

**The Moon has been Eaten – III**  
*expanding on themes and people*

*Easter Island project 2006-2016*

**james craig**

## Notes:

- 1– Images in need of names and/or information are circled in RED + any feedback/info will be appreciated...
- 2– Otherwise, I have names / dates / spelling will be corrected / etc.
- 3– This is a very rough first draft of the book file converted to pdf – limited by the printer to 120 pages.
- 4–The final pdf version will be expanded considerably in order to allow more of the images to be shown larger.
- 5– Any images slated for inclusion that are not yet here are not problematic.
- 6– Please eMail any assistance to [jcraig4357@gmail.com](mailto:jcraig4357@gmail.com) or facebook messenger

*In Memory of Helga Thieme, Ruperto Tepano and Luis Tomas Pate Riroroko*

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I began my Easter Island project without any idea of a book, let alone three volumes. The project evolved and expanded, eventually including a half a dozen trips to *Rapa Nui* and a total of three years on Island. Much of this is detailed in *The Moon has been Eaten*, printed in 2012. A couple of years later, frustrated with the number of additional images that a review of the project convinced me I needed, both new and overlooked the first time around, I printed the second volume – limited to a dozen copies (print to order books are much more expensive). I continue to make both volumes available for free download as pdf ebooks on my web site, including the original volume in Spanish.

As the project aged, and while I was pursuing other subject matter, my own perception of, and focus on my work from Easter Island grew considerably, especially as regards what images I see as important to the project. I'm using this volume to complete the set of images that shows the Island during our visits and tells the story of our stays. This collection makes for a total of over 300 b&w images in my Island folio on the web site – inconceivable when we boarded our first flight for a project that called for 40 to 50 exhibit prints from a "year on Easter Island".

I've grouped the images here according to category as much as possible, beginning with *Tapati*, as well as making reference to related images in the previous volumes when called for. Many of the images here are personal, never intended for print – passing time has made them much more relevant. The nature of this collection also made it impossible to index, or even make a contents list.

This volume is designed to fill in the gaps, putting into a third pdf volume what are now some of my favorite Island images, and give Nan and myself a third print volume. A final wave to the project, barring an unforeseen opportunity. The Island folios on the web site will have to suffice as the one place where the complete collection can be viewed. An effort is underway to provide, other than the three book folios, more coordinated views of the collection.

Like with the second volume, I am "limiting" this print version to an edition of twelve, with an initial printing of just three or four (the number one being for Nan). This is offered on the blog as a free download in pdf ebook format – optimized for iPad and other readers.

*Are there still more images to be gleaned from the thousands of exposures on file? Possibly. But certainly not enough to merit another volume. If they emerge, I will simply include them in the folio on the web site, and possibly even add them to the pdf version of this volume.*



Governor *Melania Carolina Hotu Heya* offers traditional *Umu Tahu* to elders gathered to witness the Tapati opening ceremony – 2008



Mayor of Hanga Roa, *Petero Edmunds Paoa*, poses with the three Tapati Queen candidates: *Lucy Haoa Tuki*, *Viviana Tuki Pate* and *Marahi Lopez Atan* – 2008.

### Tapati Rapanui 2007 and 2008

I have a huge volume of exposures from the two Tapati Rapanui events we attended. A number of my favorites were included in *The Moon has been Eaten*, and a half dozen more in *Volume II*. Here I put together a selection of images that extend that coverage considerably, painting a more complete “picture” of the experience. Altogether they make up about twenty percent of the Easter Island folio. Responding to a request, the Tapati images, spread out in three, volumes are gathered together in a separate folio on the web site.

For my opening shot – the custom constructed and painted backdrop for the outdoor arena at *Vare Vare* – 2008.

