

NIMAMEA'A:

The fine arts of Tongan embroidery and crochet



Curators: Kolokesa Uafā Māhina-Tuai
Manuēsina 'Ofa-Ki-Hautolo Māhina

**19 NOVEMBER —
22 DECEMBER 2011**

Lingisiva 'Aloua
Kolokesa Kulīkefu
Lupe Mahe
Tu'utanga Hunuhunu Māhina
Falesiu Siu
Noma 'Ofa-Ki-Nu'usila Talakia'atu
Manuēsina Tonata

TALATEU Introduction

‘Oku taumu’a ‘a e Objectspace ke ne langa’i ha to e filihi fo’ou fekau’aki mo hono ngaohi mo e ‘aonga ‘o e ngaahi ngāue mo faka’aonga he mala’e ‘o e ngāue fakamea’a mo e tākupesi he ngaahi tukufakaholo ngaohime’a ‘oku lolotonga hoko ‘i Aotealoha Nu’usila he ‘aho ni. Neongo kuo mau ‘osi fakahoko ha ngaahi poloseki ne tefito he ngaahi tukufakaholo ngaohime’a fakalolotonga faka-‘lulope mo e Mauli ka ‘oku hoko ‘a e *Nimamea’a: ‘Aati Tonga ‘o e tuimatala’i’akau mo e langaleisi* ko e fuofua poloseki lahi ia ‘a e Objectspace ‘oku tefito he ngaohime’a mei he Moana Pasifiki, pea ko ia ai ‘oku mau fu’u matu’aki fiefia mo māfana ke fakahoko. ‘Oku fa’a fakafekau’aki ‘a e tuimatala’i’akau ‘i Nu’usila ni mo ha kautaha ka e hangē ko ha poloseki ‘a e Objectspace kimu’a ko e *No Rules: Rediscovery Embroidery [Hala Tu’utu’uni: To e Vakai’i ‘o e Tuimatala’i’akau]* oku hanga heni ‘e he Nimamea’a ‘o sivisivi’i ‘a e nimamea’a tuimatala’i’akau ‘i ko e ‘aati.

Na’e fetu’utaki ‘a e Objectspace ki he ongo fokotu’utu’u faka’ali’ali ‘aati ko Kolokesa Uafā Māhina-Tuai mo Manuēsina ‘Ofa-Ki-Hautolo Māhina he 2010 fekau’aki mo hano fakakaukau’i ha poloseki ke fakahoko he 2011. Na’e talu mei ai mo ‘emau fengāue’aki fiefia pea ‘oku mau lau ko e koloa ke vikia kinaua ko ‘ena fili ha ngaahi ngāue faka’ofa’ofa fau mo fatu ha fakamatalatohi lelei lahi, ‘o to e mahu’ingamālie ange ‘i hono fokotu’u ‘a e ngaahi ngāue ‘i he fa’unga ‘o e ‘aati faka-Tonga. ‘Oku mau to e fakahihiki’i ‘a e kotoa ‘o e kau ngaohi ‘o e ngaahi ngāue [kau nimamea’a] ‘oku faka’ali’ali he *Nimamea’a: ‘Aati Tonga ‘o e tuimatala’i’akau mo e langaleisi*; ‘a ia ko Kolokesa Kulīkefu, Tu’utanga Hunuhunu Māhina, Manuēsina Tōnata, Lingisiva ‘Aloua, Noma ‘Ofa-Ki-Nu’usila Talakia’atu, Falesiu Siu mo Lupe Mahe.

‘E malava ke tokanga’i ‘e he kau ‘a’ahi ko e ngaahi ngāue ko ia he *Nimamea’a* ko e ngaahi ngāue ‘o e faka’ofa’ofa mo e poto’i ngaohime’a ka ‘oku fakafou mai he fakamatalatohi ‘a e ongo fokotu’utu’u faka’ali’ali ‘aati ‘a e kamata ke mahu’ingamālie kiate kitautolu ‘a e founga ‘oku kehe ai ‘a e ngaahi ngāue ni mei he ngaahi nimamea’a tuimatala’i’akau mo e nimamea’a langaleisi ‘i Nu’usila he ‘aho ni. ‘Oku matu’aki kehe, mo langilangi makehe, ‘a e ngaahi ngāue ni tu’unga he kanoloto ‘o e ngaahi ‘aati ‘a Tonga hono fakahoa mo e tu’unga ‘o e nimamea’a tuikakala mo e nimamea’a langaleisi ‘oku lolotonga hoko ‘i Nu’usila he ‘aho ni. Neongo ‘oku nau ‘asi faitatau mo e ngaahi ngāue ko ‘eni ‘i ha ‘uhinga ‘e taha ka ‘oku kehe ‘enau to’onga he loto kalatua ‘a Tonga mei he fōtunga ‘o e to’onga ‘a e nimamea’a tuimatala’i’akau mo e nimamea’a langaleisi he fakakatoa ‘o e kalatua ‘a Nu’usila. ‘Oku ‘oatu ‘e he Objectspace ‘a e fakamālō lotohounga’ia he ‘uhinga ko ia ki he ongo fokotu’utu’u faka’ali’ali ‘aati.

‘Oku to e tākaki atu ki he ongo fokotu’utu’u faka’ali’ali ‘aati *Nimamea’a: ‘Aati Tonga ‘o e tuimatala’i’akau mo e nimamea’a langaleisi* ha fakamālō; ki a Lupe Mahe, Falesiu Siu, Lingisiva ‘Aloua, Noma ‘Ofa-Ki-Nu’usila Talakia’atu, Manuēsina Tōnata, Kolokesa Kulīkefu mo Mele Ha’amoā ‘Alatini ko ‘enau momoi mai ‘enau ngaahi ngāue takitaha ke faka’ali’ali; Hūfanga Dr ‘Okusitino Mahina ko ‘ene ngaahi liliulea; Ema Tavola ‘o e Fresh Gallery ko ‘ene fakafe’iloaki au mo Kolokesa Uafā Māhina-Tuai mo Manuēsina ‘Ofa-Ki-Hautolo Māhina; ki a Glenys Brookbands mo Nadene Carr, Misiume ‘o ‘Aokalani, ‘Apiako ‘Aati ‘o Manukau, ko ‘ena tokoni; mo Alan Deare ‘o e Area Design ko ‘ene tisaini ‘a e tohi.

Philip Clarke
Talēkita

Objectspace aims to provoke new assessments about the making and functioning of works and practices within the fields of craft and design across a number of the making traditions present in Aotearoa New Zealand today. While we have largely presented projects that focus on contemporary European-derived and Maori making practices, *Nimamea'a: The fine arts of Tongan embroidery and crochet* is Objectspace's first major project focused on making from the Pacific, and we are delighted to be able to do so. Embroidery practice in New Zealand is usually associated with a guild context, but like an earlier Objectspace project, *No Rules : Rediscovering Embroidery*, *Nimamea'a* examines embroidery within an art context.

Objectspace approached curators Kolokesa Uafā Māhina-Tuai and Manuēsina 'Ofa-Ki-Hautolo Māhina in 2010 about developing a project for presentation in 2011. Since then we've really enjoyed working with them and it is a great pleasure to congratulate them on their wonderful selection of works and fine writing which contextualises the works within the framework of Tongan art. We also congratulate the makers of the works featured in *Nimamea'a: The fine arts of Tongan embroidery and crochet*; Kolokesa Kulīkefu, Tu'utanga Hunuhunu Māhina, Manuēsina Tō nata, Lingisiva 'Aloua, Noma 'Ofa-Ki-Nu'usila Talakia'atu, Falesiu Siu and Lupe Mahe.

Visitors can recognise the works in *Nimamea'a* as objects of beauty and skilled-making but it is through the curators' fine writing that we can begin to appreciate how these works are different from other embroidery and crochet work produced in New Zealand today. These works have a completely different, and high, status within the arts of Tonga compared with the status of embroidery and crochet within the contemporary arts of New Zealand. While these works might look familiar in one sense, as objects they operate in quite a different way, within Tongan culture, to the way embroidery and crochet generally operate within mainstream New Zealand culture. Objectspace extends its sincere thanks to the curators of *Nimamea'a* for providing this insight to us all.

In addition to the curators of *Nimamea'a: The fine arts of Tongan embroidery and crochet* I would like to thank; Lupe Mahe, Falesiu Siu, Lingisiva 'Aloua, Noma 'Ofa-Ki-Nu'usila Talakia'atu, Manuēsina Tonata, Kolokesa Kulīkefu and Mele Ha'amoā 'Alatini for lending works to the exhibition; Hūfanga Dr 'Okusitino Mahina for his translations; Ema Tavola of Fresh Gallery for introducing me to Kolokesa Uafā Māhina-Tuai and Manuēsina 'Ofa-Ki-Hautolo Māhina; Auckland Museum, Manukau School of Visual Arts, Glenys Brookbanks and Nadene Carr for their support; and Alan Deare of Area Design for designing the publication.

Philip Clarke
Director

ARTISTS

Lingisiva 'Aloua:

Lingisiva was born in Tefisi, Vava'u, Tonga in 1945. She migrated to New Zealand in 1986 and currently lives in Mt Roskill. Her skills and knowledge of sewing, crochet and embroidery was learnt from her eldest sister Manuēsina Tōnata. Lingisiva is still actively practicing sewing, embroidery and crochet and has passed these skills on to her daughter-in-law.

Kolokesa Kulikefu:

Kolokesa was born in Tongatapu, Tonga on December 24 1948. She migrated to New Zealand in 1977 and now lives in Mangere. She first encountered embroidery, knitting and crocheting as a young student at Queen Sālote College in Tonga. It was not until her early 20's, when she had left school, and worked at a shop, that she took on embroidery more seriously. She also joined a local women's arts group who were all knitting, embroidering and crocheting and they would meet regularly where they shared and exchanged their knowledge and skills. When Kolokesa migrated to New Zealand she continued the art and practice of embroidery, knitting and crocheting. She also joined a similar women's arts group here in New Zealand with friends which disbanded at the end of the 1990's. Kolokesa is still actively practicing embroidery and crochet and is encouraging younger family members to learn the art form. She is currently a member of a Mangere based Tongan women's arts group called Kulupu Falehanga 'i Teleiloa.

Lupe Mahe:

Lupe was born in Tongatapu on July 5th 1966. She migrated to New Zealand in 1986 and currently lives in Pakuranga. She learnt basic skills of the fine arts of nimamea'a in her second year at high school at Queen Sālote College in Tonga. She was 13 years old and there was a class called home economics where they were taught various arts practices. She also learnt from her mother. Her love and passion for the various art forms of nimamea'a continued into her adult life where she enjoys making ta'ovala and kiekie for her husband and children, other members of her family and friends. She is a member of the Otago based Tongan women's arts group, 'Toakase Women's Group' where she shares her knowledge and skills with others in the groups as well as learning from them. She is a counsellor by profession but an artist at heart.

