MASS MOVEMENT Zine

# Fakatapu | Acknowledgement

**Fakatapu ki he tae ha mai**

We acknowledge the sacredness of unseen divine energies, and commit to uphold and sanctify them

**Fakatapu ki he fonua oku ne tauhi ki tautolu**

We acknowledge and commit to protect and sanctify the "country" that nourishes us

**Fakatapu ki he tala-e-fonua ni, mo hono kau tauhi kuo mu'a-folau, mo kinautolu 'oku kei toe mai**

We acknowledge and commit to protect and sanctify the songlines and the custodians who have departed, and they who survive

**Fakatapu ki he kainga a fonuani Boon Wurrung, Woiwurrung, Taungurung, Dja Dja Wurrung, Wathaurang.**

We acknowledge and commit to protect and sanctify custodians and relatives of the land, relatives Boon Wurrung, Woiwurrung,Taungurung,Dja Dja Wurrung, Wathaurang.

**Kae 'atā ke tau folau**

So that we may folau

# Artistic Credits

Commissioned by Arts House as part of Refuge 2021

**Artist:** Latai Taumoepeau

**Associate Producer:** Eliki Reade

**Creative Producer & Dramaturg:** Jamie Lewis

**Arts House Creative Producer:** Sarah Rowbottam

**Supported by –** Besen Foundation and Hobsons Bay Creative City. Special thanks to Williamstown Swimming & Life Saving Club. Arts House is a key program of the City of Melbourne, and supported by the Australia Council for the Arts.

# **Image** – by Teresa Tan

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Composer and Sound Designer - Nina Buchanan

Mixing and Sound Selection - Lucreccia Quintanilla

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Concept and Faiva: Latai Taumoepeau

Composition and Sound: Nina Buchanan

1. **Vaka 5: The Refinery (0.36)**

**Contains loud static noises that might be uncomfortable for some people.**

Concept and Fāiva: Latai Taumoepeau

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Stiff Gins with SistaNative

Written by: Kaleen Briggs, Nardi Simpson and Seini SistaNative Taumoepeau

"Courtesy & © the artists" Unpublished, demo recording at ABC Studios,Ultimo/Sydney. Languages sung: Tongan & English

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Faiva: Latai Taumoepeau

Composition and Sound : Nina Buchanan

**Thank You’s**

# Fonua INTRO: Begin | Go

Si’oto’ofa, Warm Pacific Greetings

My name is Latai Taumoepeau. I invite you to partake in Mass Movement: a pilgrimage that has been manifested since 2018 for REFUGE.

MASS MOVEMENT is a walking work or a pilgrimage emphasising spiritual wellbeing as a holistic mode of preparedness and deep adaptation within the climate crisis.

It all started with a Tongan proverb - Pikipiki hama kae vavae manava. In my interpretation it speaks of the hardship of sea voyage , the maintenance of oneness particularly with depleting resources. So this work is a fleet of ideas contained and transported in 10 vaka (sea vessels).

You will traverse and embody the waterways from the Pacific ocean, Naarm the Birrarung, Yarra river and all the way to Flagstaff Gardens.

MASS MOVEMENT is informed by Water, Navigation, Oceanian creation stories of Indigenous science, emergency preparedness and conversations of injustice felt deeply by frontline communities, REFUGE artists, myself and my collaborators.

Fortunately seeking universal knowledge and local understanding has been accessible from Elders-in-Residence, Parbin-ata Carolyn Briggs and Uncle Larry Walsh, Lorna Hannan, Faye Bendrups and volunteers of the Footscray SES and also my uncle Jione Havea. Over the years they have generously shared so much enabling me to investigate some big questions that have culminated in 3 works since I first walked and ferried this pilgrimage from Altona to North Melbourne in 2019.

To begin:

Listen on your personal device. Feel free to do so in a quiet place, or as you walk along a safe walking track.

As you participate in the invitations within the audio pilgrimage, be attuned to how your own body listens. As you receive this journey. Give yourself permission to move your body freely, and respond in your own space safely.

It is not a requirement to physically walk the MASS MOVEMENT. You may, however, undertake the contemplative journey by following the waterways beginning at Altona Beach.

