abstractions by Picasso and Braque. These feathered necklaces or *lei hulu* are from Hawaaii and the Marquesas, and were amongst the treasured ornaments of the female aristocracy. All are made from feathers, but also with human hair, dog hair, human teeth, whale teeth and shark teeth. - references to the absent body of the people who made and wore them, and by extension the men who collected them, because they remind us that the threat of attack, being torn apart and devoured, is imminent. Again the fireplace is central and now it is in flame. The curved wooden coffee table is a headrest, *Tuarua* from Tahiti and the Society Islands, the same object in its more usual dimensions features in a Gauguin sketch as a fruit bowl and here passes for Danish Deluxe Décor. On either side of the fireplace, the two easy chairs are positioned like a pair of unclaimed thrones.

34. SLIDE- IMAGE GH THREE

The third work (Drum, Bowl, Feathered head and Cloak) stages the scene for the ritual attack. Now mounted as a trophy on the wall, all eyes lead to the Royal Hawaiian cloak, the *Ahu'ula*. As Cook said:

The people of importance all wore magnificent feathered cloaks worked with the most beautiful red and yellow feathers so closely fixed that the surface might be compared to the thickest and richest velvet.

When Cook was killed the fatal blow supposedly came from the swordfish dagger concealed under a feather cloak. Not this feather cloak. It was given to Cook as a gift intended for George 111.

The drum, *to'ere* announces the act and Cook described it as having a special high-pitched tone, “from the appalling sound of which, people shrank and fled in terror”. The ferocious feathered head called *ki'I hulu manu*, of the war god, *Kuki-ilimoku* was carried in the prow of the war canoe into battle by warriors. Red and yellow feathers cover a basketry frame, His eyes are pearl shell and his snarling mouth is rimmed with a fence of polished dogs teeth. The kava bowl has become an occasional table but its spirit has been drunk. The dark hooded fire-place has morphed into a fire temple extending to the ceiling and the fire is burning fiercely. There is a malevolent energy afoot. The wavy pattern of the feathered cloak is amplified in the dynamic swirling curves of the carpets, and above, the roof rafters meet at the heart of the scene, the sacrificial altar of the sideboard and the cloak that conceals death.

35. SLIDE- IMAGE GH FOUR

The fourth work (Mourner's Dress and Neo-plastique composition) is powerful and discombobulating. The *heva* or mourning costume is enormous and might or might not be embodied and worn or be just hanging about inspiring fear awe and terror as it was meant to. Joseph Banks had been especially interested in mourning rituals on Tahiti and persuaded them to let him paint his face black with candelnut grease and mingle with the attendants following, but he had been unable to persuade anybody to part with ‘this fantastical dress’. Banks was determined to accompany Cook on the second voyage, however his demands exceeded even Cook's patience and instead the Fosters came. Cook and Foster traded red parrot feathers they had collected in Tonga for mourning costumes. In Fletcher's painting he sets the Chief Mourner in a contest for attention with the Mondrian/Malevich hybrid painting, a diagonal composition in a square frame, which is perfectly placed above the fire place where its right angle triangles echo the butter yellow vault of the ceiling. The rest of the furniture on the white Flokati rug is disjointed, out of proportion and out of place, as if it has been shoved into the corner to block the potential movement of the Chief Mourner on his relentless and sad passage through the world.

The Chief mourner is the final frame of this sequence and could be read, as not so much mourning the death of Cook, but mourning the end of the autonomous isolation and the beginning of the imposition of the Modern on these places and their people.

The Lounge Room has become the funeral parlor of the Pacific.

END

36 SLIDE- TITLES Surrounded by Meaning- Andre Breton

37. SLIDE - GF BIO INFO

38-41 SLIDES- Multiviews The Golden Haze...

NOTES

They are followed by the breakdown of order and meaning in the multi-view works which also reference objects collected on Cook's voyages but they are less significant objects, certainly less freighted and they are incorporated both more randomly and in a more integrated way. This is not harmonious integration, this an ordered chaos, a breakdown... Fletcher invoked Renaissance artists like Masaccio with their multiple views but they are naturalized whereas Fletcher's perspectives are fragmented and only partially integrated. These multiple view works are elusive and ambiguous resisting a narrative reading and working or not, by juxtaposition on an entirely aesthetic and design level. Their effect on the viewer is unsettling and disorienting. The vanishing point leads the eye into confusion and emptiness, apparent irrelevance and repels the advance of understanding. The pleasing harmony that there is derives from colour and shape divorced from content. Perhaps Fletcher is saying that to push contrast and disconnect too far is to descend into empty rhetoric and arbitrary decoration a *mélange* rather than an *assemblage*. If things are so detached from their context and home, then they can be put anywhere and nothing can be gleaned from them.