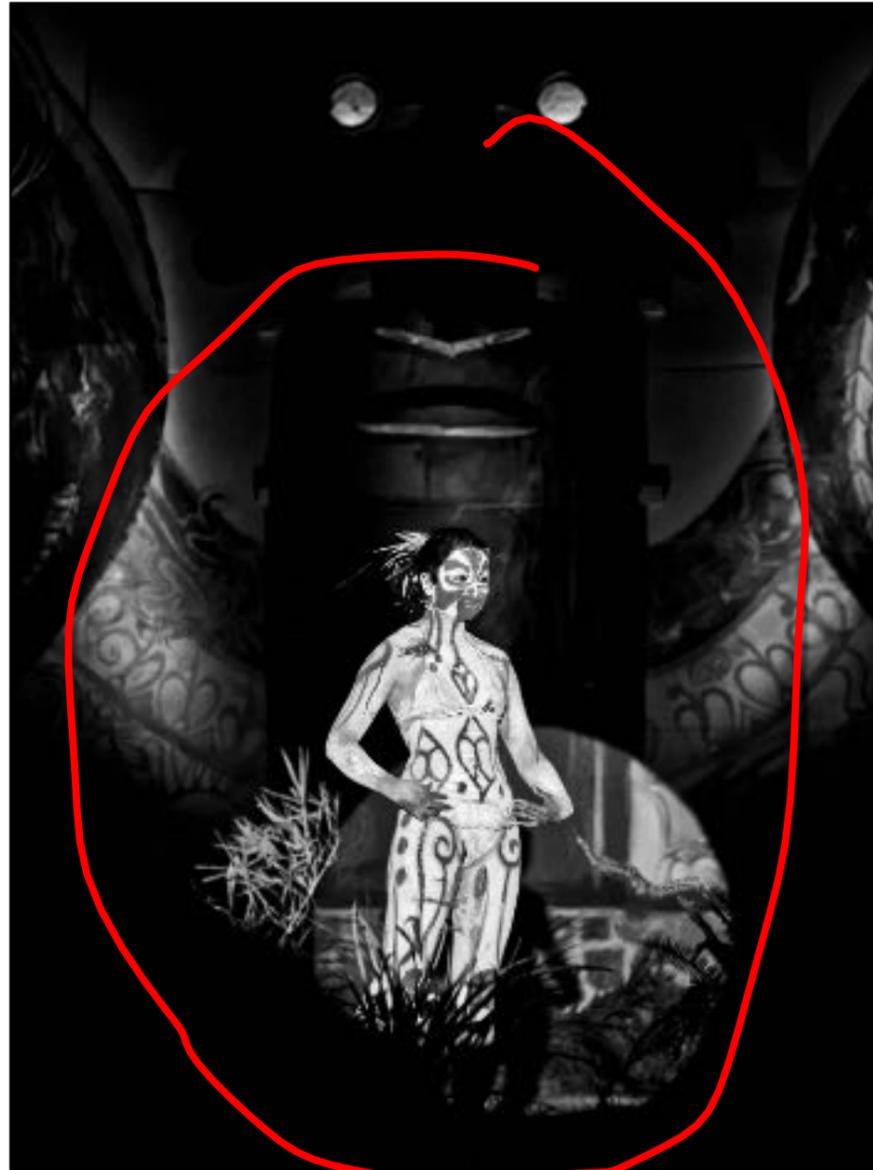


One of the more exuberant youth dance performances 2008

Lucy, the eventual winner, dances with her adult performance group 2008



It's always a high point when the young ladies take the stage – and impressive how they constantly and smoothly rotate who is in the front – 2008



Takona presentation and recited explanations are a part of the competition, each queen candidate having at least one male and one female representative take center stage – 2008

This fellow was part of a dance sequence where he came to the fore, prepared and ceremonially lit a small fire in the sand that makes up the floor of the outdoor stage 2008





Viviana, just Vivi to us, is the daughter of friends of ours. Not only were we called on to get some good images, we were drafted into dressing “down” and participating in the parade that helps close the festival – points for the candidates were involved (most of *those pictures will never see the light of day*). Each queen candidate had to design and make a special dress outfit out of traditional materials – and then model it on stage. Vivi used *mahute* and sea shells to create this set – 2008

Vivi here is taking part in a joining or wedding ceremony at the end of a historical skit. There was a narrator, image included in the Moon has been Eaten, but he was speaking in *Rapanui*





Another 2008 *Haka Pei* long shot. When we returned for our second *Tapati*, I made sure I had a 400mm lens.