Follow the signs of the coastal walking track to Gem Pier in Williamstown. Catch a ferry to Southbank. When you disembark, follow Flinders Walk to Enterprise Park. Cross Flinders Street to William Street, continuing North by foot to Flagstaff Gardens. Alternatively, you may catch the 58 tram.

Lastly as you embody MASS MOVEMENT, I ask that you consider; How and why does one depart their home? Who is at the destination? Who has always been there and how do we attune to the First Peoples? How do we learn to love Country? What did we bring with us? What do we have to do when we get there? What needs to happen so we may remain at home?

Folau atu.

# Vaka 1: Folau: The Departure

Me’etu’upaki

Sung by Sisi’uno Helu

She sings 3 verses of the 6 verse hiva lotu (sung prayer).

**Me’e** - dance - **tu’u** - stand - **paki** - oar’s

In ancient Tongan times a deep ocean voyaging crew and navigators would prepare for a long voyage by performing the me’etu’upaki. A liturgical ritual performance that was an invocation to various Gods. The three verses are to Kolulu - God of the Sea and Waves, and Latu God of Wind.

The voyagers would dance with miniature oars and all the family and clan members would sing harmonies, accompanied with the lali a log slit drum.

It is a dynamic, athletic and repetitive durational performance. This Tongan language is no longer fully understood.

**Verse 1**

Kolulu e, Kolulu e

Kolulu e, sua mai mate

Fakapo, sua mai. Tu

E Fakapo, sua mai. Tu

**Verse 2**

'O Latu, Latu e

Pe 'i Tonga mu'a kae tokelau.

'Ia, 'i'i'a, 'i'i'a.

Kaleki pala pui le vaha,

Kae liua manu ole vaha,

Kae ta ko ia si'ene nga'uta.

'Ia, 'i'i'a, 'i'i'a. Tu

**Verse 3**

Lakuta e, Lakuta e

Lakuta sikipoi e, sikipoi e, sikipoi e

Lakuta e, Lakuta e

Lakuta sikipoi e, sikipoi e,sikipoi e

Si ki 'olunga matau foe,

Ma'u e tata malie. Sikipoi e, sikipoi e. Tu

# Vaka 2: The River of Mists

So firstly I'd like to pay my respects to the land that we now stand, and also pay my respects to my elders, past and present, and to other elders and families from all around, wherever you're from, and also fellow countrymen.

My name is Carolyn Briggs, as I was, A’rweet is the name I want to be called, there's lots of Aunties. So, in the language afforded to me, it's Wominjeka marine-biik biik bunurong nairm derp burupten ata Willam that means welcome to our beautiful home, the lands of the two great bays, Naarm known as Port Phillip Bay and Marine being Western Port Bay. Our country goes from the Werribee River, around down to what you know as Wilsons Promontory, and goes around through the Western Port Bay area. So as a descendant of Melbourne's first people, Boon Wurrung, people of the greater Kulin Nation, I welcome you all here today.

Today, we'd like to acknowledge the traditional lands of the Boonwurrung and to our neighbours, Woiwurrung and to Wadawurrung and the Gunaikurnai people, into our lands of their ancestors.

The Boonwurrung people were part of a larger nation known as the Kulin, this nation consisted of five major language groups, our neighbours, the Woiwurrung, the Taungurung, the Dja Dja Wurrung and the Wathaurung. These are the language groups and you speak of Country. Wurrung is how you speak of your lands. The word Boonwurrung means ‘to speak, no lips’. Translates meant: “Anyone entering our country should speak the language in respect.”

It's now over 180 years since Europeans first arrived to this area we now call Melbourne, the sacred river what flows past us is now called the Yarra River. It's known by the First People of Melbourne, as the bay or Birrarung, translates to "The river of mist". The Birrarung was not just only a source of food, it was a transport that represented the lifeblood of the Kulin Nation, as it flowed into our great bay known as Naarm.

And today we stand here on this special country and share the respect of each other's culture and heritage in recognizing and celebrating that shared history that sometimes we have to gain. But it is about sharing values and the importance of learning, showing respect, celebrating life and respecting sacred ground. The important of learning is the transmission of knowledge and understanding that ensured our cultures survived. This commitment to learning has been a part of every generation since time began, and these are one of the reasons why we are still strong today.