Tu'utanga Hunuhunu Māhina:

Tu'utanga is 58 years old and was born on July 15 1953 in Tongatapu, Tonga. She migrated to New Zealand in 1978 and now lives in Mount Eden. She learned sewing as a student at Queen Sālote College in Tonga. With sewing being a big passion her skills further developed through various jobs when she migrated to New Zealand. Upon moving to Australia, she further developed her skills by gaining a certificate in garment making. Tu'utanga learnt the fine art of embroidery in New Zealand by being a member of various Tongan women's arts groups. Tu'utanga continues to practice embroidery and is actively honing her skill of sewing through her current occupation and through various community night classes. She is currently a member of a Mangere based Tongan women's arts group called Kulupu Falehanga 'i Teleiloa.

Falesiu Siu:

Falesiu was born in Tongatapu, Tonga on February 21st 1972. Her skills and knowledge in the fine arts of nimamea'a started off with learning from her mother 'Alisi Taipaleti and her late maternal grandmother Lafimoa Lafitani. She then learned new skills when she migrated to New Zealand in 1997. She also gets together weekly with Kuluveti Latu where they make ta'ovala and kiekie. It was through Kuluveti that she learned how to crochet the white kiekie that she made for her daughter Kalonika-kala. Kuluveti also showed her how to create the kiekie she made for her daughter 'Alisi applying the same technique she used to make her ta'ovala. She is a member of the Otago based Tongan women's arts group, 'Toakase Women's Group' where she shares her knowledge and skills with others in the group as well as learning from them.

Noma 'Ofa-Ki-Nu'usila Talakia'atu:

Noma was born in Tefisi, Vava'u, Tonga on February 21st 1956. She migrated to New Zealand in 1986 and currently lives in Mt Roskill. She learnt basic sewing skills while in high school and her skills and knowledge of crochet and embroidery was passed on from her mother, Manuēsina Tonata. Noma is still actively practising her skills of sewing, embroidery and crochet – making outfits not only for herself but also her children and grandchildren.

Manuēsina Tonata:

Manuēsina was born in Tefisi, Vava'u, Tonga in 1928. She migrated to New Zealand in 1989 and currently lives in Mt Roskill. She was urged by her mother to attend an all-girl Catholic School and it was there that she learned sewing, embroidery and crochet. Manu sina has passed on some of this knowledge and practice to her two younger sisters and also her eldest daughter. She still continues to practice embroidery and crochet.

NGAAHI NGĀUE

Works



Teunga lotu, 2010

Ngaohi 'i Mt Roskill, 'Aokalani, Nu'usila 'e Noma 'Ofa-Ki-Nu'usila Talakia'atu.

Na'e ngaohi 'a e kofu kongaua ni ke tui 'e Noma ki he misinale 'a e sissi. Na'e fe'unga mo e māhina 'e taha hono ngaohi mo tuimatata'i'aku.

Church outfit, 2010

Made in Mt Roskill, Auckland, New Zealand by Noma 'Ofa-Ki-Nu'usila Talakia'atu.

This two piece outfit was made to be worn for Noma's church misinale (an annual day of money donation to assist in running the affairs of the church) in 2010. It took one month to make and embroider the floral pattern on the dress.



Teunga lotu, Sepitema 2000 & Kofuloto leisi, 1992,

Ngaohi 'i Mt Roskill, 'Aokalani, Nu'usila, ko e kofu 'o Noma 'Ofa-Ki-Nu'usila Talakia'atu, pea lalangaleisi 'e Manuēsina Tōnata.

Na'e ngaaoahi 'a e kofu kongaua lanumata ni ki he faka-Sepitema, 'a ia ko e 'aho 'o e kakai fefine 'oku tu'unga tatau mo e kau malanga tangata ke fakafo'ou ai 'enau koviānite mo e 'Otua. Na'e fe'unga mo e 'aho 'e taha hono ngaohi mo lalanga leisi 'a e kofu ni. Na'e fe'unga mo e māhina 'e ua hono lalanga 'a e lei 'o e kofuloto. Ko e fakatātā lelei 'eni 'o e 'Ākenga Faka-Tefisi', 'a ia 'oku ngāue'aki 'a e tupenu 'oku aata mai 'a e leisi lalanga mei loto.

Church outfit, September 2000 & Crocheted slip, 1992

Made in Mt Roskill, Auckland, New Zealand, the church outfit by Noma 'Ofa-Ki-Nu'usila Talakia'atu and the crocheted slip by Manuēsina Tōnata.

This green two piece outfit was made to be worn for Sepitema, a specific day in September, that is dedicated to women with a status equivalent to that of a male lay preacher, on which they renew their covenant with God. It took approximately one day to make and crochet the two piece outfit. The crocheted slip worn underneath took two months to complete. This ensemble is a good example of the 'Tefisi Style' particularly in the choice of sheer fabric so that the detailed crocheted slip can be seen through.



Teunga lotu, 2011

**Ngaohi 'i Mt Roskill, 'Aokalani,
Nu'usila 'e Lingisiva 'Aloua.**

Na'e ngaohi 'a e kofu ni ke tui ki he faka-Sepitema, 'a ia ko e 'aho 'o e kakaí fefine 'oku tu'unga tatau mo e kau malanga tangata ke fakafo'ou ai 'enau kovinanite mo e 'Otua. Na'e tui 'e Lingisiva 'a e kofu lanu 'uli'uli ko 'ene tauanga'a he pekia hono tuonga'ane mo e palesitani honau siasi. Na'e fakatau 'a e saketitu'a/kofutu'a, pea toki lālanga 'a e leisi he tapa 'e Lingisiva. Na'e toki tanaki ha nimaloloa 'i loto he nimamutu, 'a ia ko 'ene ngaohi kotoa, 'o ngāue'aki fakaikiiki 'a e sifoni he tapa. Na'e fe'unga mo e 'aho 'e ua hono ngaohi.

Church outfit, 2011

**Made in Mt Roskill, Auckland,
New Zealand by Lingisiva 'Aloua.**

This outfit was made to be worn for Sepitema, a specific day in September, that is dedicated to women who have reached a status equivalent to that of a male lay preacher, on which they renew their covenant with God. Lingisiva wore black to mourn the passing of her late brother and of the president of their church. The overlay jacket/dress was purchased and the edges crocheted by Lingisiva. An additional longer sleeve was added underneath the shorter sleeve. The slip was entirely constructed by her with red chevron detailing around the edges. The outfit took approximately two days to complete.



Kofuloto leisi, 1990's

**Ngaohi 'i Mt Roskill, 'Aokalani,
Nu'usila 'e Lingisiva 'Aloua.**

'Oku tui loto 'eni 'i loto ha kofu. Na'e ngaohi 'a e kofuloto ni he māhina 'e taha.

Crochet top, 1990's

**Made in Mt Roskill, Auckland,
New Zealand by Lingisiva 'Aloua.**

This top is worn underneath a dress.
It took one month to complete.



Kofuloto leisi, 2009

**Ngaohi 'i Mt Roskill, 'Aokalani, Nu'usila
'e Manuēsina Tōnata.**

'Oku tui loto 'eni 'i ha kofu. Ko e kofuloto fakamui-
mui 'eni na'e ngaohi 'e Manuēsina, 'a ia na'e fe'unga
mo e māhina 'e ua.

Crocheted slip, 2009

**Made in Mt Roskill, Auckland,
New Zealand by Manuēsina Tōnata.**

This slip is worn underneath a dress. It is the most
recent garment that Manuēsina made and took two
months to complete.



Kofuloto matala'i'akau moe leisi, 1986/87

**Ngaohi 'i Tefisi, Vava'u, Tonga
'e Manuēsina Tōnata.**

'Oku tui 'eni 'i loto 'i ha kofu. Na'e fe'unga
mo e māhina 'e taha hono ngaohi.

***Floral embroidery with
crocheted edging slip, 1986/87***

**Made in Tefisi, Vava'u,
Tonga by Manuēsina Tōnata.**

This slip is worn underneath a dress.
It took one month to complete.



Kofuloto matala'i'akau, 2002

Ngaohi 'i Mt Roskill, 'Aokalani, Nu'usila 'e Manuēsina Tōnata.

'Oku tui 'eni 'i loto 'i ha kofu. Na'e fe'unga mo e māhina 'e ua hono ngaohi. 'Oku ngāue'aki he kofu ni 'a e kupesi ko e pekepeka, 'a ia ko e fanga ki'i manupuna iiki.

Embroidered slip, 2002

Made in Mt Roskill, Auckland, New Zealand by Manuēsina Tonata.

This slip is worn underneath a dress. It took two months to complete. This slip uses a design referred to by the artist as pekepeka – in reference to bats or small birds in flight.



Ta'ovala, 1989

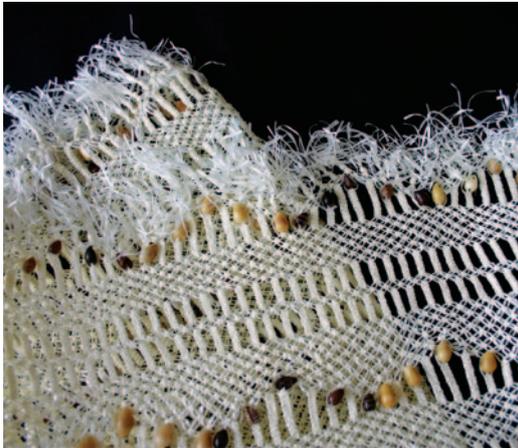
Ngaohi 'i 'Aokalani, Nu'usila 'e Lupe Mahe.

Na'e lalanga 'a e ta'ovala ni 'e Lupe lolotonga hono feitama'i 'ene tama fika ua ko Sālote Teisa Mahe he 1989. Na'e ngaohi 'a e ta'ovala ni ma'a hono hoa ko Niko Mahe ke ne tui ki he lotu. Na'e fe'unga mo e māhina 'e ua hono ngaohi. Na'e ngaohi mei he nge'esi tangai suka. Na'e fakatau 'a e suka he 1980 ta'u he tangai kilo 20 he lanu ni. Na'e tākaki 'e Lupe 'a e nge'esi tangai suka, 'a ia na'a ne vete fakafo'ifilo, 'o ne toki lalanga 'a e ta'ovala. Kuo hokohoko atu hono tui 'a e ta'o vala he'ene tama fika tolu 'oku ta'u 11 ki he lotu.

