



YUKI KIHARA

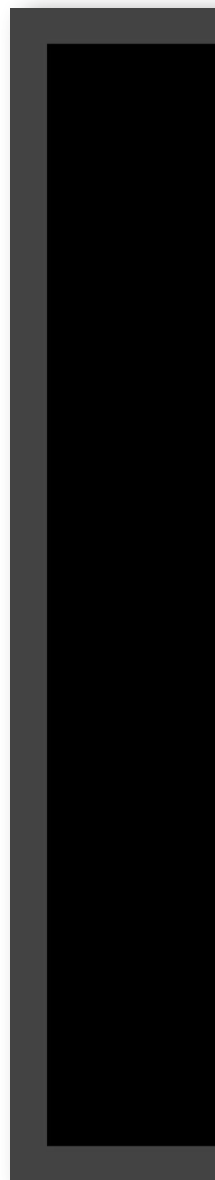
A Study of a Samoan Savage

29 Aug - 23 Sept 2015

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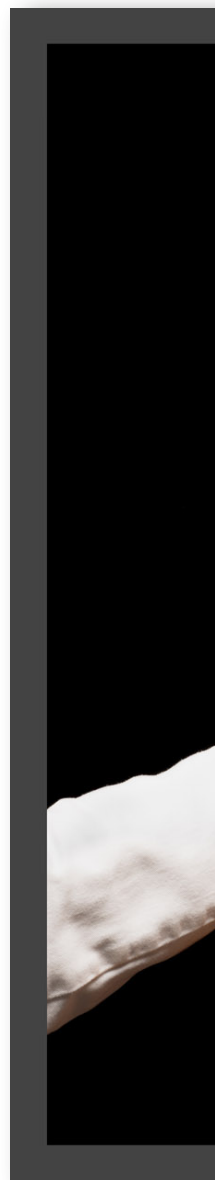
18 Dowling Street (03) 477 7727 info@milfordhouse.co.nz





Nose Width with Vernier Caliper (2015)

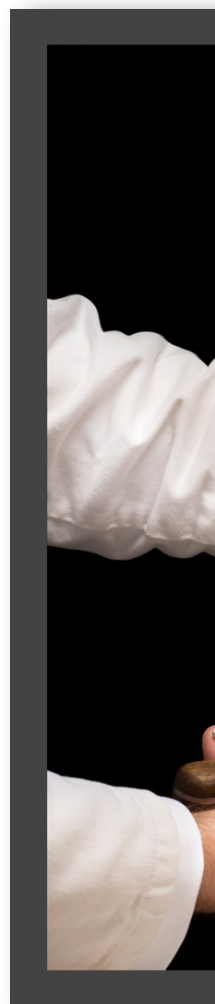
c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 800 x 1000 x 4 mm
general collectors edition of 11 + 3 AP, panel size: 536 x 670 x 4 mm

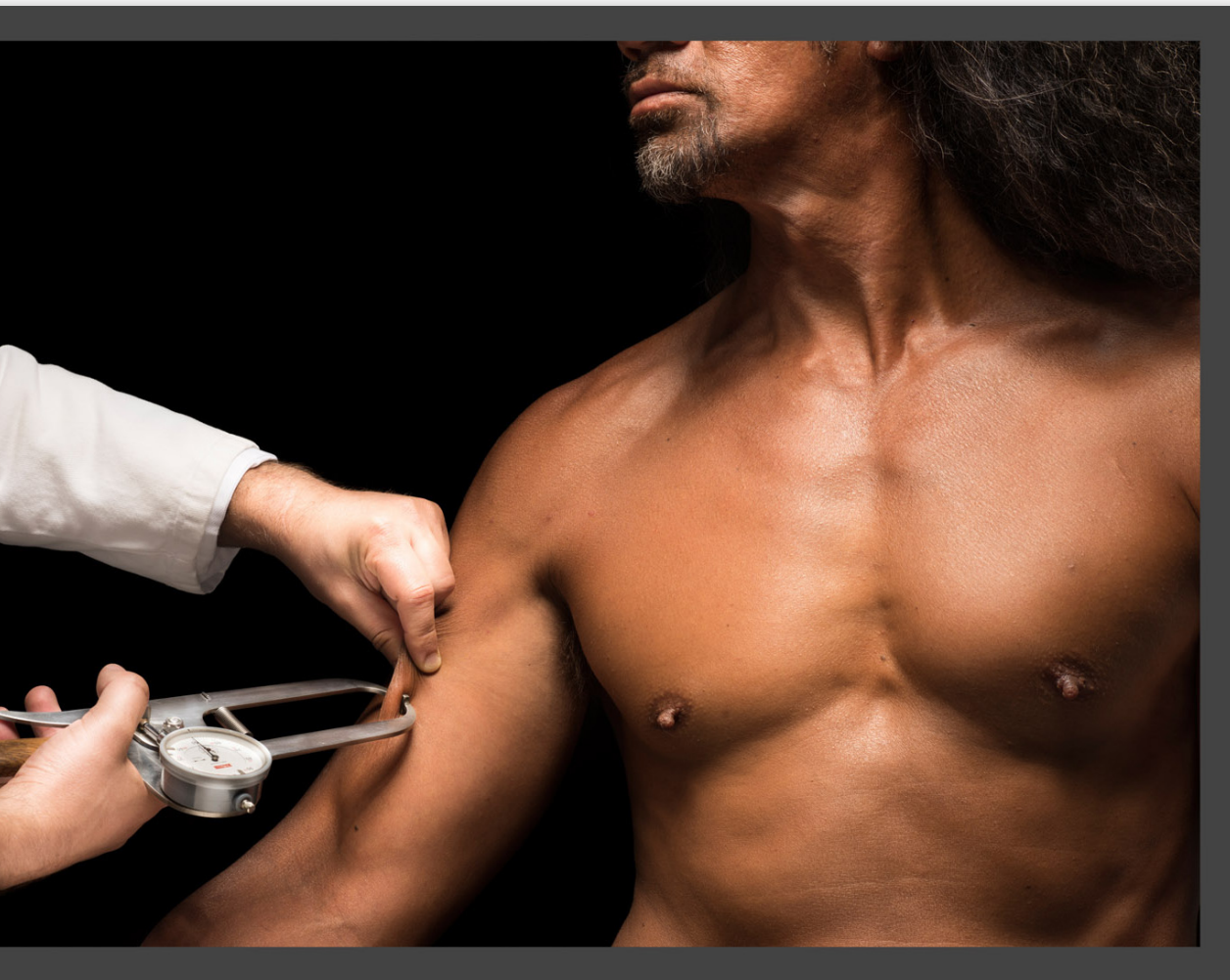




Subnasale-nasal Root Length with Vernier Caliper (2015)

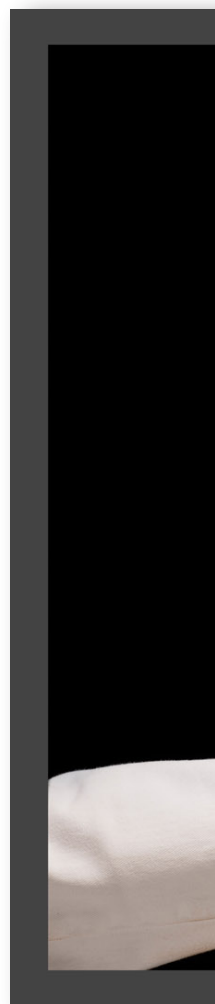
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general collectors edition of 11 + 3 AP, panel size: 536 x 670 x 4 mm

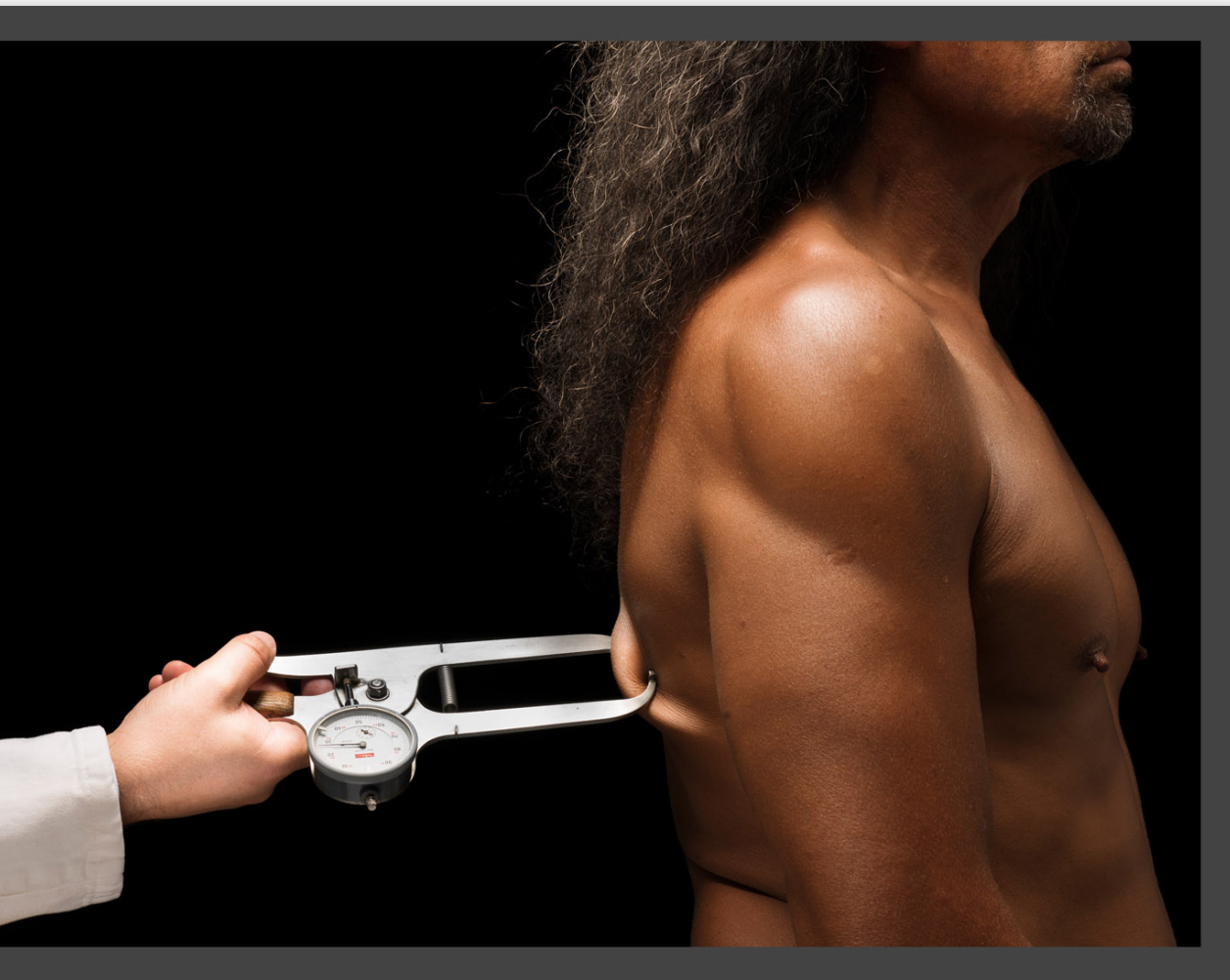




Bicep with Skinfold Caliper (2015)

c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 680 x 1000 x 4 mm
general collectors edition of 11 + 3 AP, panel size: 455 x 670 x 4 mm