– Tahira Nahoe in the middle of her *Haka Pei* youth competition run 2008. I used a close-up of her just afterwards in *The Moon has been Eaten*.



*Haka Pei* can be dangerous, these days an ambulance is ready at the bottom of *Maunga Pui* when the event is held. I was fortunate to be holding my shutter down for most of the exposures for this run. The competitor's very heavy banana-tree trunk sled suddenly whipped around backwards, knocking the rider off the front. It then proceeded to roll the entire weight over top of him. A few seconds later he emerged from a cloud of dust, waving to everyone that he was alright. There was a great deal of relief and applause – 2008.





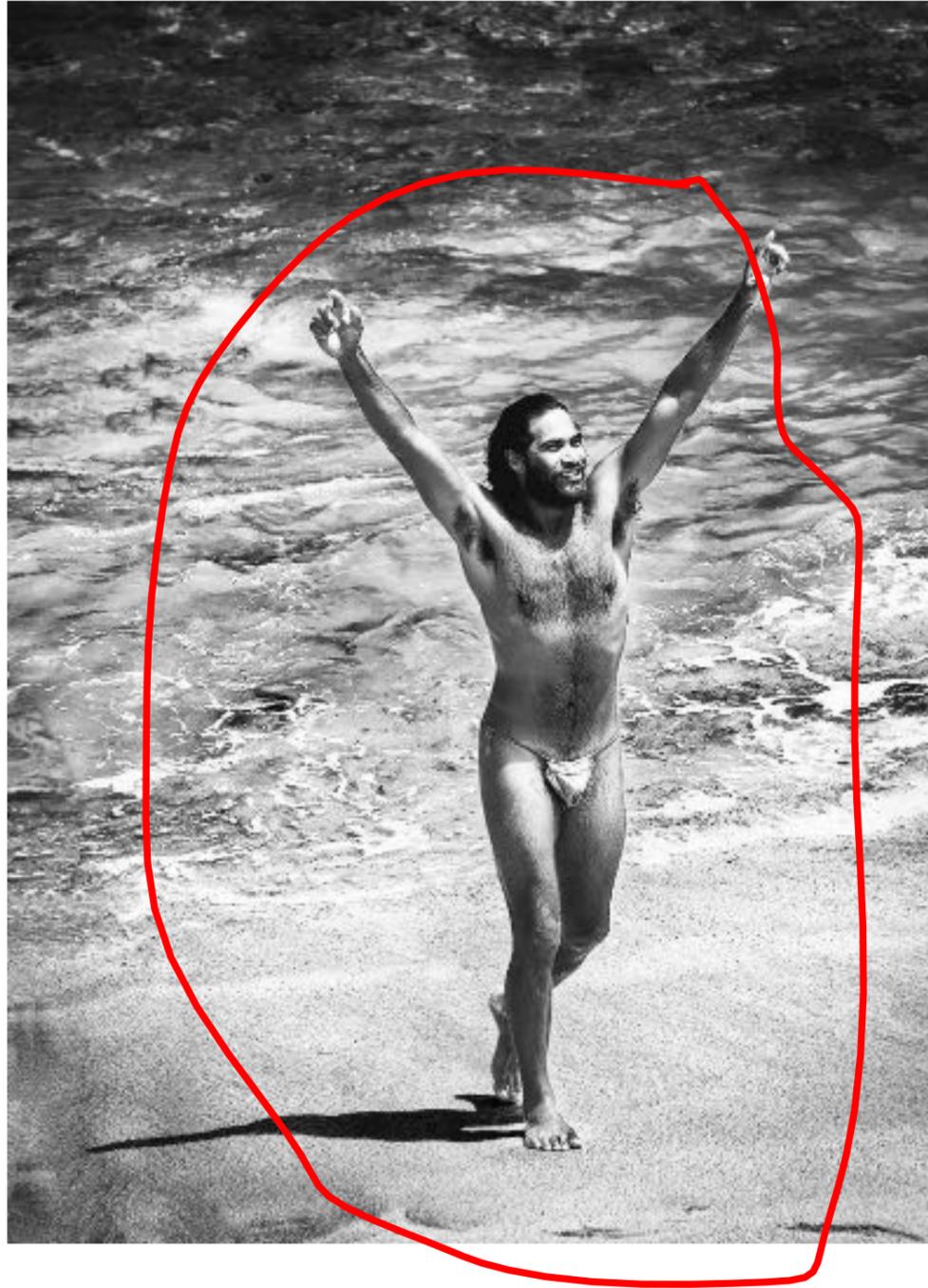
A cropped in section of a young man finishing his race, and his expression of determination – 2008