Waist mat, 1989

Made in Auckland, New Zealand by Lupe Mahe.

This ta'ovala was crocheted by Lupe Mahe when she was pregnant with her second child, Sālote Teisa Mahe, in 1989. She made it for her husband Niko Mahe who wore it to church. It took her about two months to make. It is made from recycled synthetic sugar sacks. In the 1980's sugar was sold in 20kg sacks of this colour. Lupe collected empty sacks, pulled them apart into synthetic strings and then crocheted rosettes which she then joined to make the ta'ovala. The ta'ovala has now been passed down to her third son who is eleven years old and he wears it to church.



Ta'ovala, 2001

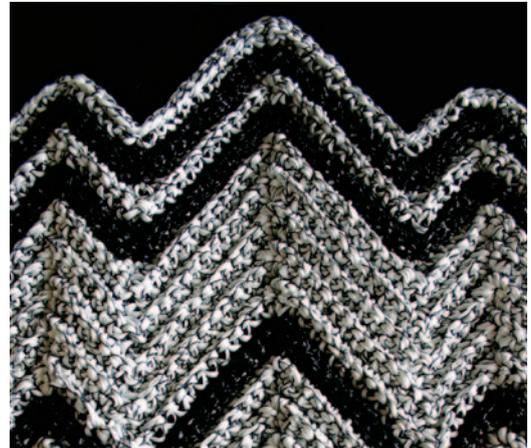
Ngaohi 'i 'Aokalani, Nu'usila 'e Lupe Mahe.

Na'e ngaohi 'a e ta'ovala ni he 2011 'e Lupe ma'a hono hoa ko Niko Mahe. Na'e fe'unga mo e uike 'e tolu hono ngaohi, pea kuo hokohoko atu hono ngāue'aki 'e hono foha lahi 'oku ta'u 11 ko David Mahe 'o ne tui ki he lotu. Na'e ngaohi mei he līpine lanu kilimi. Na'e lālanga 'a e ongo tafa'aki 'o e tapa ki 'olunga mo e ongo tafa'aki, pea na'e ngaohi 'a e sino'i ta'ovala 'a e sīinga ko e no'ono'o pe sia ('a ia ko e ma'u mei Niua) pea 'oku ngāue'aki hono fakapona 'a e afo 'e he nima. Na'e fakatau 'a e līpine mei he Turners Auctions 'a ia 'oku ke i ma'ama'a mo lelei ange he līpine mei he falekoloa pa'anga ua. Na'e ma'u 'a e nge'esi pueki he kongia ki lalo 'o e ta'ovala mei he kiekie motu'a mei Tonga na'e vete 'e Lupe. Na'e fe'unga mo e māhina 'e taha hono ngaohi.

Waist mat, 2001

Made in Auckland, New Zealand by Lupe Mahe.

This ta'ovala was made in 2001 by Lupe for her husband Niko Mahe. It took three weeks to make and has now been passed down to their 11 year old son David Mahe who wears it to church. It is made from creamy coloured raffia ribbon. It is crocheted along the edges of the top and two sides and the body of the ta'ovala has been created using the technique of no'ono'o or sia (a technique that comes from the island of Niua) and involves knotting together of the fibres using one's hands. The raffia ribbon was purchased from Turners Auctions where Lupe has found that it is still cheap but is of a better quality than the ribbon found at two dollar shops. The pueki shells inserted on the bottom half of the ta'ovala are recycled from an old kiekie (waist ornament) from Tonga that Lupe took apart. It took one month to make.



Ta'ovala, Tisema 2010

Ngaohi 'i 'Aokalani, Nu'usila 'e Lupe Mahe.

Na'e ngaohi 'a e ta'ovala ni 'e Lupe 'i Tisema 'o e ta'u ni ke ne tui ki he malanga pōle'o, 'a ia ko e malanga mavae 'o e ta'u motu'a mo e ta'u fo'ou. 'Oku fa'a kamata ma'u pe 'a e malanga he 9.00ef, pea mo ha kau malanga 'e tokotahaua. Na'e kau 'a Lupe he kau malanga pōle'o pea ko 'ene fuofua kau 'eni ha malanga pōle'o. 'Oku mēmipa 'a Lupe he Siasi Metotisi Tonga ko Lotu Hūfia, 'a ia 'oku tu'u 'i Otara 'i 'Aokalani. Na'e ngaohi'aki 'a e ta'ovala 'a e toenga kosikosi kapeti mei he falengāue 'i Penrose, 'Aokalani. Na'e fili 'e Lupe 'a e lanu ke hoa mo hono teuteu, 'a ia na'e kosikosi lanu hinehina mo 'uli'uli. 'Oku ne manako ma'u pe ke ngaohi ta'ovala ke hoa mo e lanu hono teunga. Na'e fe'unga mo e uike 'e tolu hono ngaohi.

Waist mat, December 2010

Made in Auckland, New Zealand by Lupe Mahe.

This ta'ovala was made by Lupe in December last year so that she can wear it for malangapōle'o, a service held on the evening of the last day of the year where the congregation farewell the old year and welcome the new year. The service usually starts around 9.00pm and involves twelve preachers. Lupe was one of the twelve preachers and this was her first time to be involved in a malangapōle'o. Lupe is a member of the Tongan Methodist Church Lotu Hūfia, based in Otara, Auckland. The ta'ovala is made out of black and white outdoor carpet yarn off-cuts from an outdoor carpet factory in Penrose, Auckland. The colours used were selected by Lupe so that they matched her outfit which was white with black trimming. This is something that she likes to do when making ta'ovala where she will select colours based on what she is going to wear with it. It took three weeks to make.



Ta'ovala, Sepitema 2010

Ngaohi 'i 'Aokalani, Nu'usila 'e Lupe Mahe.

Na'e ngaohi 'e Lupe 'a e ta'ovala ni ma'a hono hoa ko Niko Mahe ki he katoanga hilifaki mata'itohi hona 'ofefine ko Sālote Mahe. Na'e foaki 'a e mata'itohi 'o Sālote he 'aho 21 'o 'Okatopa 2010 ko e Peselā he Social Sciences ka e maisoa he Industrial Relations & Human Resource Management mei he 'Univēsi Waikato 'i Hamilton. Ko e lanu manako 'o Sālote 'a e lanu pepolo, pea ko ia ai na'e hanga 'e Lupe 'o lālanga'aki 'a e lanu peolo 'a e ta'ovala 'o Niko, 'a ia na'a ne tui fakataha mo e sote lanu pepolo. Na'e tui 'e he toenga 'o e fāmili 'a e teunga lanu pepolo he 'aho katoanga foaki mata'itohi. Na'e ngaohi'aki 'a e ta'ovala 'a e 'a e filo fakanatula 'Initonīsia lanu pepolo na'e fakatau mei he Turners Auctions 'i MT Wellington 'i 'Aokalani. Na'e fe'unga mo e uike 'e ua hono ngaohi.

Waist mat, September 2010

Made in Auckland, New Zealand by Lupe Mahe.

This ta'ovala was made by Lupe in September 2010 for her husband, Niko Mahe, to wear for their daughter Sālote Teisa Mahe's graduation. Sālote graduated on October 21 2010 with a Bachelor of Social Sciences major in Industrial Relations & Human Resource Management from the University of Waikato, Hamilton. Sālote's favourite colour is purple so Lupe incorporated purple into Niko's ta'ovala, which he wore with a purple shirt. The rest of the family also wore purple on graduation day. The ta'ovala is made with purple and natural Indonesian flax purchased from Turners Auctions in Mt Wellington, Auckland. It took two weeks to make.



Ta'ovala, Ma'asi 2011

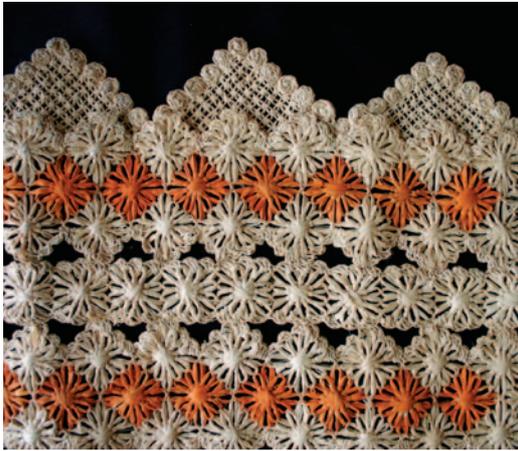
Ngaohi 'i 'Aokalani, Nu'usila 'e Lupe Mahe.

Na'e lālanga 'a e ta'ovala ni 'e Lupe 'i Ma'asi 'o e ta'u ni. Na'e ngaohi ma'a Saia 'Alatini ko e ki'l tamasi'l ta'u tolu 'oku na siasi fakataha. Na'e lava hono ngaohi pea foaki ko e me'a'ofa ma'ae fa'ē 'a Saia ko Mele Ha'amoā 'Alatini, 'a ia ko e Sekelitali 'o e Kulupu Toakase 'a Fafine ko ha kulupu nimamea'a 'oku mēmipa ai 'a Lupe. 'Oku tui fiefia 'e Saia hono ta'ovala ki he lautohi faka-Sāpate mo e lotu. 'Oku ngaohi'aki 'a e ta'ovala 'a e toenga kosi fulufulu'i kāpeti mei he fale kāpeti 'i Penrose 'i 'Aokalani. Na'e fe'unga mo e pō 'e ua hono ngaohi. Na'e ma'u mai 'e he hoa 'o e taha 'o e kau mēmipa 'o e Kulupu Toakase 'a Fafine ko e tangata nāue 'uhila he'ene takai holo he ngāue, 'o ha'u mo ia ki 'api ma'a Lupe. Na'e talu mei ai mo hono ngāue'aki 'e kulupu 'a e me'a ni ke ngaohi'aki 'a e ta'ovala, kiekie mo e kafa. Na'e fetu'utaki 'a Lupe he ta'u kuo 'osi ki he fale ngāue ke nau 'ilo'i kuo ngāue'aki 'e he kulupu 'a e toenga kosi fulufulu'i kāpeti. Na'a ne ngaohi ha ta'ovala kimu'a he Kilisimasi 'o e ta'u kuo 'osi mo ha kafa, 'o foaki ki he fale ngāue, 'a ia 'oku faka'ali'ali he holisi 'i he loki talitali kakaf. 'Oku 'i ai 'a e vā lelei he kulupu mo e fale ngāue, 'a ia 'oku nau fetu'utaki ma'u pe ki ai he tā mo e vā 'oku lahi ai ke nau omai 'o 'ave

Waist mat, March 2011

Made in Auckland, New Zealand by Lupe Mahe.