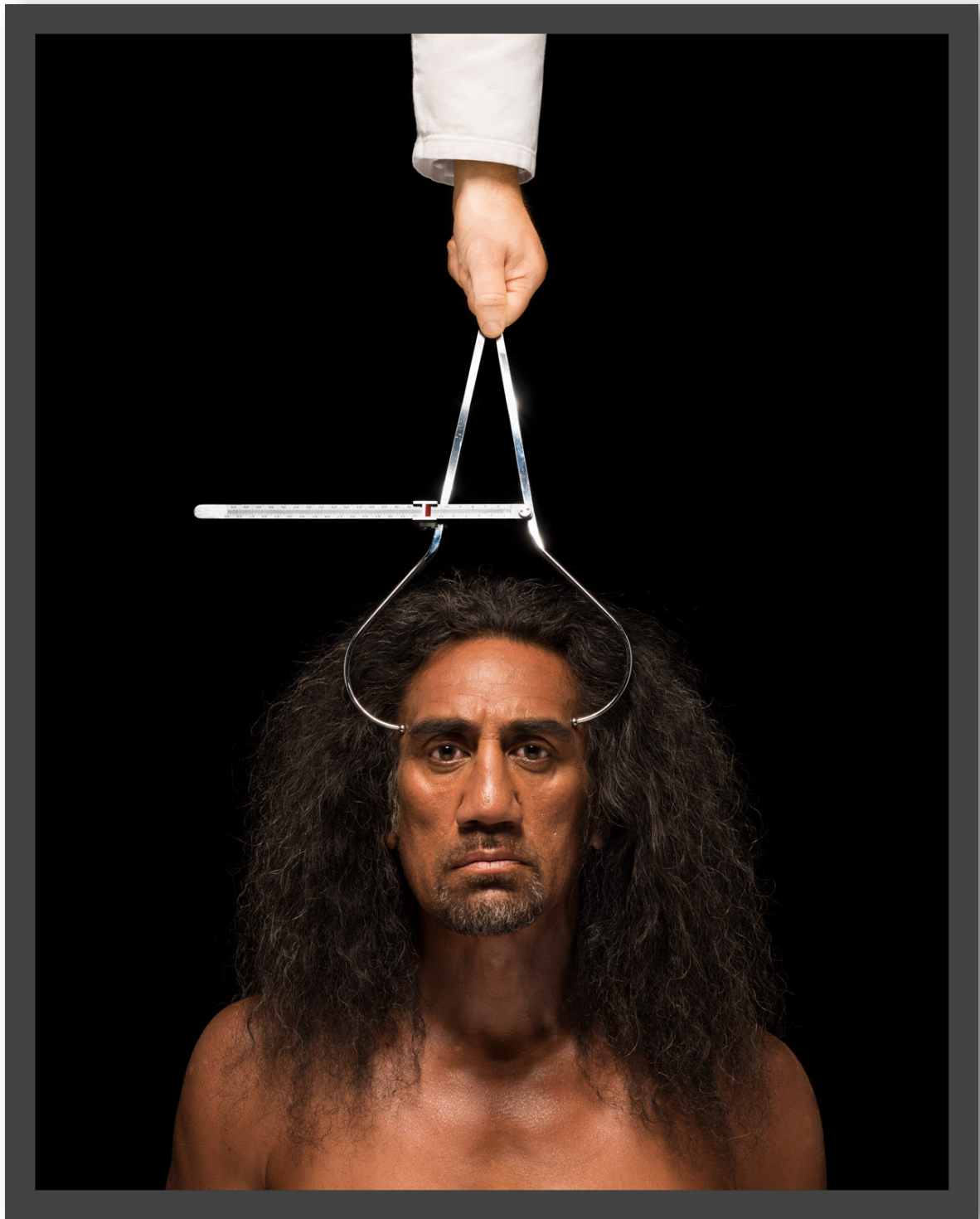




Subscapular with Skinfold Caliper (2015)

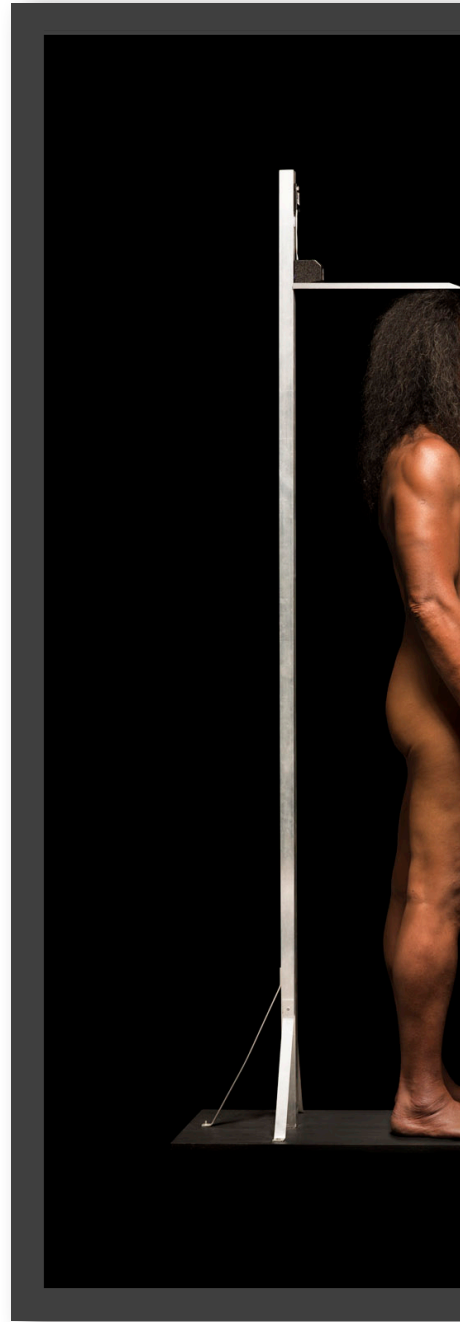
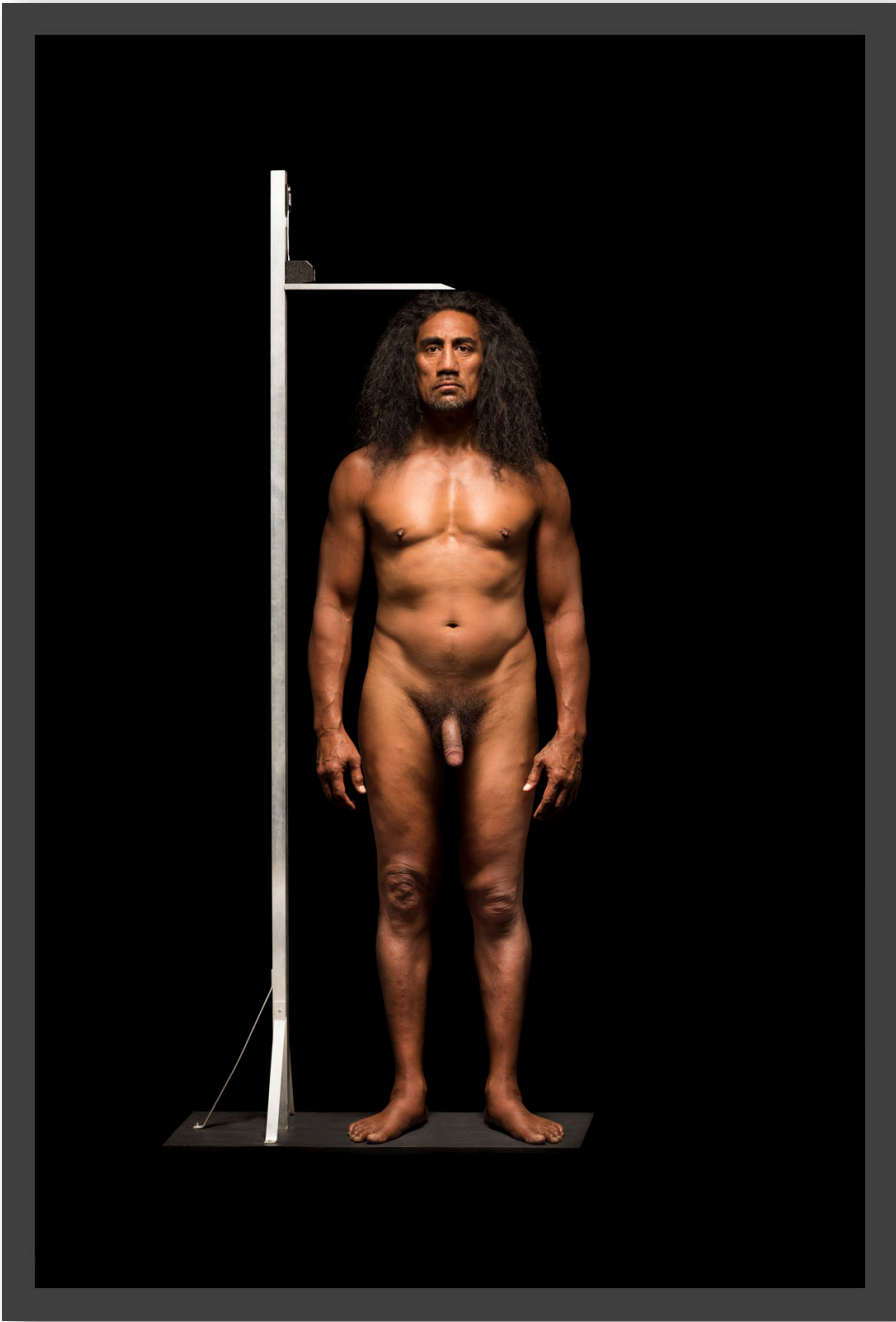
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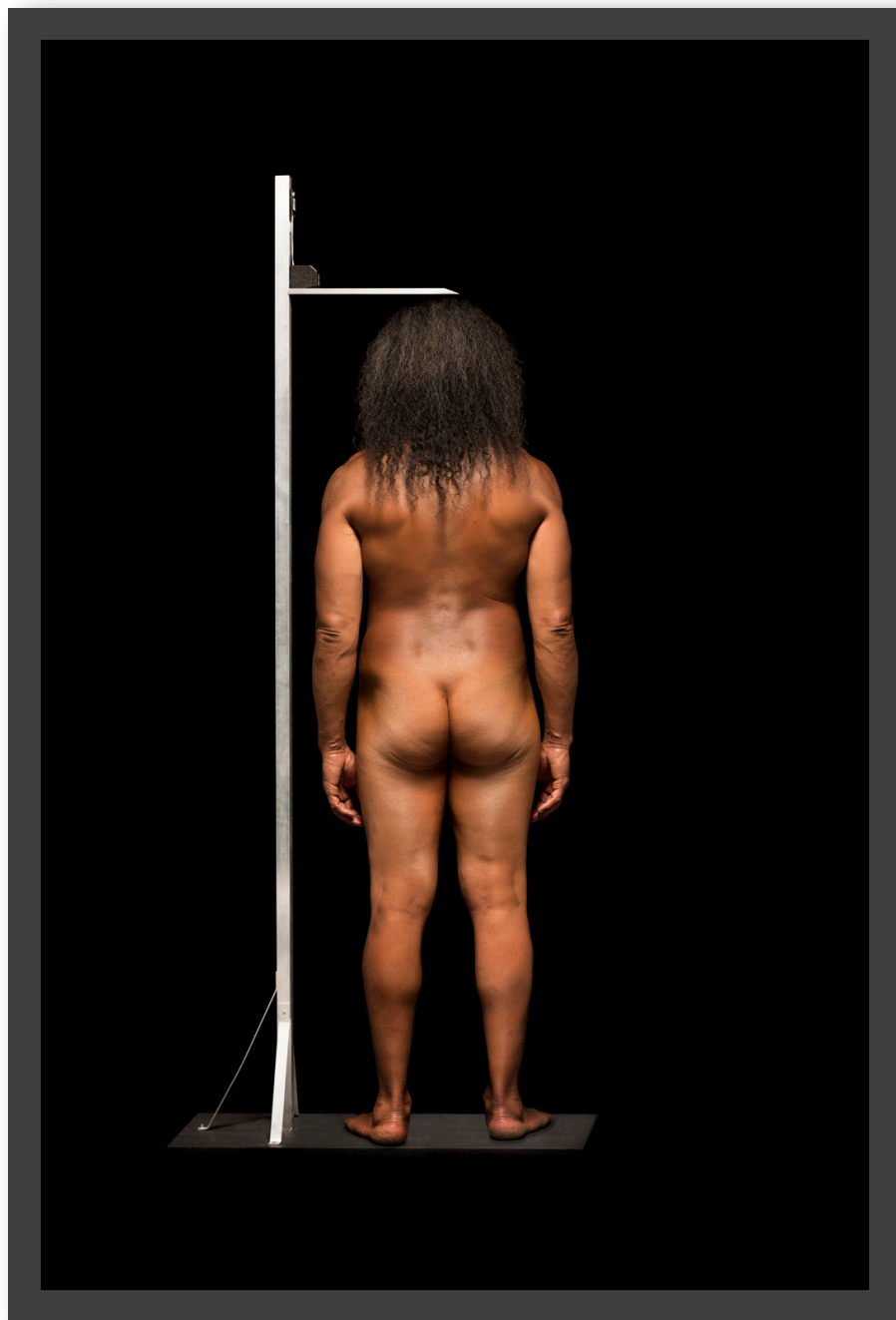