– I like this exposure better than the one I used I the first volume. It was taken in 2007, with the background observers sharp and the action blurred.



One of the more exuberant youth dance performances 2007

- Lucy dances with her adult performance 2007.



The winner emerges from one of the ocean swimming races – 2007.

This four “man” distance relay, passing the halter holding pounds of bananas, rund around and through Hanga Roa, ending in the sports field adjascent to Hanga Roa O Tai on the coast. We soon caught on that this was a first – an all women team. The other three participants joined the final lap runner to cross the finish line – to a lot of cheering from everyone.

The only difference I noticed was that, while most of the men competed barefoot, the ladies wore running shoes – 2007.



2007



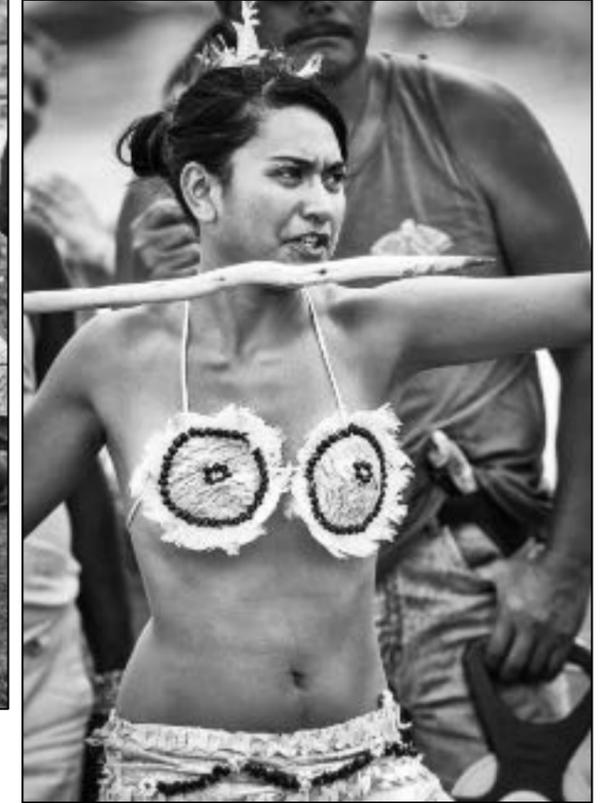
2007



*Spear throwing competitions were some of the trickiest for which to manage good angles and shots. I regret that none made it into the first two volumes. A crowd of locals watch as this contestant takes aim 2007*



*I shot this in 2008, getting behind with a telephoto in an attempt to catch the bending of the spear in flight. I wound up with a spear arc that mimics that of the thrower.*



*The three candidates for Tapati Queen 2008 were tapped to try their hand at a spear throwing competition.*



2007



2008

*Behind a friend's home we were watching a couple of carvers prepare this new moai for the competition. I grabbed the shot, with horribly harsh lighting bleaching out the background – something that would call for a lot of work to fix – 2008*

*I don't remember at the time noting the similarity in lines extending from the forehead over eyes, nose, lips, chin, neck, chest, belly and arm. Here it could very well be something of a slightly abstract self portrait.*





*I wanted to include a couple of rehearsal images – they were a lot of fun to watch. In the first one here one of the Tapati 2007 candidate's younger group takes to the outdoor stage to try it out. Fortunately they would have a lot of time to practice before their turn in the spotlight.*