This ta'ovala was crocheted by Lupe in March of this year. It was made specifically for Saia 'Alatini, a three year old boy that attends her church. It took two nights to make. Once it was complete she gifted it to Saia's mother, Mele Ha'amoā 'Alatini, who is also the Secretary of Toakase Women's Group, an arts group of which Lupe is also a member. Saia proudly wears his ta'ovala to Sunday school and to church. The ta'ovala is made out of blue and white outdoor carpet yarn off-cuts from an outdoor carpet factory in Penrose, Auckland. The husband of another member of the Toakase Women's Group, Falesiu Siu, who is an electrician, came across the off-cuts last year while out working and took them home to his wife. From then on the group started using this material to create ta'ovala, kiekie (waist ornaments) and kafa (waist ties). Late last year, Lupe made contact with the factory to let them know what her group has been making out of their off-cut carpet yarn. Just before Christmas of last year she made a ta'ovala and a kafa and presented them to the factory where they are displayed on the wall in the reception area. The group has a good relationship with the factory and they inform the group when there are off-cuts available for them to pick up.



Ta'ovala, Sune 2011

Ngaohi 'i 'Aokalani, Nu'usila 'e Lupe Mahe.

Na'e ngaohi 'a e ta'ovala ni 'i Sune 2011 'e Lupe ma'a hono hoa ko Niko Mahe. Na'e fuofua tui 'e Niko 'a e ta'ovala ni ki he sakalameniti, 'a ia 'oku fai ma'u pe he Sāpate 'uluaki 'o e māhina kotoa. 'Oku ngaohi'aki 'a e kupesi tapafā/taiamoni iiki lanu moli fakanatula, 'o ngāue'aki 'a e papa tapafā. 'Oku toki hokohoko leva hono lālanga. 'Oku toki ngaohi makehe pe 'a e ngaahi kupesi tapatolu he ngaahi ngatangata'anga 'i lalo, 'o toki tui ki he sino'l ta'ovala. Na'e ngaohi'aki 'a e ngaahi kupesi tapatolu 'a e papa no'ono'o pe sia (ko e founga mei Niua), 'a ia 'oku nono'o'aki fakataha 'a e ngaahi afo 'e he ongo nima. 'Oku ngaohi'aki 'a e ta'ovala 'a e afo lanu moli fakanatula 'Initonīsia ko e fakatau mei he Turners Auctions 'i Mt Wellington, 'Aokalani. Na'e fe'unga mo e uike 'e ua hono ngaohi.

Waist mat, June 2011

Made in Auckland, New Zealand by Lupe Mahe.

This ta'ovala was made by Lupe in June 2011 for her husband Niko Mahe. Niko first wore this ta'ovala for sakalameniti or holy sacrament which takes place at church on the first Sunday of every month. The small orange and natural coloured square/diamond shaped motifs are made using a papa or a square shaped device. They are then joined together by crocheting. The triangular motifs along the bottom edges was created separately then sewn on to the body of the ta'ovala. The triangular motifs were created using the technique of no'ono'o or sia (a technique that comes from the island of Niua) and involves knotting together of the fibres using one's hands. The ta'ovala is made with orange and natural Indonesian flax purchased from Turners Auctions in Mt Wellington, Auckland. It took two weeks to make.



Ta'ovala, 2002

Ngaohi 'i 'Aokalani, Nu'usila 'e Falesiu Siu.

Na'e ngaohi 'a e ta'ovala ni 'e Falesiu he 2002. Na'e ngaohi ma'a hono hoa ko Sāteki Siu, pea na'e fe'unga mo e māhina 'e ua hono ngaohi. Na'e ngaohi mei he nge'esi tangai suka ko e 'omai mei Tonga. Na'e vete 'e Falesiu 'i Nu'usila ni pea ne toki lālanga mei ai 'a e ta'ovala.

Waist mat, 2002

Made in Auckland, New Zealand by Falesiu Siu.

This ta'ovala was made by Falesiu in 2002. It was made for her husband Sāteki Siu and took two months to make. It is made from synthetic sugar sacks that were sent from Tonga. Falesiu then took it apart here in New Zealand and then crocheted the ta'ovala.



Kiekie, Nōvema 2010

Ngaohi 'i 'Aokalani, Nu'usila 'e Falesiu Siu.

Na'e ngaohi 'a e kiekie ni 'e Falesiu 'i Nōvema 2010 ma'a hono 'ofefine ta'u 11 ko 'Ālisi Tāufa. 'Oku tui 'e 'Ālisi 'a e ta'ovala ni ki he lotu. Na'e fe'unga mo e uike 'e taha hono ngaohi. Na'e ngaohi mei he fulufulu'i kāpeti lanu melomelo mo lanu melomelo/hinehina.

Waist ornament, November 2010

Made in Auckland, New Zealand by Falesiu Siu.

This kiekie was made by Falesiu in November 2010 for her 11 year old daughter 'Ālisi Tāufa. 'Ālisi wears the ta'ovala to church. It took Falesiu one week to make. It is made from brown and brown/white carpet yarn.



Ta'ovala, 'Epeleli 2011.

Ngaohi 'i 'Aokalani, Nu'usila 'e Falesiu Siu.

Na'e lālanga 'a e ta'ovala ni 'e Falesiu 'i 'Epeleli ma'a hono foha ta'u 9 ko Xaviour Tāufa Na'e tui 'e hono foha he faka-Mē, 'a ia 'oku fai he Sāpate 'uluaki 'o Mē, 'o fakataumu'a ko e 'aho 'o e fānau 'a e siasi. Na'a ne 'osi ngaohi 'a e ta'ovala faitatau mo 'eni ki he fānau tangata 'e tokoono ke tui he faka-Mē, pea mo e taha ma'a hono hoa ke ne tui. Na'e ngaohi mei he afo fakanatula 'Initonīsia na'e fakatau mei he Turners Auctions 'i Mt Wellington.

Waist mat, April 2011.

Made in Auckland, New Zealand by Falesiu Siu.

This ta'ovala was crocheted by Falesiu in April 2011 for her 9 year old son Xaviour Tāufa. It was worn by her son for fakamē or White Sunday which takes place on the first Sunday of May of each year which is entirely dedicated to the children of the congregation. She made six ta'ovala similar to this one for her five boys to all wear for fakamē and also one for her husband to wear. It is made from natural coloured Indonesian flax purchased from Turners Auctions in Mt Wellington.



Kiekie, Mē 2011

Ngaohi 'i 'Aokalani, Nu'usila 'e Falesiu Siu.

Na'e ngaohi 'a e kiekie ni 'e Falesiu 'i Mē 2011 ma'a hono 'ofefine ta'u 17 ko Kalonikakala Tāufa. Na'e fe'unga mo e uike 'e taha hono ngaohi pea 'oku tui 'e Kalonikakala ki he lotu. 'Oku ngaohi'aki 'a e fulufulu'i kāpeti hinehina.

Waist ornament, May 2011

Made in Auckland, New Zealand by Falesiu Siu.

This kiekie was made by Falesiu in May 2011 for her 17 year old daughter Kalonikakala Tāufa. It took one week to make and is worn by Kalonikakala to church. It is made from white carpet yarn.



Tupenu matala'i'akau, 1973/74

Ngaohi 'i Tatakamotonga, Tongatapu, Tonga 'e Kolokesa Kulīkefu

Na'e tui 'a e tupenu ni 'i Tatakamotonga, Tongatapu, Tonga. Na'e ngaohi 'a e tupenu ni ki he teu fā'ele'i 'o Mele Ha'amoā 'Alatini 'a ia 'oku ne tama'aki he 'aho 15 'o Tīsema 1974. Kuo 'osi ngāue'aki tā tu'olahi – 'o hangē ko e kafu 'o Mele Ha'amoā hono fā'ele'i 'i falemahaki pea mo hono pulupulu he'ene 'alu ki he lotu pea to e ngāue'aki ko e 'ufi'ufi mohenga hono talitali ha kau 'a'ahi.

Embroidered sheet, 1973/74

Made in Tatakamotonga, Tongatapu, Tonga by Kolokesa Kulīkefu.

This sheet was embroidered in the village of Tatakamotonga, Tongatapu, Tonga. Kolokesa made this sheet in anticipation of the birth of her niece Mele Ha'amoā 'Alatini born on the 15th of December 1974. It has been used in various contexts, as a blanket for Mele Ha'amoā in hospital and when going to church and also to cover her bed when expecting visitors.



Tupenu matala'i'akau, 1996

Ngaohi 'i 'Aokalani, Nu'usila 'e Manuēsina Tōnata.
 'Oku lave 'eni ki he 'ātisi nimamea'a na'a ne fa'u 'a e kupesi pekepeka, 'a ia ko e fanga ki'i manupuna iiki. Kuo ngāue'aki 'a e tupenu ni he ngaahi feitu'u kehekehe. Na'e teuteu'aki 'a e tupenu ni 'a e falelotu na'e mali ai hono mokopuna ko 'Okusitino Pōafa Hā'unga 'i Sanuali 2005. Na'e to e ngāue'aki ki he teuteu fale he ta'u 90 hono hoa ko Sione Tōnata pea mo e teuteu fale he'ene pekia he 2008.

Embroidered sheet, 1996

**Made in Mt Roskill, Auckland,
 New Zealand by Manuēsina Tōnata.**

The artist refers to the designs as pekepeka in reference to bats or small birds in flight. This sheet has been used for decoration on several different occasions. In January 2005 it was used along with her other tupenu matala'i'akau to decorate the church where her grandson 'Okusitino Hā'unga was married. In October 2007, it was used to decorate the house for her late husband Sione Tōnata's 90th birthday and again to decorate the house for his funeral in March 2008.



Tangaipilo matala'i'akau, 1995

**Ngaohi 'i Mt Roskill, 'Aokalani,
 Nu'usila 'e Lingisiva 'Aloua.**

'Oku ngāue'aki he tangaipilo ni 'a e 'uuni kupesi na'e tākaki 'e Lingisiva mei Tonga. 'Oku ngāue'aki he tangaipilo ni 'a e lea heliaki, 'Ko si'oto vaka ni 'e taufonua 'a fē?' 'Oku ngāue'aki 'a e lea heliaki ni he faiva 'eva 'a ha'a tangata ki he hou'eiki fefine, 'o 'uhinga pe 'e afea mai nai a fē 'ene 'ofa.