Head with Pelvimeter (2015)

c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 1000 x 800 x 4 mm
general collectors edition of 11 + 3 AP, panel size: 670 x 536 x 4 mm

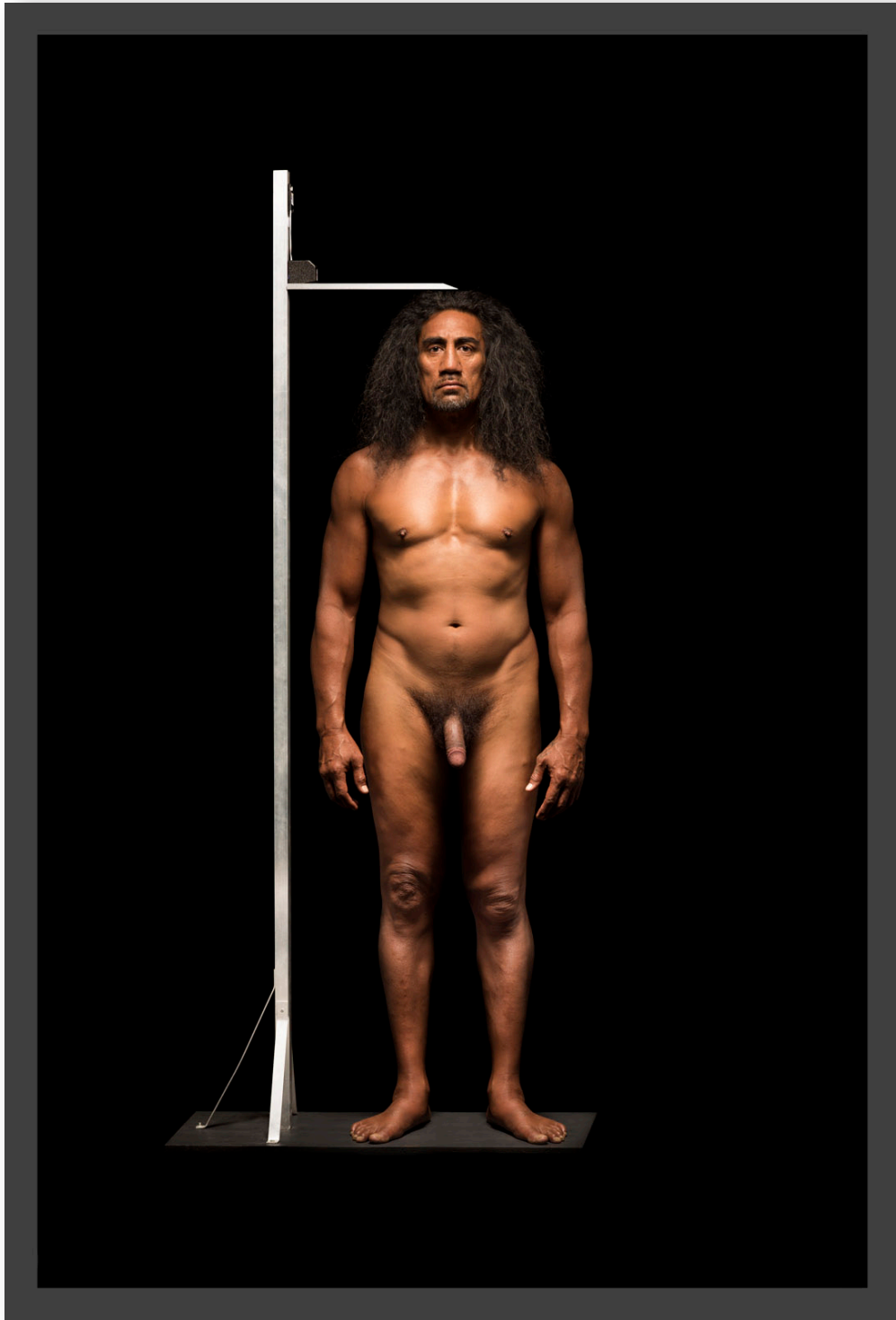




Front, Side and Back View with Stadiometer (2015)

triptych; c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel sizes: 1000 x 680 x 4 mm each
general collectors edition of 11 + 3 AP, panel sizes: 670 x 455 x 4 mm each

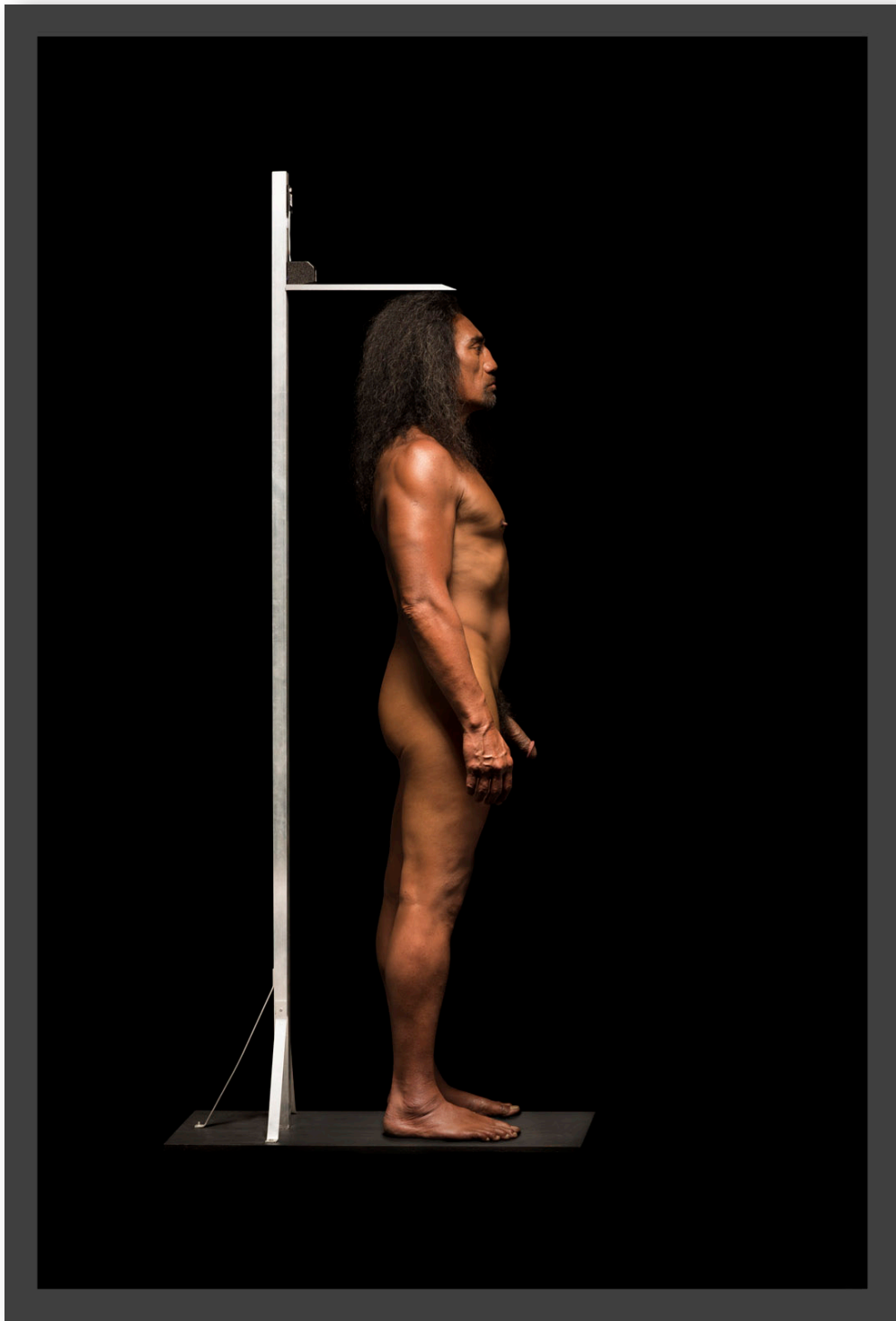




Front View with Stadiometer (2015) Part 2 of 3

trptych; c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 1000 x 680 x 4 mm each
general collectors edition of 11 + 3 AP, panel size: 670 x 455 x 4 mm each