Showing respect. In our traditions visitors were always welcome, but they were required to show respect to the laws of the Country. This is the same way we share respect with each other's diversities, culture, history, religious or spiritual beliefs today. And when coming together it is about celebration, celebration of life, the arrival of new children, the coming of the six seasons, the visiting of the neighboring clans was an important part of our traditional life.

Respecting sacred ground. We should all acknowledge the sacred ground on which we stand. Melbourne today has hosted many people from many different cultures and nations, and we call upon them to continue to respect sacred ground by understanding the history and the heritage of the First Peoples of this Country.

What connects us, is water. And according to our traditions our lands will always be protected by our creator Bunjil, who travels as an eagle and by Waa who protects their waterways, travels as a crow. Bunjil taught us to always welcome guests, but he required us to ask all visitors to make a number of promises. One, not to harm the lands and waters, and not harm the children of Bunjil. This commitment is made through an exchange of a small bow, dipped in the water of the land, so once again, Wominjeka marine-biik biik bunurong nairm derp burupten ata Willam. I want you to firstly, take the word ‘Wominjeka’, and understand how that connects you to this place. So it means "come, ask to come, and your purpose for coming", so could you please say "Wominjeka!"

# Vaka 3: Coastal Life Cycle

Vaka 3 is a soundscape at the edge of salt water and land.

It begins with field recordings from the Jawbone Marine sanctuary on the Altona Coastline.

A range of local birds sing; creatures connecting the sky, sea and land. The audio story progresses into abstract textural sounds that are fresh, crunchy, salty, contracted, shallow and edgy. It quickly becomes a repetitive cycle in motion representing a rich diverse site of life.

# Vaka 4: Legend of the Coconut

Tala Tupu’a ‘o e Niu | The Legend of the Coconut [in Tongan & English]

‘Oku pehē tokua na’e ‘i ai e taupo’ou ko Hina ko e ta’ahine faka’ofo’ofa mo’oni. Na’e ‘i ai hono vai kaukau pea na’e nofo ai ‘a e fu’u tuna. Tokua na’e ‘i ai ‘a e ‘aho ‘e taha kuo ma’ungatāmaki mau ‘e he tamai ‘a Hina, ‘oku lolotonga alea ‘a Hina mo e tangata talavou pea hanga ai ‘e he tamai ‘a Hina ‘o puke ‘a e tangata, pea ‘i her ‘ene puke, ne fokifā pē kuo liliu ‘a e tangata ia ‘o Tuna pea homo ia mei he nima ‘o e tamai ‘a Hina ‘o hola ki he vai. Na’e ‘alu atu leva e tu’utu’uni ke kātoa mai e kakai ‘o ohu ‘a e vai ke maha. Nau ohu, ohu pea maha kae tekefili hake ‘a e tuna pea nau hiki leva ‘o tamate’i ke tafa, kae te’eki mate na’a ne fai hake leva tangi:

“Mou foa papa pea tā maka, pea ma’u hake ‘a tuna ‘o teu tafa. Tafa pea mou tufekina, tufa holo ‘i homou kāinga. Ko hoku ‘ulu pē ke tanumia, pea tanutanu e ‘ulu’i tuna, ‘oua ke pō tolu pe pō fa, ‘iloange kuo malangalanga, pea fua leva ia ‘o mata. Ko ‘ena e fua hulu maama, vau pea fakaope ai ha kakala, ko ‘ena hono niu mata, ta’o ia ko hono mafana, pea u foki ā au ki Pulotu ‘Aka’aka.”

Na’e fai ‘o hangē ko e loto ‘o e tuna, pea ko e ‘ulu ‘o e tuna ‘oku tupu mai ai e niu, ka mou vakai’i lelei ha fo’i niu ‘o hoka pea vau te ke lava ‘o ‘ilo ai e mata mo e ngutu ‘o e tuna.

