

Book and Media Reviews

The Contemporary Pacific, Volume 27, Number 1, 295-317
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their residing together is mainly to share the household expenses, housework, and child care. While the inhabitants of a home may have significant kin relationships and obligations to one another, it is arguable whether they would have the same obligations and relationship to the house structure that they are residing in, especially if the house is rented.

Another aspect of the study that did not fully satisfy me was Gagné's inclusion of only one whānau case study throughout the text. Although the first four chapters of the work are rich in theoretical analysis and ethnographic content, the second half of the book is somewhat drawn out and repetitive. Had more ethnographic variation been presented, for instance, by inclusion of additional whānau case studies, readers would gain a more accurate understanding of the cultural and socioeconomic diversity among Māori living in Auckland. However, in considering this critique it is important to remember that producing the perfect ethnography is extremely difficult, and with this caveat in mind, I still recommend Gagné's book. Anthropologically, the work is useful to any social-scientific research being carried out on minority people living in urban centers, and it will be particularly useful to ethnographers from abroad who are interested in working among Māori in Aotearoa/New Zealand.

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Nonahere Òri Tahiti: Pipiri Mā,
by Patrick Araia Amaru, Edgar Tetahiotupa, and Matani Kainuku, 2012.
In Tahitian and French. Papeete:
Editions des Mers Australes.
ISBN: 978-2-905808-44-8; 46 pages,
illustrations, audio CD, DVD. □30.00.

During the 2011 national celebration of Heiva in French Polynesia—an annual festival of culture and patrimony well known for dance competitions often involving elaborate preparations, costuming, oratory, and musical performances—the Tahitian dance troupe Nonahere Òri Tahiti realized the legend of Pipiri mā. A significant contribution to that year's Hura Tau (Senior Division) section of the Heiva competition, this performance has been captured in a combination book, CD, and DVD package. Collaboratively realized by prize-winning Tahitian literary author Patrick Amaru, Marquesan anthropologist Edgar Tetahiotupa, and Matani Kainuku, director of the dance troupe Nonahere, this collection offers audiences an extraordinary window into Tahitian culture through a key myth related to the constellation Scorpio while capturing a sense of the vital energy and possibility of multimedia art in the contemporary Pacific.

In the legend of Pipiri mā, Pipiri and Rehua (brother and sister) run away from home after being starved and neglected by their parents. They climb the tallest mountain, and, before their parents can reach them, they are tricked by an evil spirit and carried away on an enormous kite. They ascend to the highest heavens and take their place in the stars as the constel-

lation Scorpio. An important part of what this collection makes visible is that knowledge of traditional histories and stories has endured despite centuries of massive social and cultural change and is being used to revitalize cultural practices that Pacific Island communities are enacting in creative and sometimes surprising ways. Moreover, contemporary media-technology can now bring knowledge sources and performance traditions into mainstream accessibility beyond the temporal borders of onetime events and annual festivals.

In the long-term scope of cultural preservation, *Pipiri mā* is a notable example of the role played by high-quality media releases in how rising generations view themselves—as participants in these cultural practices and as audiences in diasporic contexts, removed from actual performance events but participating in globe-spanning conversations surrounding culture, art, dance, music, and story. In their local and regional circulations, such compilations engage regional and extra-regional audiences in a process that asks them to question what these legends mean for contemporary lives and what roles they can play in education and cultural renewal. Nonahere Ōri Tahiti used approximately 160 cast members (dancers, singers, chanters, drummers, musicians, and costume designers) in this collaboration in order to display traditional and expected dance routines that breathe life into this story. The traditional *pā'ō'ā*, for example, is a group routine in which the dancers sit in a circle and sing/chant while select members of the group dance in the middle of

the circle. However, Nonahere uses the *pā'ō'ā* as a highlighted scene in the beginning of the story when the parents are gathering the meal. This supports the story line, fulfills the dance requirements of a Hura Tau presentation for Heiva, and lends a creative edge to a dance style appropriate to the event.

The dances are interwoven into the legend, much like the male and female counterparts are paired in the opening *'ōte'a* (a fast, vigorous dance), to represent the balance and harmony necessary in humanity. This tale considers underlying tones of gender within legendary stories, intertwined creatively in order to remind us of the lessons of humanity in a tale of sacrifice. The presentation depicts a customary parable, while displaying aspects of culture that correspond to dance and drumming traditions.

The intensity and speed of the drumbeats help the story to climax, while contributing a sense of conflict and complexity to the plot. Soloists serve as highlighted characters who embody significant ideas of the legend, such as the mischievous spirits that lead Pipiri and Rehua to the kite. Similarly, the *'ōrero* becomes song-like, matching the tone of the drumbeats to create a melodic, soulful emphasis on the drama. Both in the sheer numbers represented on the stage and in the stamina and energy exhibited, the performance impresses for its vision of a production with historical significance, melded with choreography that is expressive of the daily, lived rituals of the Tahitian people. This approach is purposeful, encouraging the audience to experi-

ence mythology in a way that is tangible, real, and relatable.

Clearly Amaru, Tetahiotupa, and Kainuku each contributed an expertise that was fundamental in showcasing this story in a way that celebrates ancient traditions in a contemporary context. It is important to note that these visionaries, each having a background involved in preserving culture and transmitting language practices, have come together to create a dance production that is not only visually stunning but also distinguished by historical, anthropological, and linguistic research that is meant to share the culture and promote reo mā'ohi.

The DVD/audio CD/booklet combo set features photographs from the Heiva performance, video of the premiere Heiva presentation, and multimedia documentation of the performance's production at various stages. Also highlighted in the booklet is an explanation of how legends are used to support Tahitian society and culture. The disc set and accompanying booklet are offered in both French and Tahitian, honoring French Polynesia's diverse history for the region's complex audiences.

Amaru, Tetahiotupa, and Kainuku position the creative direction of *Pipiri mā* perfectly, providing a multimedia work of art that stretches across demographic and artistic categories within the region and beyond. It is opening the floodgates to a new wave in cultural offerings that allow expressive works of performing art that bridge connections and celebrate self-representations. Collaborations like this production are breathing new life into time-honored legends in a way that reflects and perhaps

embraces the regional diversity and may be useful in classrooms across the region as well as in home communities in French Polynesia.

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Pacific Hall. Bernice Pauahi Bishop Museum, Honolulu, Hawai'i.
Opened September 2013.

Recently renovated, restored, and renamed, Bernice Pauahi Bishop Museum's Pacific Hall offers visitors new ways to engage with its extensive collections. Using the latest technologies, the sounds and images of peoples from the Pacific fill the hall. Drawing on the latest research in archaeology, DNA testing, and linguistics, a new perspective on the story of Pacific migration and a revised timeline of settlement over a six-thousand-year period are presented. In special exhibits, visitors can view artifacts uncovered by museum researchers from important archaeological sites in Tahiti, the Marquesas, the Cook Islands, Sāmoa, Tonga, Fiji, China, and Taiwan.

Along with the changes above, the presentation of objects and information on the main floor of Pacific Hall represents a shift in the museum's educational mission. The earlier Polynesian Hall was much more focused on the artifacts on display, while the new exhibits tell stories about and for the peoples of the Pacific. As a former cultural collections manager at Te Papa Tongarewa (the National Museum of New Zealand) and at Bishop Museum, I welcome this shift