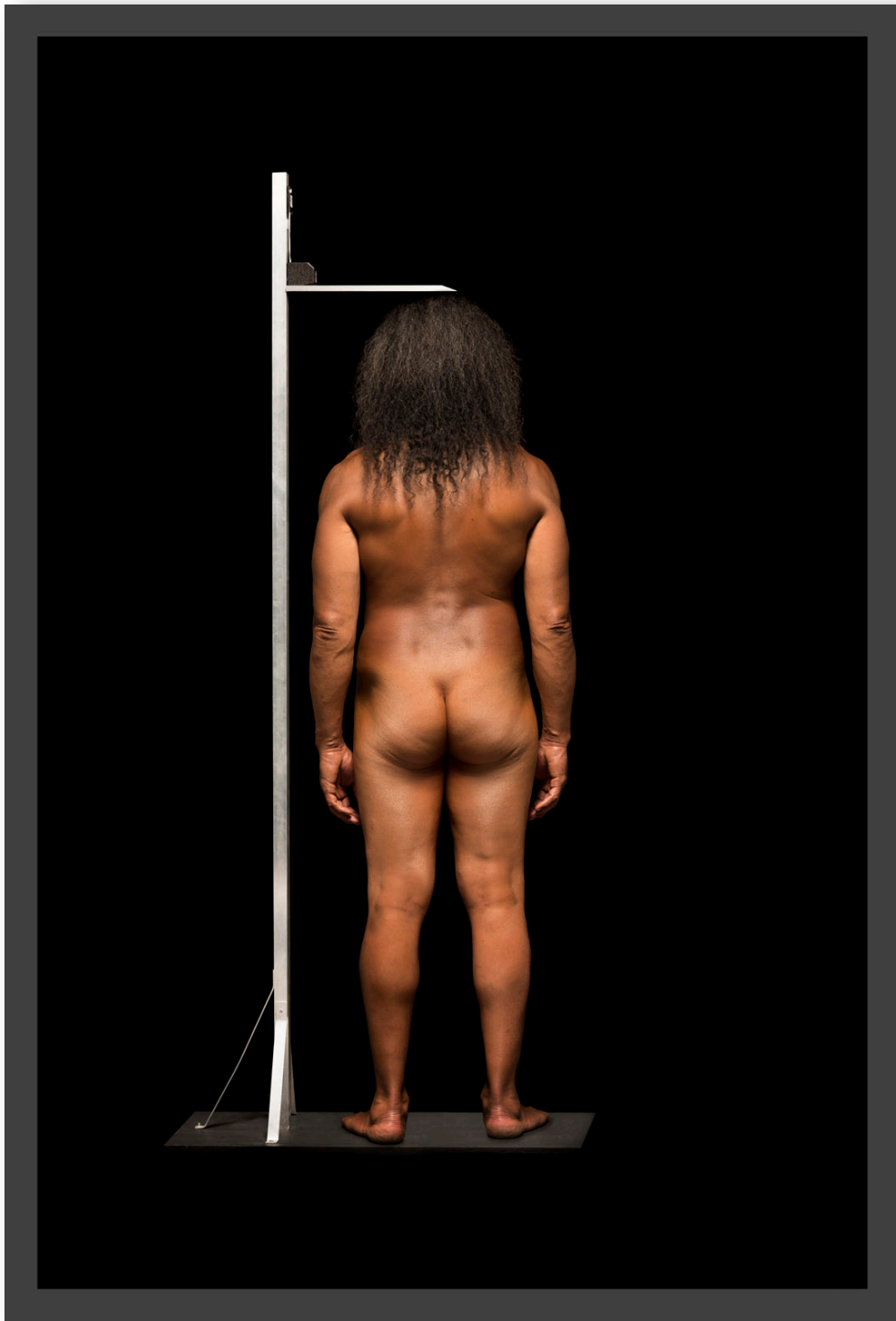




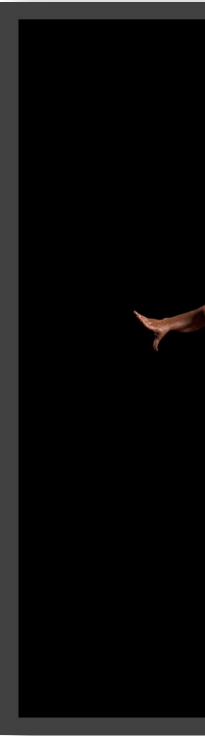
Side View with Stadiometer (2015) Part 3 of 3

triptych; c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 1000 x 680 x 4 mm each
general collectors edition of 11 + 3 AP, panel size: 670 x 455 x 4 mm each





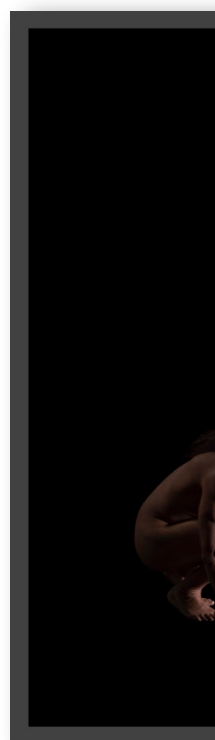
Back View with Stadiometer (2015) Part 1 of 3
trptych; c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 1000 x 680 x 4 mm each
general collectors edition of 11 + 3 AP, panel size: 670 x 455 x 4 mm each





Siva (Dance) (2015)

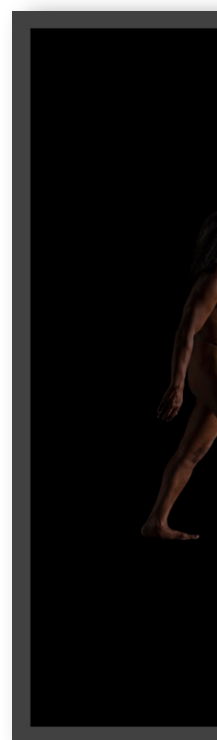
c-print mounted on dibond aluminium
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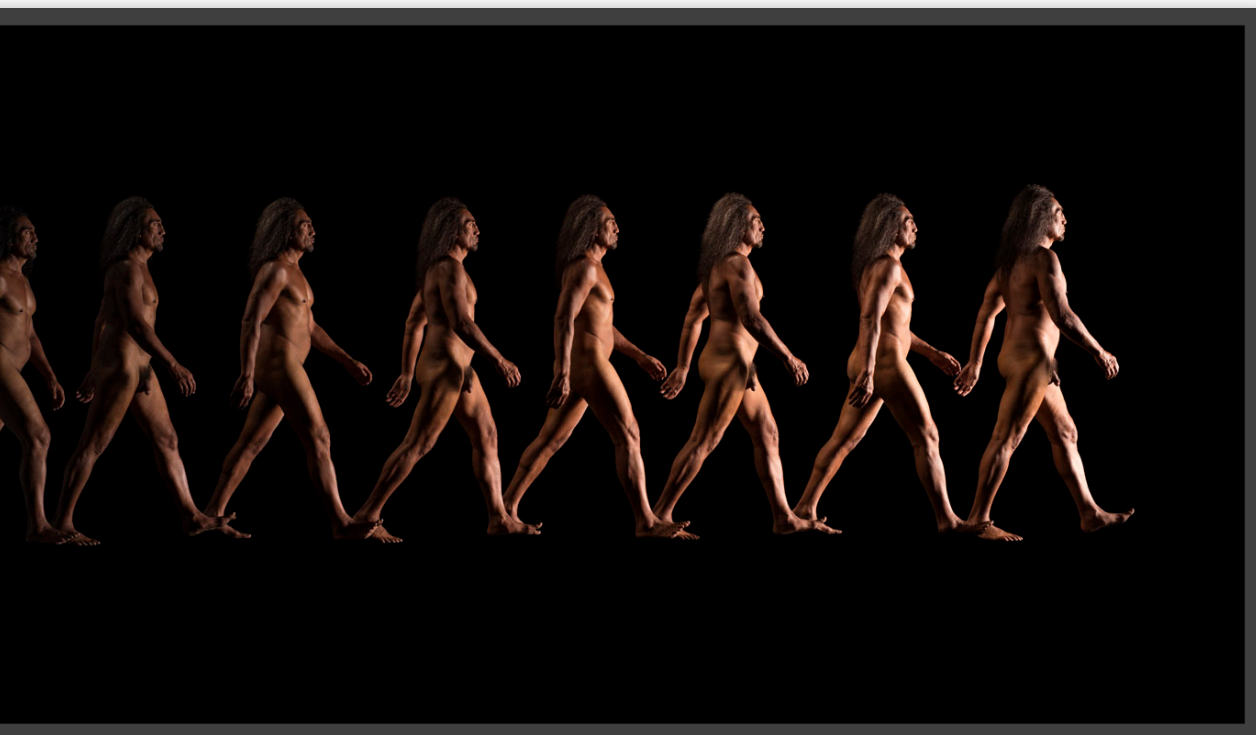




Leaping (2015)

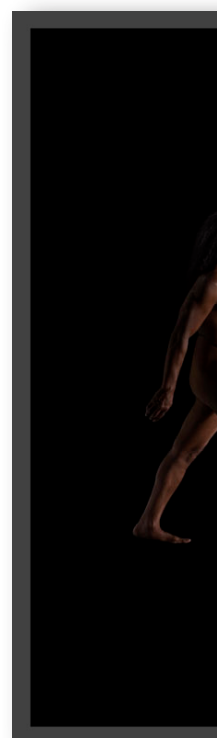
c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 1000 x 2000 x 4 mm
general collectors edition of 11 + 3 AP, panel size: 500 x 1000 x 4 mm