Embroidered pillowcase, 1995

**Made in Mt Roskill, Auckland,
 New Zealand by Lingisiva 'Aloua.**

The design for this pillowcase comes from a collection of designs that Lingisiva has accumulated from Tonga. This pillowcase features the Tongan proverb, 'Ko si'oto vaka ni 'e taufonua 'a fē?' which literally translates as 'when will my boat ever reach land.' This proverb is used by men when courting women where they are symbolically asking when will they win her heart.



Tangaipilo matala'i'akau, 1990's
Ngaohi 'i Mangere, Nu'usila
'e Kolokesa Kulikefu.

'Oku ngāue'aki he tangaipilo ni 'a e kupesi matala'l'akau penisī. Na'e fakatau mai 'a e seti tangaipilo ni mei he falekoloa 'aati mo e tātupenu kuo 'osi tā pe ai 'a e kupesi ni. Na'e ngāue'aki 'a e seti tangaipilo ni he tā mo e vā na'e puke ai 'a e tamai 'a Kolokesa ko Suliasi Kulikefu Tupou kimu'a he'ene mate hono talitali 'o e kau 'aahi mahaki. Na'e to e ngāue'aki ko e teuteu mohenga hono foha he'ene mali ko Mālani Kulikefu's 'i Tīsema 2007.

Embroidered pillowcase, 1990's
Made in Mangere, Auckland,
New Zealand by Kolokesa Kulikefu.

This pillowcase set features pansy flower designs. The pillow case was bought from an arts and craft store with the design already drawn on. This set was used in January 2001 by Kolokesa's late father, Suliasi Kulikefu Tupou, during the period just prior to his passing when he had regular visitors to see him. It was also used to decorate the pillows for her son, Mālani Kulikefu's, bed when he got married in December 2007.



Tupenu moe tangaipilo matala'i'akau, 1993/94
Ngaohi 'i 'Aokalani, Nu'usila
'e Tu'utanga Hunuhunu Māhina.

Ko e fuofua tupenu mo e tangaipilo 'eni na'e ngaohi 'e Tu'utanga. Na'e ngaohi 'a e leisi he tafatafa'aki 'e hono kaungāme'a ko e fefine Kuki 'Ailani ko Tele Kātoa, 'a ia 'oku mali Tonga. Na'e hoko 'eni lolotonga 'a e kau 'a Tu'utanga he kulupu nimamea'a 'a ha kau fefine, 'a ia na'a ne ngaohi ai 'a e tupenu mo e tangaipilo 'o faka'ali'ali he'enau 'a'ahi – 'a ia ko ha 'aho tukupau 'oku faka"ali'ali mo 'a'ahi ai 'enau ngāue lolotonga 'a e ta'u. 'I he hili 'a e 'a'ahi na'e tuku lelei leva ma'a hono 'ofefine lahi ko Mele Ha'amoā 'Alatini, 'a ia ko e kongā ia 'ene koloa he'ene mali he 'aho 9 'o Tīsema 2006. 'Oku lolotonga tauhi lelei 'e Mele Ha'amoā 'Alatini, 'o taumu'a ke foaki mo hano 'ofefine ha 'aho.

Embroidered sheet and pillowcase set, 1993/94
Made in Auckland, New Zealand,
by Tu'utanga Hunuhunu Māhina.

This is the very first sheet and pillow case set that Tu'utanga made. The red crochet around the edges of the sheet was made by a family friend, a Cook Islands lady, Tele Katoa, who is married to a Tongan. At the time Tu'utanga was part of a women's art group where she made the sheet and pillowcase and exhibited it during their 'a'ahi – a day allocated to displaying works that the group had made for the year. Afterwards it was stored away safely until it was given to her eldest daughter, Mele Ha'amoā 'Alatini, when she got married in December 9 2006 as part of her wedding dowry. This set is now safely treasured by Mele Ha'amoā 'Alatini, hoping one day she can pass it on to her daughter.



Tupenu moe tangaipilo matala'i'akau,
‘Ākosi 2009 – ‘Ākosi 2010.
Ngaohi ‘i ‘Aokalani, Nu’usila
‘e Lingisiva ‘Aloua.

Na’e ngaohi ‘a e seti tupenu mo e tangaipilo ni he vaha’a ‘o ‘Ākosi 2009 mo ‘Ākosi 2010. ‘Oku ngāue’aki ‘a e kupesi matala’i’akau lanu kehekehe. ‘Oku tui’aki ‘a e ākenga tui ‘oku ‘iloa ko e ‘tuikape’ pe ‘tuitata’o,’ ‘o ‘uhinga pe ko e tui ma’u, ‘a ia ‘oku ‘asi ma’opo’opo mo maau ai ‘a e kupesi.

Embroidered sheet and pillowcase set,
August 2009 – August 2010
Made in Auckland, New Zealand
by Lingisiva ‘Aloua.

This embroidered sheet and pillow case set was made between August 2009 and August 2010. The motifs featured are a composition of a colourful floral arrangement. It is embroidered in a style described by Lingisiva as ‘tuikape’ or ‘tuitata’o’ (literally to sew firmly) and creates an effect where the floral designs are firm and tight.



Tupenu moe tangaipilo matala'i'akau,
Mē 1998 ki Sanuali 1999.
Ngaohi ‘i ‘Aokalani, Nu’usila
‘e Lingisiva ‘Aloua.

Na’e ngaohi ‘a e seti tupenu mo e tangaipilo ni he vaha’a ‘o Mē 1998 mo Sanuali 1999. ‘Oku ngāue’aki heni ‘a e kupesi matala’ilose. ‘Oku tui’aki ‘a e ākenga ‘oku ui ‘e Lingisiva ko e ‘tuipupula’ (‘a ia ko e tui fakapupula) pea ‘oku to e ‘uhinga pe ki he ‘ata kehekehe ‘o e lose ‘oku tupu mei he sīpinga tui ni.

Embroidered sheet and pillowcase set,
May 1998 to January 1999
Made in Auckland, New Zealand
by Lingisiva ‘Aloua.

This embroidered sheet and pillow case set were made between May 1998 and January 1999. The motifs featured are roses. It is embroidered in a style described by Lingisiva as ‘tuipupula’ (literally meaning ‘sew swollen’) and refers to the multi-dimensional look of the rose flowers that it creates.



NIMAMEA'A: 'AATI TONGA 'O E TUIMATALA'I'AKAU MO E LANGALEISI

fai 'e Kolokesa Uafā Māhina-Tuai &
Manuēsina 'Ofa-ki-Hautolo Māhina

'Aati Faka-Tonga

'Oku vahevahe 'a e 'aati faka-Tonga ki he fa'ahinga 'e tolu, 'a ia ko e tufunga, faiva mo e nimamea'a.¹ 'Oku 'uhinga 'a e tufunga ki he 'tā-'o-e-funga' / 'faka'ilonga 'o e funga' pē 'tā 'o e fuo' / 'fa'u 'o e fuo',² faiva ki he 'fai-'o-e-tā-he-vā' pe 'liunga' 'a e tā mo e 'feliuaki' 'a e vā³; mo e nimamea'a ki he 'nima-lelei'⁴, 'o 'uhinga ki he nima ko ha me'angāue lelei mo mohu he fa'ume'a. Ko e fakatātā, 'oku kau 'a e tufunga tāvalivali and tufunga tātatau, mo e ngaahi tufunga kehe pē, ki he tufunga. 'Oku kau 'a e faiva hiva mo e faiva haka, mo e ngaahi faiva kehe pē, ki he faiva. 'Oku kau 'a e nimamea'a lālanga, nimamea'a koka'anga mo e nimamea'a tuikakala, mo e ngaahi nimamea'a kehe pē, ki he nimamea'a. 'Oku fekau'aki 'a e fa'ahinga 'aati 'e tolu mo e vaengafa 'a tangata mo fafine 'i Tonga, 'o lahilahi tufunga mo faiva 'a tangata ka e lahilahi fafine 'a nimamea'a. Kaekehe, 'oku 'i ai 'a e ngaahi 'aati 'oku fetuiaki ai 'a tangata mo fafine⁵, 'o hangē ko e ngaahi faiva mo e nimamea'a 'e ni'ihī.

'Oku to e vahevahe 'a e ngaahi fa'ahinga 'e tolu 'o e 'aati 'o felave'i mo e sino⁶. 'Oku makatu'unga 'a e tufunga mo e nimamea'a he sino, 'a ia 'oku fa'u fakatoulōua kināua 'i 'tu'a-he-sino,' 'o hoko 'a e sino ko ha me'angāue ki hono fa'u⁷. Ka 'i he tafa'aki 'e taha, 'oku makatu'unga 'a e faiva he sino, 'a ia 'oku fai hono fa'u he funga 'o e sino, 'o 'tefito-he-sino' ko e vaka 'oku fai'aki hono fa'u⁸. Na'e tuku'au mai 'a e 'ilo mo e poto 'o e ngaahi 'aati ni he ngaahi ha'a, 'o tukufakaholo mai ko e ngaahi ngafa fakafonua⁹. 'Oku tokehekehe 'a e ngaahi 'aati ni 'i honau fuo mo e uho pea mo e vaka pē hala¹⁰, 'o tatau mo honau 'aonga¹¹. Na'e fakatounofo pē 'a e 'anga' mo e 'aonga' 'o e ngaahi 'aati, 'o fa'u kinautolu ko e ngaahi ngāue faka'ofa'ofa mo 'aonga lahi¹². 'Oku 'uhinga 'a e anga ki he kanoloto 'o e 'aati, pea hanga ia ki hono fa'u, 'o hangē ko e tatau, potupotutatau mo e mālie pe faka'ofa'ofa. Ka 'i he tapa 'e taha, 'oku 'uhinga 'a e 'aonga ki he kilitu'a 'o e 'aati, 'o hanga ki he ola pea mo hono 'aonga pe ngāue 'a e 'aati. 'Oku fisifisimu'a mo kinokinoifia 'a e fa'unga 'o e 'aati faka-Tonga, 'o tuhu ki he'ene matalahi, fenāpasi, felavai mo e felāve'i hono anga. 'Oku lahilahi ke tu'uma'u 'a e ngaahi 'aati he vaa'i kuonga, 'o tukukehe ange 'a e me'a mo e founga fo'ou 'oku hū mai ko e fakalakalaka 'a e tekinolosia. 'Oku tupu 'eni mei he lahilahi ke tu'uma'u 'a e ngaahi fakakaukau mo e foungefai fekau'aki mo e ngaahi vaetolu lalahi 'o e 'aati. 'Oku fehangahangai 'a e ngaahi fakakaukau mo e foungefai ni mo hono fakakalasi 'o e 'aati faka-Tonga he 'aho ni ki he 'taufatungamotu'a [customary], 'tuputupu'a [heritage], 'lolotonga [contemporary], mo e 'mōteni [modern]. 'Oku hoko hono ngāue'aki 'a e ngaahi fakakaukau muli ni ke fakamatala'i'aki 'a e ngaahi 'aati ni ke vaetu'ua ai kinautolu, 'o ne fakatupu ai 'a e ta'emahino mo e ma'uhalā. 'Oku tupu 'eni mei hono vae 'a e angama'u 'o e fakakaukau mo faka'aonga faka-Tonga 'o e 'aati, 'a ia 'oku matalahi, fenāpasi, felavai mo e felāve'i hono anga ka e 'ikai faka-Uēsīte, 'o fakatautaha mo fakamavahevahe 'ene to'onga.