It is said that there was once a very beautiful maiden called Hina, who had a lovely bathing hole or pond where an eel lived. One day Hina's father caught her making love with a handsome young man, so he grabbed the man. Imagine his surprise when the young man turned into an eel and slipped into the water. An order was immediately sent out that everyone must come and help to empty all the water out of the pond. As soon as this was done and the pond lay dry, the eel was lifted out and killed. But before he was killed, he cried out:

"Tossing aside wooden stones at the bottom of the pond, search for poor eel. Find me and prepare to cut me up. Cut me up and divide it out to your friends and relatives. Only my head bury close to the surface, cover the head of poor eel with dirt. Leave it for three or four nights, then a coconut tree will slowly begin to grow. It will bear fruit and a face will appear, a most useful tree it will be in many ways. Scrape the coconut and add flowers for making coconut oil or take the young coconut and bake it for drinking to keep my lover warm. And I'll return to Pulotu."

It was done as the eel had asked, and from his head the first coconut grew. If you husk a coconut and scrape it clean, you will see clearly the eyes and mouth of the eel. Thus, it was out of his deep love for Hina that the eel presented himself as a gift that would be useful forever to his lover and to the world.

# Vaka 5: Refinery

# Refinery is a sharp, static, cold and hard sound made on synthesizer. It starts as a thin sound like a firecracker fuse that thickens into a hot gas burn. On the Altona Coastal walk trail you come across the Exxon Mobil Refinery. The refinery is a dystopian physical presence in the coastal landscape.

# Vaka 6: Two Volcanoes

Two Volcanoes starts with a muffled reggaeton beat with samples that include cicadas, beeping, conch shell, and foley. As the audible earth breathes, pressure and heat accumulates and progresses into a hot dance track with long deep exhalations. Eventually boiling over into an eruption that ends abruptly into silence. Two volcanoes represent the strewn volcanic boulders that lay on the Altona coastline. This vaka also acknowledges the old Dja Dja Wurrung story of the two volcanoes named Tarrengower and Lalgambook.

# Vaka 7: Promise

As we continue to follow the walking tracks of the Boon Wurrung, we must promise to obey the laws of the creator spirit Bunjil.

Repeat after me, I promise not to harm the lands and waters. I promise not to harm the children of Bunjil. I promise to love and respect Country and its First Peoples.

# Vaka 8: Longest Journey

CHORUS

Folau, Folau (Folau, Folau, Folau)  
Folau, Folau (Folau, Folau--)

The Longest Journey starts with the first step,

The fun is not knowing how far you get,

It’s not easy to leave your home,

But if you don’t go, then you’ll never know,

Folau, Folau, Folau, Folau, Folau--

Folau, Folau, Folau, Folau--

VERSE 1

You shouldn’t be afraid to make mistakes (shouldn’t be afraid),

How else would we learn?

You’ll find that in all your travels,

It’s just the way that the wheel turns,

BRIDGE

Close your eyes,

Just start walking,

No goodbyes,

No regrets (x 2)

VERSE 2

Go see something different (go see something different)

Try something new (try something new)

Surprise yourself with what you can do,

You’ve got to start to take some chances,

Seize the day--

BRIDGE

Can you imagine

Just how good you’d feel? (Can you imagine?)

Anything is possible,

Everything is real (everything is real, everything is real--)

You can start with one small thought,

Out of the blue (out of the blue--)

You’re on your way, this is the day you know

The wheels are in motion (wheels are in motion, wheels are in motion--)

CHORUS

The Longest Journey starts with the first step (Folau, Folau, Folau--),

The fun is not knowing how far you get (Folau, Folau, Folau--),

It’s not easy to leave your home (Folau, Folau, Folau--),

But if you don’t go, then you’ll never know (you’ll never know)

VERSE 2 (REPRISE)

CODA

Seize the day-- (Na na, na na, na na na--)

Seize the day--

Seize the day-- (Folau, Folau, Folau--)

# Vaka 9: Folau: The Arrival

A montage of sound places us, in civic water an urban space depicting the foreboding feeling of arriving in a new place such as Australia. The audio story consists of samples of drumming rhythms, hand clapping in triplets, sirens, cicadas, birds, beeping, and a journey of danger with a pulsating sense of urgency of rhythm, broken with moments of disorientation and disruption of rhythm.

# Vaka 10: Pilgrimage

Pilgrimage is not part of some of our cultures. I mean, I come from the Pacific, Pasifika, and pilgrimage is not part of our daily routine. When we talk about pilgrimage, I'm excited about it as an option, as an alternative to what I consider to be the missionary attitude or the missionary era. My observation about the churches in my region is that we are stuck on the missionary era. So the question is do we need to move the church away from the missionary era, the missionary way of thinking, into a pilgrimage culture, and what is the cost for that moving?