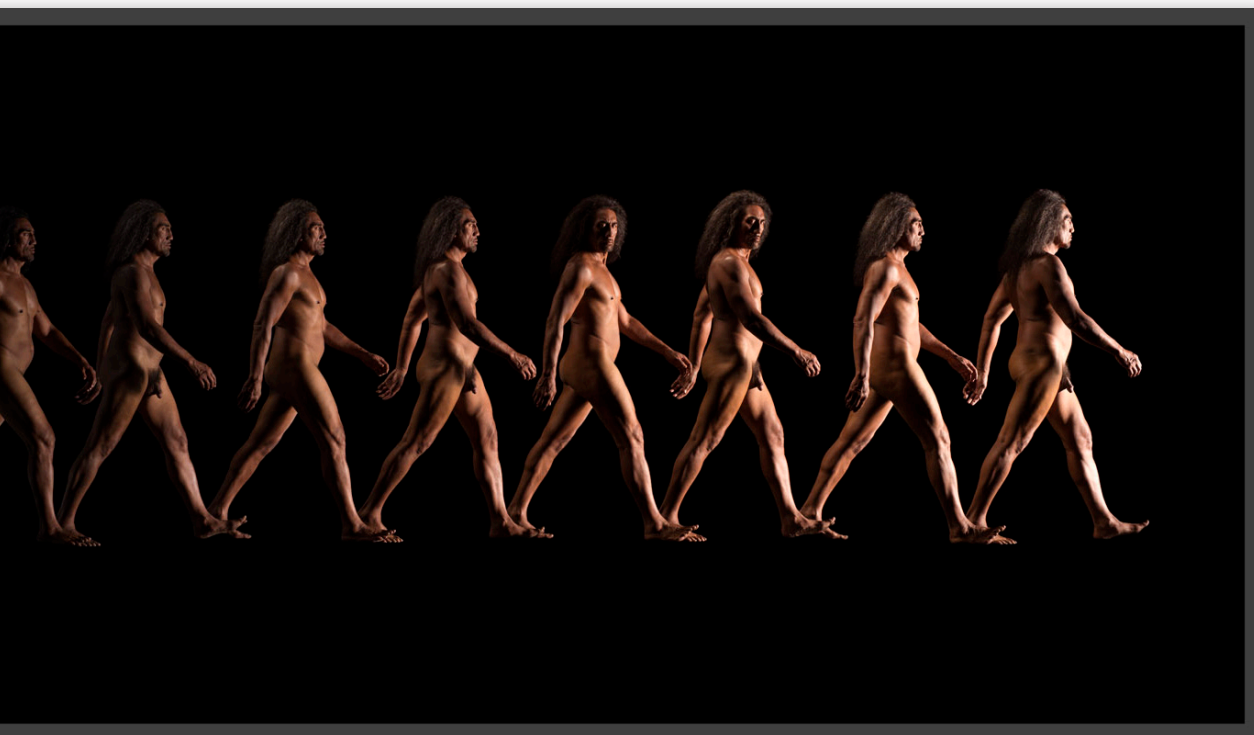




Walking I (2015)

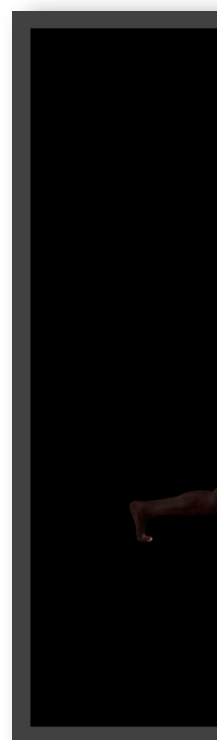
c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 1000 x 2000 x 4 mm
general collectors edition of 11 + 3 AP, panel size: 500 x 1000 x 4 mm

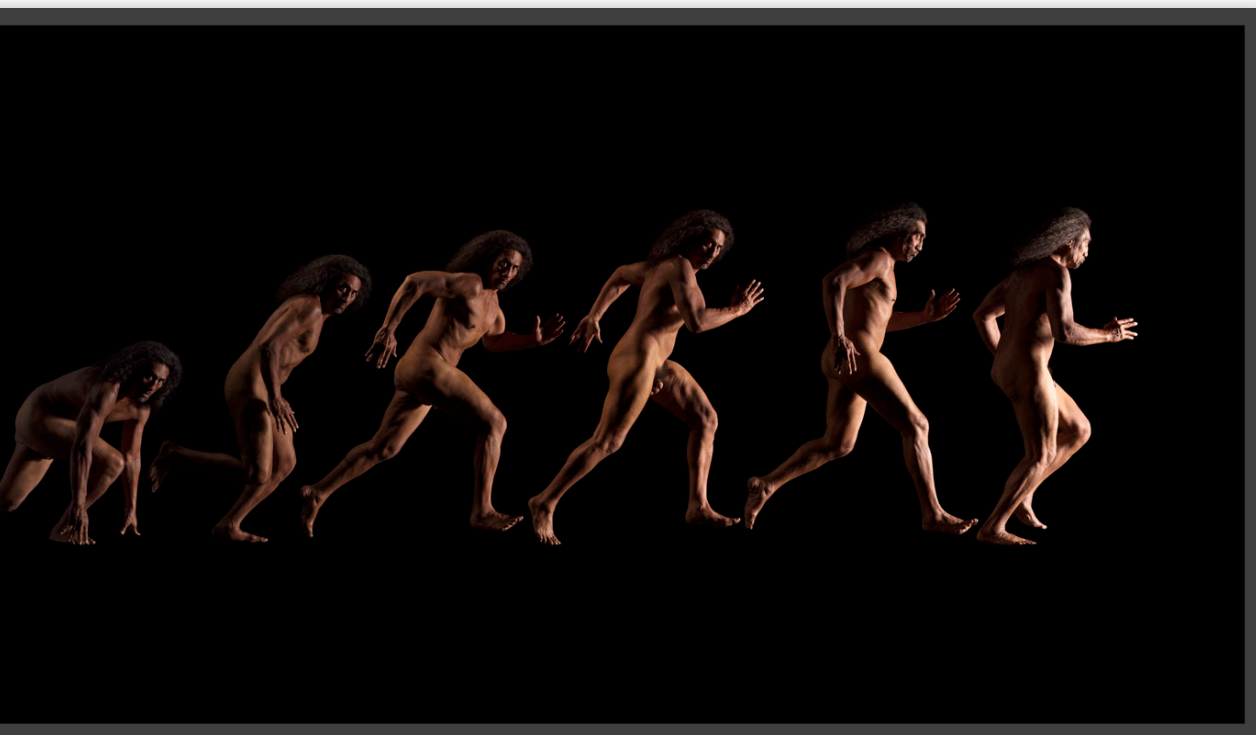




Walking II (2015)

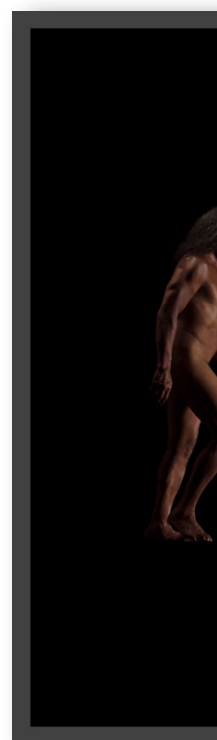
c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 1000 x 2000 x 4 mm
general collectors edition of 11 + 3 AP, panel size: 500 x 1000 x 4 mm

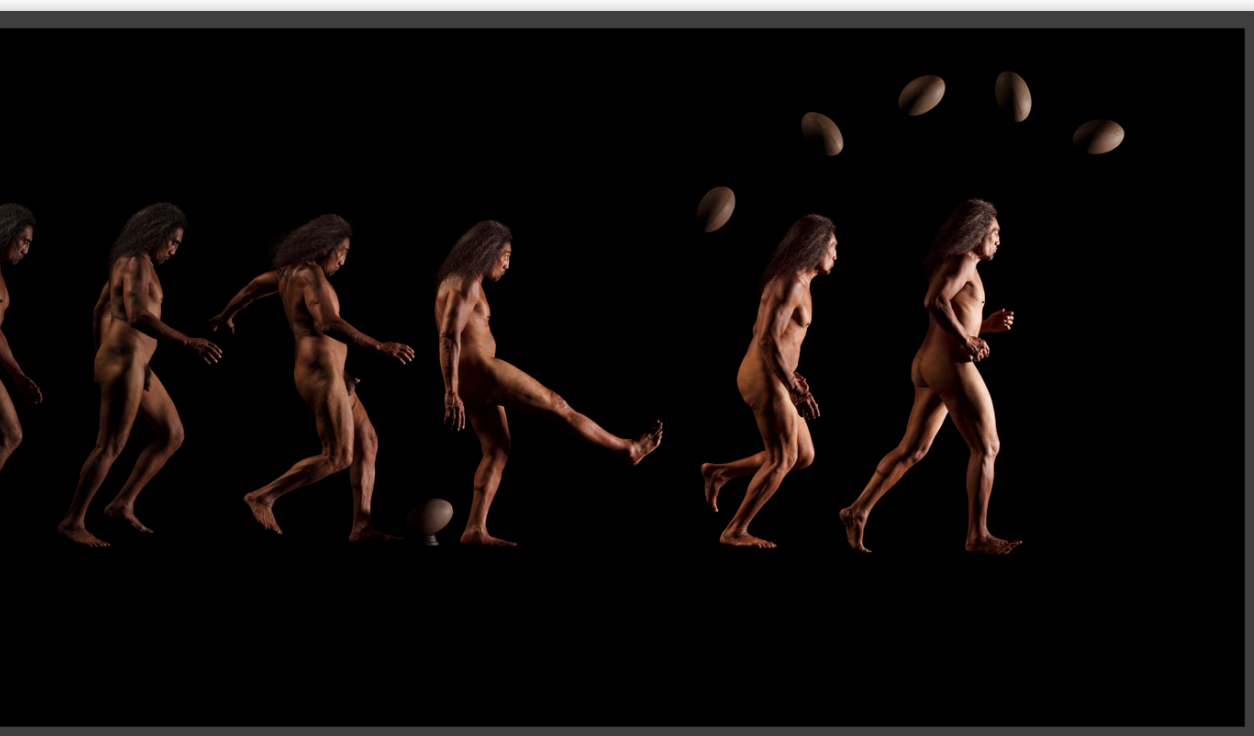




Sprinting (2015)

c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 1000 x 2000 x 4 mm
general collectors edition of 11 + 3 AP, panel size: 500 x 1000 x 4 mm





Kicking (2015)
c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 1000 x 2000 x 4 mm
general collectors edition of 11 + 3 AP, panel size: 500 x 1000 x 4 mm





Maui Descending a Staircase I (After Duchamp) (2015)

c-print mounted on dibond aluminium
museum edition of 5 + 2 AP, panel size: 1240 x 1000 x 4 mm
general collectors edition of 11 + 3 AP, panel size: 825 x 665 x 4 mm





Maui Descending a Staircase II (After Duchamp) (2015)
single channel digital video, silent, 6 min 9 sec
edition of 7 + 2 AP



EXHIBITION TEXT

The series, *A Study of a Samoan Savage (2015)*, is comprised of two broad themes – the histories of motion photography and anthropometry - explored together.

Presented in film noir cinematographic spirit, this powerful, allegorical series features a mythical character (Maui), a Polynesian demi-god performing a variety of movements, documented as 'motion-photography.'

These movements explicitly reference rugby and the furore in April 2012 surrounding Pat Lam and the Blues rugby team, historical representations of Samoan men, Samoan cultural dances and the study of human movement through photography seen in the pioneering works of Muybridge and Marey.

The historical role of photography and the key role it played in establishing classifications in the study of race, gender, the human body, the science of movement and human evolution is everywhere evidenced in *A Study of a Samoan Savage (2015)*. Collectively, Samoan men were depicted as exotic savages, fetishized as a subject and as an object, colonised and treated as commodities.

Anthropologists used photography as a tool to establish a systematic process of collecting data and thereby propound various scientific theories, such as the existence of racial hierarchy, the enduring myth of Aryan superiority and

Eugenics. However those measuring systems and associated photographic techniques in turn became a primary means of subjugation.

Layers of symbolic meaning in Maui's performances also draw upon the 19th century Samoan colonial experience of the human zoo, the 'Volkerschau,' popular then in Germany and Europe, a form of exotic entertainment and colonial theatre where Samoan men's athleticism and prowess was presented as if in their primitive state. A giant man-made water slide featuring Samoan bodies ascending and descending it was also presented within the zoo.