Nimamea'a: 'Aati Faka-Tonga

'Oku hoko 'a e tuimatala'i'akau mo e langaleisi ko e fakatātā 'o e ongo 'aati muli kuo hū mai ki he ngaahi 'aati faka-Tonga 'oku hingoa ko e imamea'a, 'o 'iloa 'a e 'uluaki ko e nimamea'a tuimatala'i'akau ka e ui 'a e ua ko e nimamea'a langaleisi. Kuo hanga 'e he kakai fefine Tonga 'o ohi mai he ngaahi kuonga pea nau o'i mai 'a e ongo 'aati ni he founga fo'ou, 'a ia kuo na hoko ai 'o 'iloa he ngaahi tapa lahi 'o e mo'ui fakafonua.

Na'e kaunga lahi 'a e uaifi 'o e kau misinale ki hono fakataukei 'a e tuimatala'i'akau mo e langaleisi ki he kakai fefine Tonga. Na'e toki fokotu'u kimui 'a e ngaahi poto ni ki he silapa ako 'a e ngaahi ako 'a e Katolika mo e Metotisi ki he tamaiki fefine, 'a ia na'e ako ai 'a e ni'ihi 'o e kau 'atisi he faka'ali'ali ni he poto he tuimatala'i'akau mo e langaleisi. Na'e hokohoko atu 'enau faka'aonga'i 'a e ngaahi poto ni hili 'enau ako 'o fai ki he'enau matu'otu'a, pea kuo nau to e fanofano atu 'a e ngaahi poto mo e 'ilo ko ia ki he ni'ihi kehe.

Neongo hono tali na'e fua 'omai ki Tonga 'a e nimamea'a tuimatala'i'akau mo e nimamea'a langaleisi ko e ongo 'aati faka-Uēsite 'e he hoa 'o e kau misinale, 'oku lava pē ke tau pehē 'oku hoko ia ke ne faka'āsili mo fakalahi 'a e ngaahi fakakaukau mo faka'aonga faka'aati lolotonga faka-Tonga¹³. Ta u fakatātā, 'oku hoko 'a e nimamea'a tuimatala'i'akau¹⁴ ko e fōtunga fo'ou pē ia 'e taha 'o e nimamea'a tuika-kala¹⁵. 'Oku ngāue'aki 'a e nimamea'a tuikakala 'a e ngaahi me'a faka'ā takai, 'o hangē ko e matala'i'akau namu lelei, fua'i'akau, kili'i'akau, mo e lau, ke tui'aki 'a e ngaahi kupesi 'o e kahoa mo e sisi pē teunga tau'olunga. Ka ko e nimamea'a tuimatala'i'akau ko e fōtunga pē ia 'e taha 'o e nimamea'a tuikakala, 'a ia 'oku ngāue'aki 'a e ngaahi me'a fo'ou, 'o hangē ko e hui mo e filo lanu kehekehe he kongatupenu hina. Pea ko e nimamea'a langaleisi¹⁶ ko hono to e fao'i pē ia 'o e nimamea'a lālānga¹⁷, 'o ngāue'aki 'e he ua 'a e ngaahi me'a he 'ātakai ki hono lālānga'aki 'e he nima ka e ngāue'aki 'e he 'uluaki ki hono tui'aki 'a e hui mo e filo¹⁸.

'Oku fakatoutatau pē ko e langaleisi mo e tuimatala'i'akau ki hono to e fao'i 'o e 'aati 'o e lālānga mo e tuikakala pē ko e ngaahi 'aati toki fakahū mai mei muli ka 'oku 'ikai ke na kehe ai mei he teito'i anga 'o e 'aati faka-Tonga, 'a ia 'oku felavai mo felāve'i 'ene founga, 'o na fakatou fa'o lōua pē 'i loto. Kuo hanga 'e he kau 'ātisi fefine 'o fālute fakatou'osi 'a e nimamea'a langaleisi mo e nimamea'a tuimatala'i'akau 'o hoko ko honau 'konga.' Ta u fakatātā, 'oku potopoto'i 'a e kau 'ātisi fefine Tonga hono teuteu'aki 'a e tupenu 'ata'atā ['o kau ai mo e tupenu hina] 'ufi'ufi mohenga mo e tangai pilo 'a e ngaahi kupesi tui pea fa'a kau ai mo hono lālānga leisi fakaauiki. 'Oku lahi hono ngāue'aki 'a e kupesi matala'i'akau ka e to e kau atu pē ki ai mo e ngaahi kupesi manupuna, mata, lea heliaki mo e fetu'u.

'Oku 'ikai ngata pē ko e 'ufi'ufi mohenga tui mo e tangai pilo tui ko e ngāue 'aati fakanimamea'a ka 'oku to e hoko pē ko e koloa 'a fefine. 'Oku ngāue'aki 'e fefine 'a e ngaahi me'a faka'aati ni he ngaahi ouau faka-Tonga, 'o hangē ko e fefakafetongi'aki koloa he fai'aho mo e mali. 'Oku

‘ikai ngata pē ai ka ‘oku to e ngāue’aki makehe ki hono teuteu ‘o lotu Falelotu he ngaahi Sāpate tu’utu’uni, ko ‘api pē ha feitu’u ‘i ha putu pē ngāue’aki ‘i ‘api ki ha me’a mahu’inga ‘oku hoko.

‘Oku to e ngāue’aki ‘a e nimamea’a langaleisi mo e nimamea’a tuimatala’i’akau ki hono teuteu’aki ‘a e teunga mo e kofuloto ‘o fafine. ‘Oku ‘i ai ha kau fafine mei he kolo ko Tefisi mei Vava’u ‘i Tonga kuo nau fakalaka’i he founa makehe mo fo’ou ‘a e founa teuteu ‘oku ‘iloa ko e ‘ākenga Faka-Tefisi’¹⁹. ‘Oku hanga ‘e he ākenga ko ‘eni ‘o ngāue’aki hono fakataha’i fakatoulōua ‘a e langaleisi mo e tuikakala pē langaleisi ‘ata’atā, ‘a ia ‘oku takitaha fai tau’atāina ‘a e fefine ‘ene founa lālānga, ‘o ‘ikai ngata pē he’enua kehekehe ka e to e faka’ofu’ofa foki. ‘Oku anga’aki ‘e he founa ‘ākenga Faka-Tefisi’ ha kofu mo ha tupenu ‘oku ngāue’aki ‘a e tupenu leisi pē sīfoni. ‘Oku tui lotu ha kofuloto ‘oku aata mai ki tu’a he tupenu kofu. Ka ‘ikai pē ke lālānga leisi ‘a e tapa ‘o e kofuloto ‘oku tui matala’i’akau ‘ata’atā pē; pea ka ‘ikai ‘oku lālānga leisi ‘a e kongā ki ‘ol-unga. ‘Oku fotu mai leva ko ha ākenga fehilihili’i. ‘Oku ‘iloa ‘a e ‘ākenga Faka-Tefisi’ ‘i ‘Aokalani pea ‘oku fakafekau’aki ia mo e kau fefine mei he kolo Tonga ko ‘eni. Kuo hoko leva ‘a e ākenga ni ke ngāue’aki ‘e he kakai fefine kehe. ‘Oku tui ‘a e ngaahi kofu he ākenga ni ki he lotu mo e ngaahi me’a ‘o hangē ko e mali mo e fai’aho.

‘Oku to e ngāue’aki ‘a e langaleisi ‘e he kakai fefine Tonga ki hono ngaahi ‘o e ta’ovala mo e kiekie. ‘Oku tui ‘a e ta’ovala fakatoulōua ‘e tangata mo fafine mo e kiekie ‘e fafine pē ko e kongā ‘o e vala fakafonua ‘o Tonga, pea ‘oku tui kināua ko e faka’ilonga ‘o e faka’apa’apa. ‘Oku tui kināua ki he lotu mo e ngaahi me’a mahu’inga, ‘o hangē ko e mali, fai’aho mo e papi. Na’e fua ngaahi’aki ‘a e ta’ovala mo e kiekie ‘a e ngaahi me’a mu’a fakanatula ka ‘i he lolotonga ni ‘oku ngaahi’aki fakatoulōua kināua ‘a e ngaahi me’a fakanatula motu’a mo e ngaahi me’a fa’u fo’ou. ‘Oku hoko ‘a e lahi mo ma’ama’a ‘a e ngaahi me’a ke ‘ikai to e fakangatangata ‘a e fo’ou mo faka’ofu’ofa ‘a e ngaahi ta’ovala mo e kiekie he ‘aho ni. ‘Oku to e manako ‘a e kau ‘ātisi fefine ke ngaahi ha ngaahi ngāue faka’ofu’ofa mei he ngaahi me’a kuo ‘osi ngāue’aki, ‘o hangē ko e nge’esi tangai mo e veve ‘a e kakai, ‘a ia ‘oku mo’oni ai ‘a e lea heliaki ‘iloa ‘oku pehē, “ko e veve ki he tangata ‘e taha ko e koloa ia ki he tangata ‘e taha.” ‘Oku makehe mo fo’ou ‘a e ngāue ‘a fafine, ‘o ‘ikai ngata pē he me’a ‘oku nau ngāue’aki ka e kau ai mo e fili ‘enua kupesi. Na’e ngaahi ‘a e ta’ovala mo e kiekie he faka’ali’ali ni mei he filo kapeti li’aki pea mo e nge’esi tangai li’aki.