The church is stuck in the missionary way of thinking, but interpretation of the Bible is also stuck in the missionary mentality. I'll use an example of being stuck in the missionary era, the way that people interpret Genesis, Chapter 13. This is the story about Abraham returning from Egypt. Chapter 12, Abraham arrived in Canaan. There was a famine. He took his wife, Saraih, and went to Egypt, told the Egyptian king that this is my sister. So that's the story of Genesis 12, returns in Genesis 13. Missionary readings would see this text, for example, as an explanation for why Abraham ended up in Canaan again, and Lot went into ... end up in Sodom. So that separation allowed Abraham to be the only beneficiary of the covenant that comes in Genesis 15.

If we want to shift from the missionary mentality to a pilgrimage mentality, then we need to rethink, reinterpret this particular story. There are details that I'd like to highlight. One of the details is that in Genesis 12:6, when Abraham arrived in the land, there were Canaanites in the land. So the text is clear that when these people of the promise arrived, there were people of the land already there. Then in Genesis 13:7, it's not just the Canaanites. When Abraham came back from Egypt, it's the Canaanites and the Perizzites were already in the land. So a pilgrimage cultured reading will pick up on how the biblical text remembers that the people of the land were already there.

When we go on pilgrimages, do we see, do we look for the people of the land who are there? Now, it's quite confronting to ask that question in a land like Palestine and Israel. Because here in Palestine and Israel, there are people who are falling, who have fallen on the way of the pilgrimage. Do we see them such as the victims of the violence of occupation and settlement? For me, it's not just Palestine. It's about the fact that in my region, in Pasifika, there are islands that are still under occupation such as West Papua, such as Maui Nui (Hawaii), Tahiti - French Polynesia for some, the Kanaki - the New Caledonians.

Pilgrimage is a good invitation, but we need to remember that there are people who are still under colonization. So we're wanting to move, and how do we move in this pilgrimage mindful of people who can't move? That's one side of it. The other side is we are wanting to move in the pilgrimage, but we need to be mindful also of people who have been forced to move by factors like settlement or climate change in our region.

# Fonua OUTRO: Stop | Start

Levaleva e malanga kae tau atu - Tongan language

Orators end speeches with this statement, which signifies the arrival of end/destination and the beginning of the next action/journey.

# Faka Malo | Thank You

Thank you - Parbin-ata Carolyn Briggs, Uncle Larry Walsh, Faye Bendrups, Footscray SES, Jione Havea, Sisi’uno Helu, Nina Buchanan, Lucreccia Quintanilla, Jamie Lewis, Eliki Reade, Anthony Aitch, Veisinia Tonga, Mele-Ane Havea, Salesi Faupula, Lay the Mystic, Seini ‘SistaNative’ Taumoepeau, Tempest Fale’aka Taumoepeau, F7 Vaerua Kaara (Soul Drummers), Matthew Stegh, Justin Shoulder, Brian Fuata, Samia Sayed, Taloi Havini, Hayley Forward, Brian Fuata, Stelly G,

I have so much love, respect and gratitude for the Refuge Artists from 2016-2021. Jen Rae & Dawn Weleski, Hannah Donnelley, Kate Sulan, Harry Lee Shang Lun, Lorna Hannan, Madeleine Flynn & Tim Humphrey, Ellen van Neerven, Michele Lee, Asha Bee Abraham, Emily Johnson & Vicki Couzens, Dave Jones, Keg de Souza & Claire G. Coleman, Giant Grass, Seini Taumoepeau & guests, Moorina Bonini & Edwina Green,

Theo McMahon, Cassie Lynch, Laniyuk, Monica Karo, Timmah Ball, Rosie Kalina, this mob, Neika Lehman, Hannah Morphy-Walsh, Corin Ileto and Diimpa.

Thank you Arts House past and present Angharad Wynne-Jones, Catherine Jones, Josh Wright and Tara Prowse. Thank you Emergency Management partners both paid and volunteers.Thank you to all of the collaborators over the past seven years.

Latai Taumoepeau, 2021