This 19th century circumstance provides another of the conceptual threads of the series. It is explicitly acknowledged in two works, the photographic work *Maui Descending a Staircase I (After Duchamp)* and the silent video work *Maui Descending a Staircase II (After Duchamp)*. Both works reference Duchamp's *A Nude Descending a Staircase II (1915)* and reprise Muybridge's use of sequential motion.

The video work is all at once breath-taking, captivating and beguiling. It reveals multiple layers of narrative content, as well as numerous art, political and social dialogues with distinct developments, on from the critically acclaimed *Siva in Motion (2012)*, in Kihara's signature stylistic techniques: repetitive fragmentation, outline and overlay with a directness of gaze that – inevitably – elicits then seduces the viewer's participation.

EXHIBITION PRICELIST

1. Nose Width with Vernier Caliper (2015)
museum edition of 5 + 2 AP: 800 x 1000 mm \$9,250
collectors edition of 11 + 3 AP: 536 x 670 mm \$4,250

2. Subnasale-nasale Root Length with Vernier Caliper (2015)
museum edition of 5 + 2 AP: 800 x 1000 mm \$9,250
collectors edition of 11 + 3 AP: 536 x 670 mm \$4,250

3. Bicep with Skinfold Caliper (2015)
museum edition of 5 + 2 AP: 680 x 1000 mm \$8,250
collectors edition of 11 + 3 AP: 455 x 670 mm \$3,750

4. Subscapular with Skinfold Caliper (2015)
museum edition of 5 + 2 AP: 680 x 1000 mm \$8,250
collectors edition of 11 + 3 AP: 455 x 670 mm \$3,750

5. Head with Pelvimeter (2015)
museum edition of 5 + 2 AP: 1000 x 800 mm \$9,250
collectors edition of 11 + 3 AP: 670 x 536 mm \$4,250

6. Front, Side and Back View with Stadiometer (2015) (Triptych)
museum edition of 5 + 2 AP: 3 panels 1000 x 680 mm ea \$18,750
collectors edition of 11 + 3 AP: 3 panels 670 x 455 mm ea \$9,250

7. Siva (Dance) (2015)
museum edition of 5 + 2 AP: 1000 x 2000 mm \$15,750
collectors edition of 11 + 3 AP: 500 x 1000 mm \$5,750

All prices are NZD and include GST; Prices are current as at September 2019

Milford Galleries Dunedin

- | | | |
|---|--|----------|
| 8. Leaping (2015) | | |
| museum edition of 5 + 2 AP: 1000 x 2000 mm | | \$15,750 |
| collectors edition of 11 + 3 AP: 500 x 1000 mm | | \$5,750 |
| 9. Walking I (2015) | | |
| museum edition of 5 + 2 AP: 1000 x 2000 mm | | \$15,750 |
| collectors edition of 11 + 3 AP: 500 x 1000 mm | | \$5,750 |
| 10. Walking II (2015) | | |
| museum edition of 5 + 2 AP: 1000 x 2000 mm | | \$15,750 |
| collectors edition of 11 + 3 AP: 500 x 1000 mm | | \$5,750 |
| 11. Sprinting (2015) | | |
| museum edition of 5 + 2 AP: 1000 x 2000 mm | | \$15,750 |
| collectors edition of 11 + 3 AP: 500 x 1000 mm | | \$5,750 |
| 12. Kicking (2015) | | |
| museum edition of 5 + 2 AP: 1000 x 2000 mm | | \$15,750 |
| collectors edition of 11 + 3 AP: 500 x 1000 mm | | \$5,750 |
| 13. Maui Descending a Staircase I (After Duchamp) (2015) | | |
| museum edition of 5 + 2 AP: 1240 x 1000 mm | | \$11,750 |
| collectors edition of 11 + 3 AP: 825 x 665 mm | | \$5,750 |
| 14. Maui Descending a Staircase II (After Duchamp) (2015) | | |
| single channel digital video, edition of 7 + 2 AP | | \$15,750 |

All prices are NZD and include GST; Prices are current as at September 2019

ARTIST CONCEPT OUTLINE

'Colonized peoples have been compelled to define what it means to be human because there is a deep understanding of what it has meant to be considered not fully human, to be savage.' [1]

-Linda Tuhiwai Smith

In April 2012 Patrick Richard Lam – a Samoan New Zealander and the coach for the Blues squad's rugby team made the national news headlines when he received vicious texts and threatening messages from the social media which blamed him together with the selected players in the Blue's team for the loss of 5 out of 6 matches in the Super Rugby game was due to them being Polynesians [2]. While many Polynesian rugby players today are actively being recruited by a variety of rugby clubs in New Zealand and internationally mainly due to their body shape that can withstand the physical demands of the game [3], the rugby fans in return were quick to blame the race of the players for the loss of the game while demanding for their disciplinary actions in improving the performance of the 'savages' on the field.

This incident partly inspired the creation of '*A study of a Samoan savage*' (2015) - a body of work comprised of photographs and silent video works informed by a broad critique on the historical representations of Samoan men and their association to athleticism and prowess as a racial stereotype linked to the ideas surrounding the 'noble savage' from being fetishized as a subject and object of 'the other' by 19th century Victorian science and exotic entertainment, and how these ideas continue to permeate in the postcolonial era.

'*A study of a Samoan savage*' (2015) series is comprised of 2 broad themes that are collectively explored together. These 2 themes are motion photography and anthropometry which both developed out a shared historical legacy of 'othering' colonized peoples where photography played a key role in establishing the classification and the study of the race, gender, human body, movement and evolution.

Captured in the film noir cinematographic spirit, the photographic series features Ioane Ioane, a Samoan New Zealander performance artist and a

former rugby player appearing as a fictitious character named 'Maui' [4] a Polynesian demi-god performing a variety of movements, among others, informed by rugby training to Samoan cultural dances carefully choreographed and staged for the camera documented as sequential photographic analysis known as 'motion-photography' - a study of human movement through photography which can be seen in the works of British photographer Eadweard Muybridge and French photographer Etienne Jules Marey, both considered pioneers of the technique. Motion-photography was instrumental to the development of cinema and can be linked to the 'Futurist' movement of the early 20th century. Futurists championed speed, the forward march of linear time, and the rise of industry and mechanization.

The somber visual aesthetic of motion-photography featuring multiple figures gradually moving between dark and light carry layers of symbolic meaning, from Von Luschan's chromatic scale as a method of classifying skin color developed through the study of race and anthropometry; a scientific theory which suggests Polynesians deriving from Caucasoid peoples being 'almost White' as validation for the colonization of the Pacific region [5]; the seminal work of Frantz Fanon which argues colonized people's self-perception and their feelings of dependency and inadequacy in a Western world [6]; and a concept in Samoan Christian theology which describes pre-contact Samoa as 'Lagi e pogisā' ('days of darkness') when Samoans worshipped 'heathenistic' Indigenous gods in contrast to the arrival of Christian missionaries as 'Lagi e mamā' ('days of light') when Samoans denounced their Indigenous gods for Jesus Christ and the anticipation of the Last Judgment.

Maui's performances are also informed by the Samoan colonial experience during the 19th century, including several groups consisting of Samoan men, women and small children who toured extensively around Germany and Europe to demonstrate a variety of cultural performances staged behind the enclosure of a zoo – a practice commonly known in Germany as 'Völkerschau' or a popular form of exotic entertainment and colonial theatre at the time. These cultural performances showcased Samoan men's athleticism and prowess including boxing, wrestling, running and cultural dances, where it's success was determined by how well the patrons who paid an entrance fee were entertained by what they saw and believed to be people in their 'primitive state'.



Courtesy of the Robert Louise Stevenson Museum, Vailima, Upolu island, Samoa

The actions of Samoan bodies ascending and descending a giant man-made water slide purposely built within the confinement of the zoo is one of the conceptual threads behind the photographic work entitled 'Maui descending a staircase I' and the silent video work entitled 'Maui descending a staircase II'. Both works references a painting by Marchel Duchamp entitled 'A nude descending a staircase No.2' (1912). While Duchamp's painting alluded to motion photography and the rise of industry and mechanization in the West, the multiple figures in Duchamp's painting also represents of a generation of peoples described by Linda Tuhiwai Smith as those in the 'West whose knowledge and science are 'beneficiaries' of the colonization of Indigenous peoples'.

Multiple figures in Duchamp's painting are subverted and replaced with figures of Maui as a shape shifter and time traveler through time and space. The combination of the visual aesthetics and underlying cultural paradigms of Western photography with forms derived from Maui also speaks directly to differing cultural constructions of time and space. 'A study of a Samoan savage' (2015) series ties together the (Western) medium of motion-photography with Samoan Indigenous reference to Ta/time and Va/space. Embedded in Maui's performance are Samoan Indigenous reference to Ta/time and Va/space, where Samoans walk forward into the past while walking back into the future, where the present is a continuous and simultaneous journey into the ancestral realm of the future.

The Samoans in the Völkerschau were hosted under inhumane conditions where many of them died of disease and loneliness during their tours. Human remains of a Samoan man with a pe'a (Samoan men's customary tattoo) who took part in the Völkerschau were publically exhibited from the mid-19th century at the Royal Museum of Art and History in Brussels Belgium. However it was removed from display in mid-2000 in the wake of the global outcry with pressure from Indigenous organizations and the United Nations for museums to repatriate the human remains back to their Indigenous communities to heal the wounds of colonialism inflicted by Europe [7]. The human remains of the Samoan pe'a are still stored at the Royal Museum.

Whether the Samoan men arrived in Germany as part of a Völkerschauen troupe or as sailors in trade ships, they were seen as colonized people treated as a commodity to be emasculated by being examined, measured and photographed by anthropologists as a systematic process of collecting data for physical anthropology to question a variety of racial scientific theories, among others, the Social Darwinist ideas of the existence of racial hierarchy, the myth of the Aryan race and Eugenics.



'Faoli, Samoan. PR Coll. 23/10010' (circa 1873) Photographer unknown.
Courtesy of the Pitt Rivers Museum, University of Oxford, United Kingdom [8]

One of many examples of the study of race in the Pacific region is illustrated in a publication entitled '*Essentials of anthropometry: a handbook for explorers and museum collectors*' (1926) by American anthropologist Louise Sullivan [9] who was the former curator of the American Museum of Natural History in New York and Bishop Museum in Honolulu.

In his book, Sullivan sought support from professionals to amateurs ranging from ethnologists, archeologists, physicians, army personnel, naval officers and travelers as pioneers of the American colonial empire to collect anthropometric data from Indigenous peoples in Polynesia, Micronesia, Melanesia and Malaysia as a way to study mankind at the expense of subjugating them in the process.