In one work (*Totems and Bird Rattle*) the oceanic artefacts engage us in poignant narrative- shown waiting to escape, hiding, secretly fleeing and about to fly away. In another (*Red, Yellow and Black*) they are witnesses to the dissolution of Mondrian's secure geometry, which is fractured and all over the shop or the house as it may be. While in (*Mother, Child and feather Temple*) The two figures in the statuette cling together for solace in front of a Rothko standing in for the fire place, but offering no actual warmth, in the other view the feather temple is the fire place and the scatter cushions might be about to be burnt as offerings to stoke the flames, and outside the view of the house or is it an institution, is brooding and shrouded in cloud and has a decorative façade fashioned from Hawaiian barkcloth, *kapa* the purpose of which is ambiguous- an advertisement, mere decoration, a shade device or a security screen. The three views have no apparent connection except they share the colour orange.

The most impenetrable is (*Figurines and purple Feature Wall*) where edges and borders are confusing and ambiguous and the smoke from a small fire on a patio which we are observing in a birds-eye view that could alternatively be a desktop with a small or oversize Tongan female figurine carved in ivory, strays perilously close to the edge of the desk, or the high step of the patio, while in the corner the fire smoulders and the smoke wafts across dry grass fields that could even be set alight. Meanwhile inside, in the lounge room two statues inhabit the room as if it was theirs oblivious to what might be outside and what might be happening out there. The blankness and everything is so out of scale and proportion, the world portrayed is out of kilter.

In his discussion of the engravings made of Cook's artefacts, Nicholas Thomas suggests that this method of representation evacuates and leeches them so much of meaning and context they become a type of still life, *nature mort*. I have already talked about Home Decorator magazines; they could equally serve as stage designs or setplans.

In a reverse way, real houses when they are set by interior decorators or stylists for sale in the real estate pages, achieve a similar alienation affect. The aim of these set ups is to entice the buyer into an empty box but as an actual empty space would be cold and uninviting, the task is to create a tipping point of invitation to inhabit, by displaying enough tokens of familiarity without any being so familiar as to be contemptible. They must seem uncannily alive... with plenty of room to move and mark your own mark with your personal style.

Similarly Leisa Rehains series of video animated wallpapers based on *Les Sauvages de la mer Pacifique* originally created by Joseph Dufour (1804-5) after a design by Jean Gabriel Charvet and now reinterpreted and enlivened by the blood and guts and will of actual people from these places, created by the Maori artist photographer and filmmaker Leisa Rehai's works, 'Venus Infected' 2015 and 'The Emissaries' 2017 parallel Graham Fletcher's but work from inside out, from the domestication and homogenisations of the Other made into a charming paste on home decoration, though hardly DIY in suburbia -being intended for the private and privileged sphere, now executed on a grand public scale.

The reader must think that the ship be full of such articles by this time. He will be mistaken for nothing is more common than to give away what has been collected at one island for anything new at another, even if it is less curious...

... such trifles as they may value, inviting them to traffick and shewing them every kind of civility and regard... British Admiralty instructions to Cook

"Isn't the real significance of a work not the meaning we think we give it, but the meaning it is likely to take in relation to what surrounds it" - Andre Breton

In 2006 'Pasifika Styles' here in Cambridge saw contemporary Pacific artists awaken the exhibits here and as Nicholas Thomas described "bridge the gaps of time, place and self" reflecting pathos but also "wit and humour".

In 2002, Australian Indigenous filmmaker Warwick Thornton made a short film called 'Mimi' satirising the fashion for collecting Aboriginal Art for investment. The white woman who buys the carved and painted Mimi figure finds that when she brings him home, he comes alive and causes havoc in her comfortable life.

In 2016, Australian Filipina artist, Caroline Garcia who describes herself as a "culturally promiscuous performance maker" created a short video, "Primitive Nostalgia" by inserting her own animated, all dancing body, via digital means, into the exotic dancing scenes of some well known Hollywood films. She even joined the hula troupe watched by Marlon Brando, in the remake of 'Mutiny on the Bounty'.

Graham Fletcher engages in what he calls "combinatorial thinking (about) a borderland world" inhabiting "the third space", accessible and welcoming as a crazy paved patio with some outdoor furniture and the barbeque lit ready for the guests to arrive chez nous.