Kautaha Nimamea’a ‘a Fafine

‘Oku ‘i ai ‘a e lea heliaki faka-Tonga ‘oku pehē “‘Oku tōkanga ‘a tangata pea ‘oku manga ka e falehanga ‘a fafine pea ‘oku hanga”²⁰. ‘Oku tuhu ‘a e lea heliaki ni ki he vaengafa tupu’a he vā ‘o tangata mo fafine ‘i Tonga. ‘Oku fekau’aki ‘a e ngafa ‘o tangata mo e ngoue ka e felāve’i ‘a e ngafa ‘o fafine mo ‘api, ‘o hangē ko e lālānga mo e ngaahi nimamea’a kehekehe pē. Ko e ‘manga’ mo e ‘hanga’ ko e fa’ahinga fua, ‘a ia ‘oku fua’aki ‘a e ngāue ‘a tangata ‘a e ‘manga’ ‘o e va’e ka e fua’aki ‘a e ngāue

‘a fafine ‘a e ‘hanga’ ‘o e nima. ‘Oku tuhu ‘a e lea heliaki ni ki he ngafa tefito ‘o fafine he’ene ngāue ‘i ‘api ka e to e kau ki ai mo e nimamea’a, ‘a ia ko e taha ‘etau ‘aati.

‘Oku matu’aki mahu’inga fau ‘a e ngafa ‘o fafine ‘i hono tokangaekina mo fakatolonga ‘etau ngaahi ‘aati nimamea’a, ka ‘oku ‘ikai fa’a fakamahu’inga’i ‘i tu’a mei Tonga. ‘Oku ‘i ai ‘a e ngaahi ‘aati ‘e ni’ihi he malumalu ‘o e nimamea’a ‘oku fakamahu’inga’i ‘o lahi ange he ngaahi ‘aati ‘e ni’ihi, ‘o hangē ko e nimamea’a koka’anga. ‘Oku ‘ikai ha to e tala’a ko e kakai fefine Tonga ko e kakai ‘oku nau mālohi he ngaohi ngatu ‘i hono fakahoa ki he toenga ‘o e Moana Pasifiki. Kaekehe, ‘oku ‘ikai fa’a fakamahu’inga’i ‘a e nimamea’a langaleisi mo e nimamea’a tuimatala’i’akau ko e me’a faka-Tonga ‘o hangē ko hono fakamahu’inga’i lahi kinaua he Moana Pasifiki. ‘Oku ‘uhinga pehē ‘oku matu’aki mahu’inga ai ‘a e ngaahi faka’ali’ali ‘o hangē ko e *Nimamea’a: ‘Aati Tonga ‘o e tuimatala’i’akau mo e langaleisi*, ‘o ‘ikai ngata pē hono taukave’i ko e nimamea’a tuimatala’i’akau mo e nimamea’a langaleisi ko e konga ia ‘o e fakakaukau mo faka’aonga faka-Tonga pē koloa tukufakaholo fakalukufua mo hono fakafa’ahinga ‘o e nimamea’a ka ‘oku nau to e hanga ‘o faka’ali’ali honau mahu’inga he ngaahi me’a fakafonua kehekehe.

‘Oku hoko ‘a e ngāue ‘a e kau ‘ātisi fefine Tonga ‘o ‘ikai ngata pē he fakatautaha ka e fakakautaha, ‘o hangē ko e kautaha koka’anga – ‘a ia ko e kautaha ‘oku nau ngāue fakataha ko e koka’anga. ‘Oku lahi ‘a e ngaahi kautaha ‘a fafine kuo fokotu’u ‘i Nu’usila ko e kulupu fakakolo, fakakomiuniti pē fakasiasi, ‘a ia ‘oku kau ‘a e ‘aati he’ene ngaahi ngāue. Ko e kau fefine ‘oku faka’ali’ali ‘enau ngaahi ngāue heni ‘oku ‘ikai ngata pē ko e kau ‘atisi pē kinautolu ‘iate kinautolu ka ‘oku nau to e kau he ngaahi kautaha nimamea’a ‘oku nau fakatahataha he funga ‘o e feohi pea mo nau to e ngaohi ‘a e ngaahi ‘aati kehekehe.

Aofangatuku

‘Oku tefito ‘a e faka’ali’ali ni ‘i he nimamea’a tuimatala’i’akau mo e nimamea’a langaleisi. ‘Oku malava ke fakamahu’inga’i hona anga faka’aati mo faka’aonga taautaha mo lukufua ‘i he ‘ata fālahi ‘o e ‘aati faka-Tonga mo hono vahevahe ki he faiva, tufunga mo e nimamea’a. ‘Oku tupu mei hono mahino’i ‘a e fa’unga ‘o e ngaahi ‘aati faka-Tonga [ka e tefito ki he nimamea’a] pea mo e hū mai ‘a e ngaahi ‘aati fo’ou mei muli ki he vahe takitaha ‘a e mahu’ingamalie ‘a e ‘aati faka-Tonga nimamea’a tuimatala’i’akau mo e nimamea’a langaleisi. ‘E kaunga lahi ‘a e *Nimamea’a: ‘Aati Tonga ‘o e tuimatala’i’akau mo e langaleisi* ki hono faka’ilonga’i ‘a e ‘ofa, manako, mateaki, fifili mo e poto ‘o e fefine ‘ātisi Tonga ‘o e nimamea’a. Ko e kau paionia, tauhi mo e faiako kinautolu ‘o e nimamea’a pea te nau hoko ko e matavai mo’ui ‘e ‘utufaki mei ai ‘a e ‘aati ‘o e nimamea’a ke hokohoko atu hono ngāue’i, fakalaka’i mo fakatolonga ma’ae sivilaise

1. Vakai ki a Māhina, `O. [2008a, 2008b, 2010a, 2010b]; Potauaine & Māhina, [2010], Māhina, Potauaine, S. [2010], Dudding & Māhina-Tuai [2010].
2. Vakai ki a Māhina, `O. [2008a, 2008b] & Māhina, Ka`ili & Ka`ili [2006].
3. Vakai ki a Potauaine, S. [2010] ps. 13.
4. Vakai ki a Potauaine, S. [2010] ps. 13.
5. Vakai ki a Potauaine, S. [2010] ps. 16.
6. Vakai ki a Potauaine, S. [2010] ps. 16.
7. Vakai ki a Māhina, Ka`ili & Ka`ili [2005]; Māhina, M. `O. [2006].
8. Vakai ki a Potauaine, S. 2010, ps.16.
9. Potauaine, S. [2010] ps.17.
10. `Oku `uhinga tatau `a e `hala' mo e `vaka,' `o hangē ko e lea heliaki ko e "Tēvolo hala / vaka he sikotā" (Ka`ili, T, Talanoa, 13/01/2011.)
11. Māhina, `O. [2008] ps. 37.
12. Māhina, `O. [2008a mo e 2008b].
13. Māhina, `O. Talanoa, `Epeleli 2010.
14. `Oku `uhinga `a e lea matala'i'akau ki he `mata `o e `akau,' `a ia `oku toki tui fakataha he fōtungā `o e kupesi, `o toki `iloa leva ko e kakala.
15. `Oku tui'aki `a e matala'i'akau `a e hui mo e afo, `o hangē ko hono ngāue'aki he nimamea'a tuimatala'i'akau mo e nimamea'a tuikakala.
16. `Oku ma'u `a e lea `leisi' mei hono faka-Tonga `o e lea `Ingilisi ko e `lace.'
17. `Oku `uhinga `a e lea langa, lalanga pē lā langa ki hono fakafelavai `o e koho mo e vā, `o hangē ko e nimamea'a langaleisi mo e nimamea'a lālanga.
18. `Oku ngāue'aki he nimamea'a tuimatala'i'akau mo e nimamea'a tuikakala `a e mata'ihui [mata-'o-e-hui] pe, ko hono tatau, ko e ava'ihui [ava-'o-e-hui] ko ha me'angāue ki hono fakafelavai `a e filo `i hono tui `o e ngaahi kupesi matala'i'akau, fua'i'akau, kili'i'akau, mo e lau `i hono fa'u `o e ngaahi kupesi. `Oku hoko mo e me'a tatau he nimamea'a langaleisi, `a ia `oku ngāue'aki `a e mata'ihui pē, ko hono `ata, ava'ihui ki hono fakafelavai `a e ngaahi filo.
19. Vakai ki a Mahina, M. `O. (2006). `Oku ha'u kotoa `a Manuēsina Tōnata, Lingisiva `Aloua mo Noma `Ofa-Ki-Nu'usila Talakia'atu mei he kolo ko Tefisi mei Vava'u `i Tonga
20. Mahina, `O. Talanoa, Sepitema 2011.

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NIMAMEA'A: THE FINE ARTS OF TONGAN EMBROIDERY AND CROCHET

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Tongan Arts:

Tongan art is divided into three categories, tufunga (material), faiva (performance) and nimamea`a (fine) arts.¹ Tufunga literally means 'beating-the-surface' / 'marking the surface' or 'beating of form' / 'creating form',² faiva literally means to 'do-time-in-space' or the 'intensification' of time and 'reconstitution' of space;³ and nimamea`a literally means 'fine-hands',⁴ which is a reflection of the delicate and meticulous nature of the hands as a means of production. These categories are further divided into various practices. For example, tufunga includes, but is not restricted to, tufunga tāvalivali (painting), tufunga lalava (kafa-sennit-lashing), tufunga langafale (house-building) and tufunga tātatau (tattooing). Faiva includes, but is not restricted to, faiva ta`anga (poetry), faiva hiva (music) and faiva haka (dance). Nimamea`a includes, but is not restricted to, nimamea`a lā langa (mat-weaving), nimamea`a koka`anga (barkcloth-making) and nimamea`a tuikakala (flower-designing). The three categories of art are connected to the 'gender' divisions of functions between men and women in Tonga where tufunga and faiva are predominantly male dominated and nimamea`a are predominantly the domain of women. However, there are examples where these gender divisions can overlap,⁵ such as women artists involved in faiva performance arts as well as being involved in nimamea`a or fine arts.

The three categories of art are also classified in relation to the body.⁶ Tufunga and nimamea`a arts are 'tefito-he-tu`a-sino' or 'non-body-centred' meaning the production of art are situated outside of the body, where the body is simply utilised as an instrument.⁷ Faiva on the other hand are 'tefito-he-sino' or 'body-centred' meaning the production of performance arts are made by the body and centred on the body, where the body is the medium in the process of production.⁸ The refined knowledge and skills associated with these three areas of art were hereditary professions and practiced as specialised forms of social activity.⁹ All three categories vary in terms of their fuo (form), uho (content) and vaka or hala¹⁰ (medium) and have multiple functions.¹¹ In classical Tongan arts, the 'quality' and 'utility' of art were combined to produce both beautiful and useful works, and quality is always given priority over the utility.¹² Quality is comprised of what is internal or intrinsic to art and is connected to the process of producing of art, such as tatau (symmetry), potupotutatau (harmony) and malie or faka`ofa`ofa (beauty). Utility on the other hand is comprised of what is external or extrinsic to all arts and is connected to the outcome and in turn the use or function of art.