Sullivan also describes the essential measurements required for the scientific study of racial difference was stature, head length, head breadth, face breadth, anatomical face height, nasal height and nasal width. From these measurements derived the cephalic length breadth index, the anatomical face index and the nasal index. The measurements were also supplemented in addition to the descriptive observation of the color of skin, color of the hair, form of the hair, eye color, the epicanthic or Mongoloid eyefold, thickness of the lips, form of the upper front (incisor) teeth, the amount of beard development and the development of body hair. Sullivan also describes in detail how to use anthropometry tools which closely resembles those used to measure Maui.

Many of Sullivan's anthropometry research were presented at the International Eugenics Conference hosted by the American Museum of Natural History between 1912 till 1932. The International Eugenics conference was the global platform for scientists, politicians, and social leaders to plan and discuss the possibility of improving the qualities of the human species or human population.

Eugenics and Anthropometry was also exercised by New Zealand scientists, among others, included the late Maori anthropologist Te Rangi Hiroa also known as Sir Peter Buck who, in 1919 conducted an anthropometry investigation on the Maori battalion returning from England with tools borrowed from a leading Eugenicist Professor Arthur Keith of the Royal College of Surgeons in London. After measuring and collecting data from 814 men, Te Rangi Hiroa concluded that the Maori was the superior race of the Polynesians, while publically objecting the findings described in a publication

entitled 'A handbook of Western Samoa' (1925) published by the New Zealand government which described Samoans as being "the highest branch of the Polynesians". [10]

Maui performing in defiance while being measured with clinical Anthropometry tools alludes to the history of Samoan masculinity under Western scientific scrutiny, which is echoed in a poignant poem composed by Samoa based-artist Momoe Malietoa Von Reiche informed by her ancestor's experience and being observed by a group of British scientists:

My Ancestor in a Museum (2007)

*After a long journey
They put him
In a glass case
At an English museum.
People came to stare
At his wooden genitals
One professor said,
"Some romantic notion of the
Past, eh, what?
Or is it cannibalism?"
The other one said,
"It's the savage titillation of
Holding evil in the hand no doubt ..."*

*Every night he turned
To the direction of home;
Every morning they
Straightened him up
To face the West –
With fear
In their pale eyes. [11]*

Maui's performances which embody the visceral experience of Samoan ancestors provoked by historical events are allegorical responses to the Samoan experience in the postcolonial present.

Yuki Kihara, Artist.

Note: The exhibition of 'A study of a Samoan savage' (2015) series will accompany a display of 19th century photographic archives sourced from the Pitt Rivers Museum (UK). A further in-depth exploration of 'A study of a Samoan savage' (2015) series will be presented by the artist in various lectures and artist talks held throughout 2015 and beyond. For more information please contact info@milfordhouse.co.nz

- [1] 'Decolonizing Methodologies; Research and Indigenous peoples' (1999) by Linda Tuhiwai Smith
- [2] 'Blue's Pat Lam hits out at racist criticism' (2012)
<http://www.stuff.co.nz/sport/rugby/super-rugby/6725018/Blues-Pat-Lam-hits-out-at-racist-criticism>
- [3] 'Kahungunu Barron-Afeaki, a sports lawyer and doctoral researcher on Polynesian sporting excellence, claimed that the distinctive physiology of Polynesians, as a large, muscular people with more 'fast twitch' muscle fibers, had evolved to meet the rigors of long sea-voyaging in cool Pacific climates.... In a contemporary setting, such physiology gave them an obvious advantage in sport – and one accentuated by the 'white flight' from rugby by those who did not wish to be injured by physically imposing Polynesian players. Professional sport was also attractive in offering potentially large income to more socioeconomically disadvantaged Polynesian people.'
(Excerpt from *Few and Far Between; Maori and Pacific contributions to New Zealand cricket* [19th Feb 2007] by Greg Ryan. Published by Routledge.)
- [4] Maui is a renowned demi-god featured throughout many Indigenous creation stories across the Pacific region known for his use of tricks to challenge conventions and create order out of chaos. Kihara portrayed the character of Maui in her 2004 photographic series entitled 'Vavau; tales of ancient Samoa'.
- [5] 'The "discovery" of Polynesian Intelligence' (2013) by Maile Arvin
- [6] 'Black Skin, White Masks (*Peau noire, masques blancs*)' (1952) by Frantz Fanon
- [7] *The United Nations Declaration on the Rights of Indigenous Peoples* (2007)
- [8] Anthropometric photographs of a Samoan man called Faaoli, a sailor who came to Hamburg in the 1870s and was photographed there for the Godeffroy Museum. Courtesy Pitt Rivers Museum, University of Oxford, United Kingdom (1998.236.9.1-3).
- [9] See the works by American anthropologist Louis Robert Sullivan
 - 'A contribution to Samoan somatology; Based On The Field Studies Of E. W. Gifford and W. C. Mckern' (1921)
 - 'Race Types in Polynesia' published in *American Anthropologist* (1924), pp. 22-26
 - *Essentials of Anthropometry* (1926)
- [10] 'Te Rangi Hiroa's physical anthropology' (1994) by John S Allen published in the *Journal of Polynesian Society*
- [11] Published with the permission of Momoe Malietoa Von Reiche on 22nd December 2014.

YUKI KIHARA

b. 1975, lives Auckland



Yuki Kihara: Leaping (2015)

Working across a range of media including photography, performance and video, Yuki Kihara has built a comprehensive body of work and curatorial practice that examines gender roles, consumerism, (mis)representation, and the past, present and future societal issues from colonial and post-colonial perspectives.

The photographic series *Where do we come from? What are we? Where are we going?* uses setting and character to make pointed allusions to the social, religious, economic and political issues facing Western Samoa in particular, and the Pacific at large. Referencing the staged photographic postcards of the 'South Seas,' Kihara turns the camera on her country's colonial past, the impact of burgeoning globalisation, ideas of indigeneity and the role of government in an independent Samoa. Kihara "unpacks the myth" of her country as an untouched Pacific paradise as seen through the eyes of colonial powers and tourist photographs. (1)

Yuki Kihara is firmly positioned as one of New Zealand's, and the Pacific's, most interesting and innovative artists. She regularly exhibits, performs, and lectures at institutions in North America, Europe and the Asia-Pacific. Her works can be found in numerous national and international collections including the Metropolitan Museum of Art (New York), the Los Angeles County Museum of Art, the Queensland Art Gallery / Gallery of Modern Art, the Museum of New Zealand Te Papa Tongarewa, and the Auckland Art Gallery Toi o Tāmaki.

1. Yuki Kihara, Artist Statement, January 2013.

YUKI KIHARA

b. 1975, lives Auckland

EDUCATION

1995 Bachelor of Fashion Design, Wellington Polytechnic

SELECTED SOLO EXHIBITIONS

- 2016 *A Study of a Samoan Savage*, Te Uru Waitakere Contemporary Gallery
- 2015 *A Study of a Samoan Savage*, Milford Galleries Dunedin
Undressing the Pacific, A mid-career survey exhibition, Waikato Museum, Hamilton (toured by The Hocken, University of Otago, Dunedin)
- 2014 *Velvet Dreams*, Milford Galleries Dunedin
Undressing the Pacific, A mid-career survey exhibition, The Pah Homestead, TSB Bank Wallace Arts Centre, Auckland; Te Manawa Gallery, Palmerston North (toured by The Hocken, University of Otago, Dunedin)
Dance of the Seven Veils, Corban Estate Arts Centre, Auckland
Where do we come from? What are we? Where are we going?, Pataka Art + Museum, Porirua
Culture for Sale, City Gallery, Wellington
- 2013 *salt 8: Shigeyuki Kihara*, Utah Museum of Fine Arts, Salt Lake City, USA
Undressing the Pacific, A mid-career survey exhibition, The Hocken, University of Otago, Dunedin
Where do we come from? What are we? Where are we going?, Milford Galleries Dunedin
- 2008/09 *Shigeyuki Kihara; Living Photographs*, Metropolitan Museum of Modern Art, New York, USA
- 2006 *Vavau: Tales of Ancient Samoa*, Gus Fisher Gallery, University of Auckland
- 2005 *Fa'a fafine: In a Manner of a Woman*, Artspace, Auckland; Sherman Galleries, Sydney, Australia
Lei Girls, Whitespace Gallery, Auckland
- 2004 *Vavau – Tales from Ancient Samoa*, Bartley Nees Gallery, Wellington
- 2003 *Faleaitu; House of Spirits*, Whitespace Gallery, Auckland
- 2002 *Black Sunday*, Oedipus Rex Gallery, Auckland

SELECTED GROUP EXHIBITIONS

- 2016 *Honolulu Biennial*, Hawaii, USA
- 2015 *8th Asia Pacific Triennial*, Brisbane Australia
Go East (The Gene and Brian Sherman Contemporary Asian Collection), Art Gallery of New South Wales, Sydney Australia
Embodied Spaces, Framer Framed, Amsterdam
- 2014 *Daegu Photo Biennale 2014*, Daegu Culture & Arts Centre, Daegu, South Korea
Chain of Fire (prologue exhibition for 2016 Honolulu Biennial), Honolulu Biennial Foundation, Hawaii, USA
Significant Works, Milford Galleries Dunedin
Where We're At! Other Voices on Gender, BOZAR Centre for Fine Arts, Brussels, Belgium
Mother/Land, Kurumaya Museum of Art, Oyama City, Japan
Voicing the Visible; Feminist Art from the University Collection, Gus Fisher Gallery, Auckland
Art of the Pacific, Los Angeles County Museum of Art, USA
Artists Address Porn, Gus Fisher Gallery, Auckland
- 2013 *Sakahan: 1st International Quinquennial of New Indigenous Art*, National Gallery of Canada, Ottawa, Canada
Made in Oceania: Tapa – Art and Social Landscapes, Rautenstrauch-Joest Museum, Köln, Germany
Lips Painted Red, Trondheim Kunstmuseum, Norway
Big Stuff, Waiheke Art Gallery, Auckland
Paradise Lost?, Satellite Gallery and Museum of Anthropology, University of British Columbia, Vancouver, Canada
4A Archive, 4A Centre for Contemporary Asian Art, Sydney, Australia