The collector confronts his - Graham Fletcher's - paintings and wonders where she - is going and where she came from. The psychobiography of the collector is unmasked, prompted by a consideration of the work. If he is painting Lounge Room Tribalism and "Every Man's House is a museum", then I am complicit and implicated, as I am a collector too.

Fletcher has a pantheon of Modern artists he regularly references, and Mondrian and Rothko are favourites, Mondrian seems to lend himself all too easily to interior design schemes. His references to Oceania are oceanic and quite promiscuous, he is lumpner not a splitter, as a collector.

The photograph appeared in *Paris Match* in 1966 in the issue about the first, World Festival of Negro Art in Dakar. In 2014, the photograph was reproduced on the cover of the catalogue for the exhibition- 'A Family Resemblance: Surrealism and Non-Western Art', which was where I first saw it.

When Cameron was in Tahiti he was surprised to see what might have been Cook's 'Endeavour' looming on the horizon. It was, the replica of Bligh's ship for the MGM remake of 'Mutiny on the Bounty'.

Both the feathered helmet and the cape were copied as props for the pantomime 'Omai' and then apotheosised in the posthumous history painting, 'Death of Cook' by Johann Zoffray.

The Cloak and the feather helmet returned with Cook's bones to England. They eventually came into the collection of Lord St Oswald who unexpectedly gifted them in 1912 to the Dominion museum in New Zealand, Te Papa's predecessor.

In 2016, they were gifted in a long term loan- ten years- to the Bishop Museum in Honolulu, Hawaii by Te Papa.

Six feather cloaks were collected by Cook.

The Kalaniopu 'u cloak may have taken as many as 20,00 birds!

The Chief Mourner features in Lisa Reihana's 'Emissaries' 2017, the sequel to 'Venus Infected' and shown at the Venice Biennale last year.

The red feathers were more valuable on other islands than any English nails, and the extreme value placed on the red feathers later meant that when they ran out on the Marquesas Cook was unable to get the water they needed as nothing else was of interest.

Tupia, Cook's navigator painted a watercolour of the costume and was first known as 'The Artist of the Chief Mourner'. Some ten mourning costumes were collected on Cook's voyages and subsequently sold distributed and dismembered, but this is a complete costume. It shimmers and catches and deflects the light, its pearl shell eye are blank and staring it is made to inspire fear and it does in its dalak like form.

REPATRIATING THE REPRESSED: The art of Graham Fletcher

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THE ART of GRAHAM FLETCHER

Part one ANTECENTS

Part two LOUNGE ROOM TRIBALISM

Part Three THE GOLDEN HAZE

HEADHUNTERS

‘A Paris, rue Jacob, Le diner des collectionneurs de tetes’ (The Headhunter’s Dinner)
published Paris MATCH, (May 21, 1966). Photographer: Tony Saulnier.

SURROUNDED BY MEANING

“Isn’t the real significance of a work not the meaning we think we give it,
but the meaning it is likely to take in relation to what surrounds it” - Andre Breton.

PASIFIKA

1998 *Mistint*

2000 *Wallflowers*

2000 *Quarantine*

2001 *Bad Medicine*

2007 *The Eternals*

Robert Louis Stevenson- ‘The Beach of Falesa’ (1892)

LOUNGE ROOM TRIBALISM

2010 *Lounge Room Tribalism*

2011 *Situation Rooms*

2013 *Sugar Loaf Waka*

2015 *Phantom Cube*

2016 *Dear Stranger*

2017 *Spirit Rooms*

2018 *Dark Paradise*

2018 *The Golden Haze.*

THINGS

“... such trifles as they may value, inviting them to traffick and shewing them every kind of civility and regard...”

British Admiralty instructions to Capt James Cook

RODERICK CAMERON

Author Rory Cameron in his study, the Indian Room.

The Lounge Room, ‘La Fiorentina’, Saint Jean Cap Ferrat, Riviera, South of France.

GRAHAM FLETCHER

Graham Fletcher has a Doctorate of Fine Arts (Elam School of Fine Arts, 2010) and is a Senior Lecturer, Studio Coordinator of Painting at the Dunedin School of Art.

His works are widely collected by private and public institutions, and last year the Gus Fisher Gallery, Auckland held the largest survey of his works to date featuring over two decades of work titled *The Third Space: Ambiguity In the Art of Graham Fletcher.*