The iconic upturned boat form of the Fale Pasifika is a landmark on campus. Designed by Ivan Mercep of Jasmax Architects at a cost of $6 million in 2004, the Fale has won several architectural awards. Collaboration with architectural theorist Albert Refiti ensured that Pasifika artists were involved in its construction adding layers of cultural meaning.

Traditional Tongan lashings in brown and black coconut coir from Fiji by Filipe Tohi conceal the plumage colours of *Fregata ariel*, or Lesser Frigatebird which is closely associated with the Pacific.

The flight silhouette of the frigate bird is singular, with the largest wingspan to bodyweight ratio of any seabird. Such long, thin wings, combined with a tapering forked or scissor-like tale and the bird’s strong hooked bill make this bird a distinctive presence in Pacific skies. Vivieaere chose the bird for its cultural and spiritual dimensions as well as its ability to conjure notions of movement, migration and spiritual dimensions as well as its ability to conjure notions of movement, migration and ocean. These “beacons” represent each of the seven major Pacific Island communities living in Aotearoa, and their placement on the malae is dictated by the geographical relationship that the islands of Samoa, Tonga, Fiji, Niue, Tokelau, Tuvalu and the Cook Islands have to each other in the Pacific Ocean.

In Waipawa to Rarotongan parents, Jim Vivieaere attended medical school in Dunedin before beginning study at the University of Canterbury’s School of Fine Arts in 1972. A visit to Noosa Heads connected him with a Tahitian family in 1981 and precipitated an exploration of his Polynesian heritage which developed into curatorial work around definitions of “Pacific Islandness”. As a Môt & Chandon artist-in-residence in Avizes, France in 1993 he formulated his groundbreaking exhibition *Bottled Ocean* which opened at City Gallery, Wellington in 1994. Radical both in its installation and its deployment of artists using new media, it has yet to be surpassed as an exploration of contemporary art by Pasifika artists in Aotearoa. His own multimedia work includes a video installation as part of Le Folauga at Auckland Museum in 2007 and makes reference to Belgian surrealist Rene Magritte’s 1928-29 work, *The Treachery of Images* which was a painting of a pipe with the text “This is not a pipe”. Vivieaere’s work was called This is not an ocean, this is a rented house; this is not a hand, this is a library; this is not the sky, this is a grandfather clock; this is not a child, this is a mirror poetically evoking issues of Polynesian identity. It shows a young child diving into calm water and swimming away clumsily as the sound of the ocean builds tension in the background.

Over five hundred mourners gathered at the Fale Pasifika to farewell Jim Vivieaere on 12 June 2011, standing beneath his Beacons at the service’s end. A tribute exhibition, *This is not a vitrine, this is an ocean* curated by Leafa Wilson opened on 1 August at Waikato Museum Te Whare Taonga o Waikato in Hamilton and will continue until December 2011.

Linda Tyler
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Sex before Sexuality: A Premodern History by Dr Kim M. Phillips and Professor Barry Reay (History) published by Polity Press is a study of medieval to early modern sexuality examining the changing meanings, languages and practices of western sex. This volume aims to contribute to contemporary historical theory through paying attention to the particularity of premodern sexual cultures. Sexuality in modern western culture is central to identity but the tendency to define by sexuality does not apply to the premodern past. Before the “invention” of sexuality, erotic acts and desires were comprehended as species of sin, expressions of idealised love, courtship, and marriage, or components of intimacies between men or women, not as out-workings of an innermost self. This book is the first study to combine the medieval and early modern to rethink this time of sex before sexuality, where same-sex and opposite-sex desire and eroticism bore but faint traces of what moderns came to call heterosexuality, homosexuality, lesbianism, and pornography.