- 2012 *Edge of Elsewhere*, Campbelltown Arts Centre & 4A Centre for Contemporary Asian Art, Sydney, Australia
Home AKL, Auckland Art Gallery
Pasifika Power, Casula Powerhouse Arts Centre, Sydney, Australia
ATA; Contemporary Pacific Art from United States of America and New Zealand, University of La Verne, California USA
Pulima Indigenous Arts Festival, Songshan Cultural and Creative Park, Taiwan
Wallace Art Award Winners & Travelling Finalists, Pah Homestead, TSB Bank Wallace Arts Centre, Auckland; Pataka Art + Museum, Porirua; Wallace Gallery, Morrinsville
Somethin Aint Right: Uneasy Art from the Vault, Waikato Museum, Hamilton
Partner Dance: Gifts from the Patrons of the Gallery, Auckland Art Gallery
New and Recent Works, Milford Galleries Dunedin
HOME AKL, Auckland Art Gallery
- 2011 *Dis-covery*, Salamanca Art Centre touring Devonport Regional Gallery, Goulburn Regional Gallery and Tamworth Regional Gallery, Australia
Oceania, City Gallery Wellington
Collecting Contemporary, Te Papa Tongarewa Museum of New Zealand, Wellington
Presence: New Acquisitions and Works from the Collection, Govett-Brewster Art Gallery, New Plymouth
Niu Pasifik Warriors, Casula Powerhouse, Sydney, Australia
Edge of Elsewhere, Gallery 4A Centre for Contemporary Asian Art, Sydney Australia
10th Year Anniversary, Nowhere Gallery, Milan, Italy
Assume Nothing, Cultural Centre Francesca Bonnemaison, Barcelona Spain
Credo and Quest, Whangarei Museum Te Manawa Toi
- 2010 *Last Ride in a Hot Air Balloon*, 4th Auckland Triennial, Artspace, Auckland
Edge of Elsewhere, Gallery 4A Centre for Contemporary Asian Art, Sydney
Samoan Art: Urban, The de Young Fine Art Museum, San Francisco, USA
UNNERVED; The New Zealand Project, Gallery of Modern Art, Brisbane Australia touring National Gallery of Victoria, Melbourne Australia
The Gaze, Mark Hutchins Gallery, Wellington
Voiceless, Sherman Contemporary Art Foundation, Sydney, Australia
60th Anniversary of Contemporary Pacific Journal, University of Hawai'i Library, Moana, Hawai'i
Niu Pasifik; Urban Art from the Pacific Rim, C.N Gorman Museum, California, USA
Taho (To Shine) – Contemporary Photography From Oceania, Palacio Municipal de Ciudad; Instituto Latino de Mexico preparatoria; National Autonomous University of Mexico City
- 2009 *Flower Power*, CRAA Centro Ricerca Arte Attuale, Verbania Italy
The Sound and the Fury (spelling-book on human violence), Nowhere Gallery, Milan Italy
What do you think about when you Dance? Campbelltown Arts Centre, Sydney Australia
Assembling Bodies, University of Cambridge Museum of Archaeology and Anthropology, United Kingdom
EthKnowcentrix – Museums Inside the Artist, October Gallery, London, UK
Assume Nothing, Toi Rerehiko Moving Image Centre, Auckland touring Te Manawa Museum & Canterbury Museum (New Zealand venues)
F for Fake, Te Tuhi Centre for the Arts, Auckland
Mash Up, Artspace, Auckland
Home Is Where My Heart Is, Auckland City Council
Move Me, curator Steven Ball, Webb's Auction House, Auckland
- 2008 *Le Folauga; The Past Coming Forward*, Kaohsiung Museum Of Fine Arts, Taiwan
Hand in Hand, Boomali Aboriginal Artist Co-operative and Performance Space, Sydney touring University of Tasmania Plimsoll Gallery, Tasmania, Australia
Dateline Returns; Contemporary Art from the Pacific, Govett Brewster Art Gallery, New Plymouth
Te Taitanga; Bind Together, Southwest School of Art & Craft, Texas, USA
Samoa Contemporary, Pataka, Wellington
Flat white, Black pearl, Te Karanga Gallery, Auckland
Te puawaitanga, Newton Central School Hall, Auckland
- 2007 *Le Folauga*, Auckland Museum

- Asian Attitude/Transient Forces; Contemporary Asian Art*, National Museum of Poznan, Poland, touring Shanghai Zendai Museum of Modern Art, China
Island Affinities; Contemporary Art in Oceania, California State University Northridge Art Galleries, Northridge, California, USA
Annual Members Exhibition, Asia Australia Arts Centre, Sydney, Australia
Measina Fa'a fafine, Artstation, Auckland
Earth, Wind and Whaea, House of Taonga, Auckland
Le Folauga; The Past Coming Forward, Auckland War Memorial Museum
Whose Afraid of the Big Bad Wolf?, Te Tuhi the Mark Centre for the Arts, Auckland
Buy Spend Save Now, Fresh Gallery Otara, Auckland
- 2006 *Masquerade; Representation and the Self in Contemporary Art*, Museum of Contemporary Art, Sydney, Australia
Pasifika Styles, University of Cambridge Museum of Archeology and Anthropology, UK
Bodies That Were Not Ours, Linden St Kilda Centre for Contemporary Art, Melbourne, Australia
Le vasa; Sea Change, San Francisco Lesbian Gay Bisexual Transgender Centre, USA
- 2005 *Asia Traffic*, Today Art Museum, Beijing touring Shanghai Zendai Museum of Modern Art and Hong Kong Visual Arts Centre, China
L'art Urbain du Pacifique; Urban Art from the Pacific, Chateau St Auvent, St Auvent, France
- 2004 *Paradise Now? Contemporary Art from the Pacific*, The Asia Society, New York
4th Asia Pacific Triennial, Queensland Art Gallery, Australia
Kakino to Pounamu he pounamu onamata, Auckland Art Gallery
Telecom Prospect 2004: New Art New Zealand, City Gallery Wellington
Pataka Pasifika, Pataka Museum of Art and History, Porirua
- 2003 *Traffic: Crosscurrents in Indigenous Photomedia*, Australian Centre for Photography, Sydney, Australia
The other day in paradise, Den Adult Sext Store, Auckland
- 2002 *Dolly Mix (W) rapper*, Waikato Museum of Art and History, Hamilton & touring Pataka Museum of Art and History, Porirua, Wellington
Fashion now, Te Papa Tongarewa Museum of New Zealand, Wellington
- 2001 *More or less (with Pip Culbert)*, Te Papa Tongarewa Museum of New Zealand, Wellington
Ceviche, Lane Gallery, Auckland
- 2000 *Teuanoa'i; Adorn To Excess*, Archill Gallery, Auckland,

SELECTED CURATORIAL PROJECTS

- 2014 *The Ocean Island Project*, co-curated by Katerina Teaiwa and Shigeyuki Kihara, Australian National University, Canberra, Australia
- 2012 *Culture for Sale*, live performance and exhibition, commissioned by Campbelltown Arts Centre and 4A Centre for Contemporary Asian Art, Sydney, for Sydney Festival 2012
URBAN PACIFIC: Contemporary Indigenous Cultures from New Zealand and the Pacific Show and Tell, Mangere Arts Centre, Auckland
- 2010-12 *Edge of Elsewhere*, 3 year project commissioned by 4A Centre for Contemporary Asian Art, Sydney, Australia. Includes *Bring Your Game: Hip Hop Summit*, *Talanoa: Walk the Talk IV*, *Talanoa: Walk the Talk V*
- 2011 *BRING YOUR GAME* commissioned by Campbelltown Arts Centre and Gallery 4A Centre for Contemporary Asian Art for Sydney Festival
- 2010 *Talanoa: Walk the Talk VI*; commissioned by the 4th Auckland Triennial
- 2009 *Living Room*, commissioned by Auckland City Council, Auckland. Includes *Talanoa: Walk the Talk I & Talanoa: Walk the Talk II*
- 2008 *Hand in Hand*, with co-curator Jenny Fraser, Boomalli Aboriginal Artist Co-operative and Performance Space, Sydney touring University of Tasmania Plimsoll Gallery, Australia. Supported by Creative New Zealand Arts Council.
- 2007 *Measina Fa'afafine: Treasures from a Liminal Space*, Artstation, Auckland
- 2006 *Pasifika Styles Art Auction*, curator Brenda Railey and Shigeyuki Kihara, Objectspace, Auckland New Zealand
- 2005 *Tautai Kids for Tautai Contemporary Pacific Arts Trust* held at Pasifika Festival, Auckland New Zealand.

2002 dTail, with co curator Ani O'Niell, Mataora Gallery, Auckland New Zealand supported by Ponsonby Fashion Festival and Creative New Zealand Arts Council.

AWARDS & RESIDENCIES

2014 Artist in Residence, National University of Samoa, Apia, Samoa
2013 Artist in Residence, International Studio and Curatorial Program (ISCP), New York, USA
Artist in Residence, Festival Belluard Bollwerk International, Fribourg, Switzerland
Massey University Pasifika Arts Research Fellow awarded by the College of Creative Arts in Wellington Aotearoa Niu Sila
2012 New Generation Award, Arts Foundation of New Zealand
Paramount Award Winner, 21st Annual Wallace Art Awards
Artist in Residence, Campbelltown Arts Centre, Sydney, Australia
2011 Artist in Residence, Campbelltown Arts Centre, Sydney, Australia
Artist in Residence, Theatre Hebbel am Ufer, Berlin, Germany
2010 Artist in Residence, 4A Centre for Contemporary Asian Art, Sydney, Australia
Artist in Residence, Multicultural Arts Victoria, Melbourne, Australia
2009 Creative New Zealand Pacific Innovation and Excellence Award
Artist in Residence, Campbelltown Arts Centre, Sydney, Australia
2007 Artist in Residence, Physics Room Contemporary Art Space, Christchurch
2004 Artist in Residence, Whitirea Polytechnic, Wellington

SELECTED COLLECTIONS

Te Papa Tongarewa Museum of New Zealand, Wellington
Auckland Art Gallery, Auckland
Hocken Library, University of Otago, Dunedin
Gus Fisher Gallery, University of Auckland, Auckland
Govett-Brewster Art Gallery, New Plymouth
Massey University, Palmerston North
University of Waikato, Hamilton
Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane, Australia
Sherman Contemporary Art Foundation, Sydney, Australia
Museum of Archaeology and Anthropology, University of Cambridge, Cambridge, UK
Jean Marie Tjibaou Cultural Centre, Nouméa, New Caledonia
Metropolitan Museum of Art, New York, USA
Allen Memorial Art Museum, Ohio, USA
Los Angeles County Museum of Art, Los Angeles, USA
Utah Museum of Fine Arts, USA
Waikato Museum of Art and History, New Zealand
James Wallace Arts Trust, New Zealand

SELECTED BIBLIOGRAPHY

2013 Poland, Natalie, *Undressing the Pacific*, Exhibition Catalogue, April 2013, Dunedin: Hocken Collections, University of Otago
Smith, Charmian, *Shaping the Future*, Otago Daily Times, 2 May 2013, pp 29-30
2012 Were, Virginia, *Dance of History and Loss*, Art News, Summer 2012, pp 76-79
Gifford, Adam, *Shigeyuki Kihara: A lament for the lost*, The New Zealand Herald, 8 September 2012
2010 Wolf, Erica, *Shigeyuki Kihara's Fa'a fafine: In a Manner of a Woman: The Photographic Theater of Cross-Cultural Encounter*, The Journal of the Pacific Arts Association, Vol 10, No 2, pp 23-33
2009 Federico, Celeste, *Gender & Identity: Samoa's Narratives*, Aesthetica, Dec/Jan 2009, Issue 26, pp 32-35
2006 Rosi, Pamela, *Shigeyuki Kihara: Subverting dusky maidens and exotic tropes of Pacific paradise*, Art Asia Pacific, No. 51, pp 72-73
2005 Vivieaere, Jim, *The self-effacement of Shigeyuki Kihara, Fa'a Fafine: In a Manner of a Woman*, catalogue essay, March-April 2005