The framework of Tongan art is highly sophisticated in terms of its plural, holistic, circular and inclusive nature. Over time and space the three categories remain the same despite the incorporation of new materials, art practices and advances in technology. This is because the conceptual essence and framework pertinent to each of the three categories remains largely the same. Such a framework defies the use of terms such as 'customary', 'heritage', 'contemporary' and 'modern' to classify Tongan art

today. The use of such terms to describe Tongan art imposes foreign concepts that are in opposition to the conceptual framework of Tongan art and results in the compartmentalising of art forms which can lead to misunderstanding and misinterpretation. This is due to a severance of the natural cyclical flow of the Tongan concept and practice of art which is plural, holistic, circular and inclusive in approach rather than the individualistic and exclusive Western concept of art.

Nimamea'a: Tongan Fine Arts:

Embroidery and crochet are examples of two introduced art practices that have been incorporated into the Tongan arts category of nimamea'a, with the former known as nimamea'a tuimatala'i'akau and the latter as nimamea'a langaleisi. Tongan women have adopted and over time adapted these two practices in unique ways, so that they now feature prominently in various Tongan cultural contexts.

Missionaries' wives were responsible for introducing embroidery and crochet to local Tongan women. These skills were later incorporated into the educational syllabus of Catholic and Methodist schools for girls, which is where some of the artists in this exhibition were first taught the skills of embroidery and crochet. Once they learned these skills they continued to practice after leaving school, into their adult life, and have passed on their knowledge and skills to others.

Although it is accepted that the art of embroidery and crochet were originally Western forms of practice brought to Tonga by missionaries' wives, it can be argued that these practices enhanced and expanded existing Tongan art concepts and practices.¹³ For example, embroidery or nimamea'a tuimatala'i'akau¹⁴ is a new expression of nimamea'a tuikakala,¹⁵ or flower designing. Nimamea'a tuikakala involves working with natural materials such as sweet-scent flowers, fruits, barks and leaves to create beautiful floral designs for necklaces, waist ornaments or dance costumes. Nimamea'a tuimatala'i'akau is a form of tuikakala that involves working with new materials such as a needle and different coloured thread on a white canvas. Nimamea'a langaleisi¹⁶ or crochet on the other hand is an expansion of nimamea'a lalanga or weaving,¹⁷ where the latter involves weaving of natural materials using one's hand and the former using needle and thread.¹⁸

Whether the argument is that langaleisi and tuimatala'i'akau are a development of already existing art practices of lalanga and tuikakala respectively or that they are introduced art practices does not make a difference to the character of Tongan art as the circular and inclusive nature of Tongan arts accommodates both possibilities. Tongan women fine artists have embraced the two art forms of nimamea'a langalesisi and nimamea'a tuimatala'i'akau and have made them their 'own'. For example these artists masterfully adorn plain (and usually white) bed sheets and pillow cases with beautiful and intricate embroidered designs and in some cases featuring fine crochet detailing. The designs are often floral

but there are exceptions such as those featured in this exhibition with the inclusion of birds, faces, proverbs and stars.

Embroidered and crocheted bed sheets and pillowcases are not only fine works of art but are also part of Tongan women's material wealth. As items of wealth they play an important cultural and artistic role in various Tongan ceremonies involving gift-giving and receiving, such as birthdays and weddings. Other than featuring in such contexts, they are normally reserved for special use such as to decorate the interior of a church for a commemorative Sunday, decorate one's home or specific venue for the funeral of a loved one or used within one's own home on very special occasions.

Nimamea'a langaleisi or crochet and nimamea'a tuimatala'i'akau or embroidery also feature in Tongan women's clothing and undergarments. A group of women from the village of Tefisi, Vava'u in Tonga have developed, with a sense of creativity and originality, a particular style of garment, known as 'Tefisi Style'.¹⁹ This style incorporates either a combination of both crochet and embroidery or just crochet, blended with a freestyle construction using only particular types of material which is then further individualised with each woman adding their unique flair. A typical 'Tefisi Style' garment is comprised of a dress and wraparound of sheer fabric such as lace or chiffon. Worn underneath is a slip or undergarment that can be seen through the sheer fabric. This undergarment would either be crocheted around the edges with embroidery; or only just feature embroidery; or the top half would be completely crocheted. The overall look is a layered style. The 'Tefisi Style' is known within the Tongan community in Auckland and is associated with women from this Tongan village. However, other Tongan women have been influenced by this particular style. These outfits are worn to church and special occasions such as weddings and birthdays.

Nimamea'a langalesisi is also used by Tongan women for the creation of ta'ovala (waist mat) and kiekie (waist ornament). The formal wearing of ta'ovala, by both men and women, and kiekie, by women only, are part of Tongan national dress and are worn usually as markers of respect. They are worn to church and special occasions such as weddings, birthdays and christenings. Ta'ovala and kiekie were once only made with natural fibres but now they are made with both natural and synthetic materials. With access to readily available and cheap materials there are no creative boundaries to the making of ta'ovala and kiekie today. These artists also love to create beautiful works using recycled materials such as synthetic sacks or reusing other people's rubbish and validating the popular saying that "one man's trash is another man's treasure". Tongan women take on an innovative approach not only with their materials but also with their choice of designs and patterns. The ta'ovala and kiekie featured in this exhibition are made out of discarded outdoor carpet yarn and recycled synthetic sugar sacks.

Tongan Women's Fine Arts Groups:

The Tongan proverb “Oku tōkanga ‘a tangata pea ‘oku manga ka e falehanga ‘a fafine pea ‘oku hanga” is translated as “Men possess the gardens measured by the feet but women possess the house measured by the hands”.²⁰ This proverb alludes to the customary division of labour between men and women in Tonga. Men’s work is associated with working the land and women’s work around the home including weaving and other forms of fine arts. ‘Manga’ and ‘hanga’ are Tongan forms of measurement where men measure their work with ‘manga’ using their feet and women measure their fine arts with ‘hanga’ using their hands. This proverb alludes to the key role that women play with regards to work around the home but also with nimamea’a, our fine arts.

The role that Tongan women play in maintaining and preserving the fine arts is very significant, but not always recognised outside of a Tongan context. There are art practices within the category of nimamea’a that are more recognisable than others such as nimamea’a koka’anga, the fine art of ngatu-making or Tongan barkcloth-making. Tongan women are prolific makers of bark-cloth and Tongan ngatu are easily distinguishable from others made throughout the Moana Pacific. However, other art practices such as nimamea’a langaleisi and tuimatala’i’akau are not as easily recognisable as Tongan as the arts of embroidery and crochet are widely practiced throughout the Pacific. That is why exhibitions such as *Nimamea’a: the fine arts of Tongan embroidery and crochet* are important in not only making a statement that embroidery and crochet are part of Tonga’s art thinking and practice or collective heritage and in particular the classification of nimamea’a or fine arts, but also to illustrate that they are items of wealth that feature in various Tongan cultural contexts.

The continued practice, maintenance and preservation of Tongan fine arts are attributed to Tongan women artists that work on their own or in groups such as a kautaha koka’anga – a collective group that get together to make ngatu or barkcloth. In New Zealand there are various women’s groups that are formed as part of one’s village, community or church which includes art in its activities. The women featured in this exhibition are all individual artists in their own right but they are also members of women’s fine arts groups which get together regularly for fellowship as well as to create works of art.

Conclusion:

This exhibition focuses on the fine arts of nimamea’a tuimatala’i’akau or embroidering and nimamea’a langaleisi or crocheting. Their specific and general aesthetic, practical qualities and values can be appreciated more critically in the broader context of the framework of Tongan art and its categories of faiva, tufunga, and nimamea’a. It is only through an understanding of this framework of Tongan arts (in particular nimamea’a) and how new art practices are incorporated within each category can one truly appreciate the fine arts of Tongan embroidery and crochet. *Nimamea’a:*

The fine arts of Tongan embroidery and crochet will contribute to highlight the love, passion, dedication, ingenuity and innovation of Tongan women fine artists. They are the pioneers, custodians and teachers of Tonga's nimamea'a or fine arts and are the living treasures upon which Tongan fine arts continue to be practiced, maintained and preserved for posterity.

1. Māhina, `O. [2008a, 2008b, 2010a, 2010b]; Potauaine & Māhina, [2010], Māhina, Potauaine, S. [2010], Dudding & Māhina-Tuai [2010].
2. Māhina, `O. [2008a, 2008b] & Māhina, Ka`ili & Ka`ili [2006]
3. Potauaine, S. [2010] pg, 13
4. Potauaine, S. [2010] pg, 13.
5. Potauaine, S. [2010] pg, 16.
6. Potauaine, S. [2010] pg, 16.
7. Māhina, Ka`ili & Ka`ili [2005]; Māhina, M. `O. [2006].
8. Potauaine, S. 2010, pg.16.
9. Potauaine, S. [2010] pg.17.
10. Hala is another Tongan word for medium as in "Tēvolo hala he sikotā" (the devil appears in the medium of a sikotā bird) (Ka`ili, T, personal communication, 13/01/2011.)
11. Māhina, `O. [2008] pg. 37.
12. Māhina, `O. [2008a and 2008b].
13. Mahina, `O. Personal Communication, April 2010.
14. The Tongan word for flowers is matala'i'akau, which literally means 'eye-of-the trees,' whereas the generic term kakala refers to matala'i'akau or flowers interlaced into complex, elaborate, and beautiful kupesi or geometric designs.
15. The Tongan word tui means 'pierce,' as involved in the fine arts of tuimatala'i'akau and tuikakala.
16. The word 'leisi' as in the nimamea'a langalesi is the Tonganisation of 'lace.'
17. The Tongan words langa or lalanga, as used for nimamea'a langalesi or crocheting and nimamea'a lalanga or mat-weaving, means 'weave.'
18. In fine arts such as tuimatala'i'akau or embroidering and tuikakala or flower-designing, the mata'ihui [eye-of-the-needle] or, its opposite, ava'ihui [hole-of-the-needle] is used as an artistic device for the intersection of cotton threads in the production of flower designs or intersecting flower pedals, fruit-strips, bark-strips, and leaves in the production of kupesi or geometric designs. The same applies to the fine art of langalesi or crocheting, where the eye-of-the-needle or hole-of-the-needle is used for the intersection of cotton threads.
19. Mahina, M. `O. (2006). Manuēsina Tonata, Lingisiva 'Aloua and Noma 'Ofa-Ki-Nu'usila Talakia'atu all hail from the village of Tefisi, Vava'u Tonga.
20. Mahina, `O. Personal Communication, September 2011.

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