*Each candidate's dance groupings rehearse separately. The trick for us was finding out when and where. This day we stumbled on a rehearsal of one of the adult groups, sans my camera. So I used Nan's to catch these exposures, albeit in jpeg instead of raw, in the early stages of preparing for Tapati 2008 – still in street clothes. And of course the kids are never discouraged.*



*Parade Prep*

*In 2007 we attended our first of two Tapati Rapanui celebrations. Each Queen candidate lines up as many participants as possible to participate – participants, after preparation, are judged for points to add to his or her candidate's total score. A lot of effort goes into what I call parade-prep. And this is where the kids really get into the whole thing. While none of these appear in Volume I, and only one in Volume II, the following additions capture something of the atmosphere. I especially love the images of the kids...*







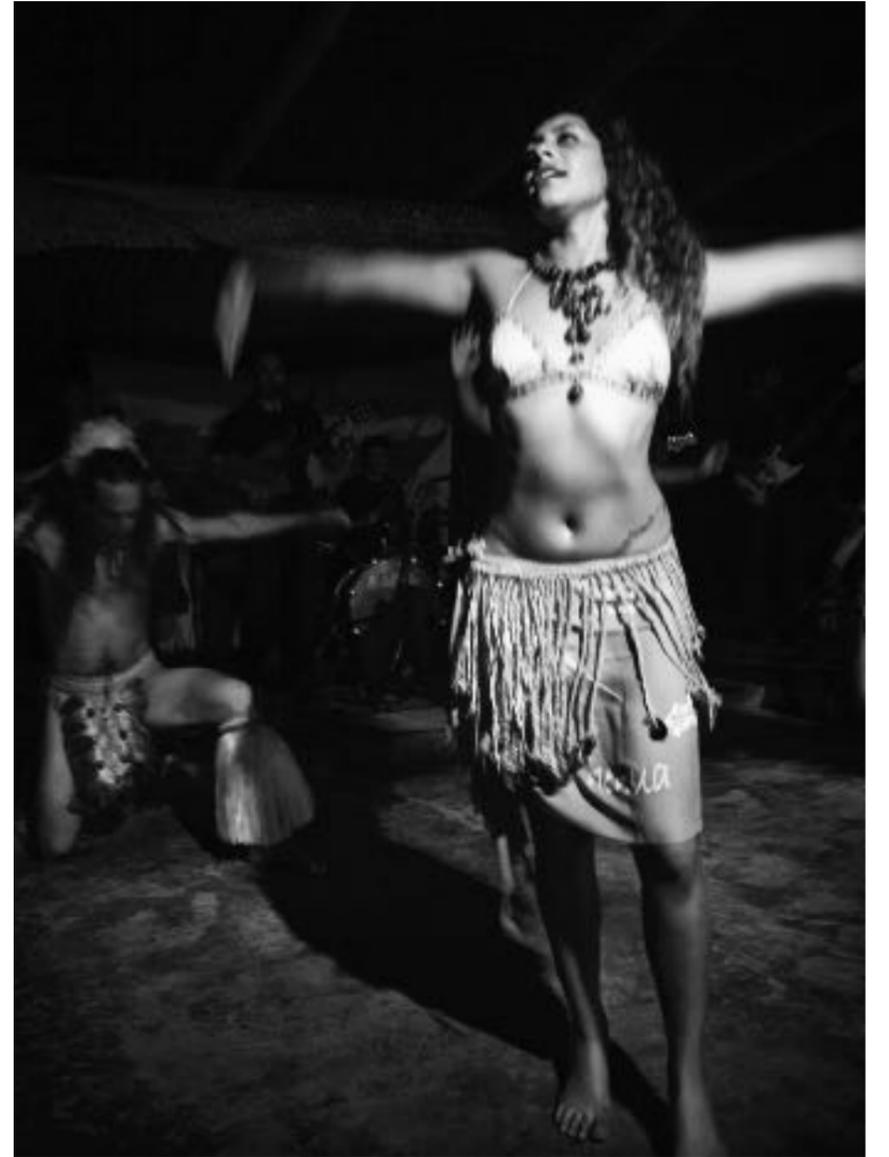
*See volume I & II for actual parade images...*

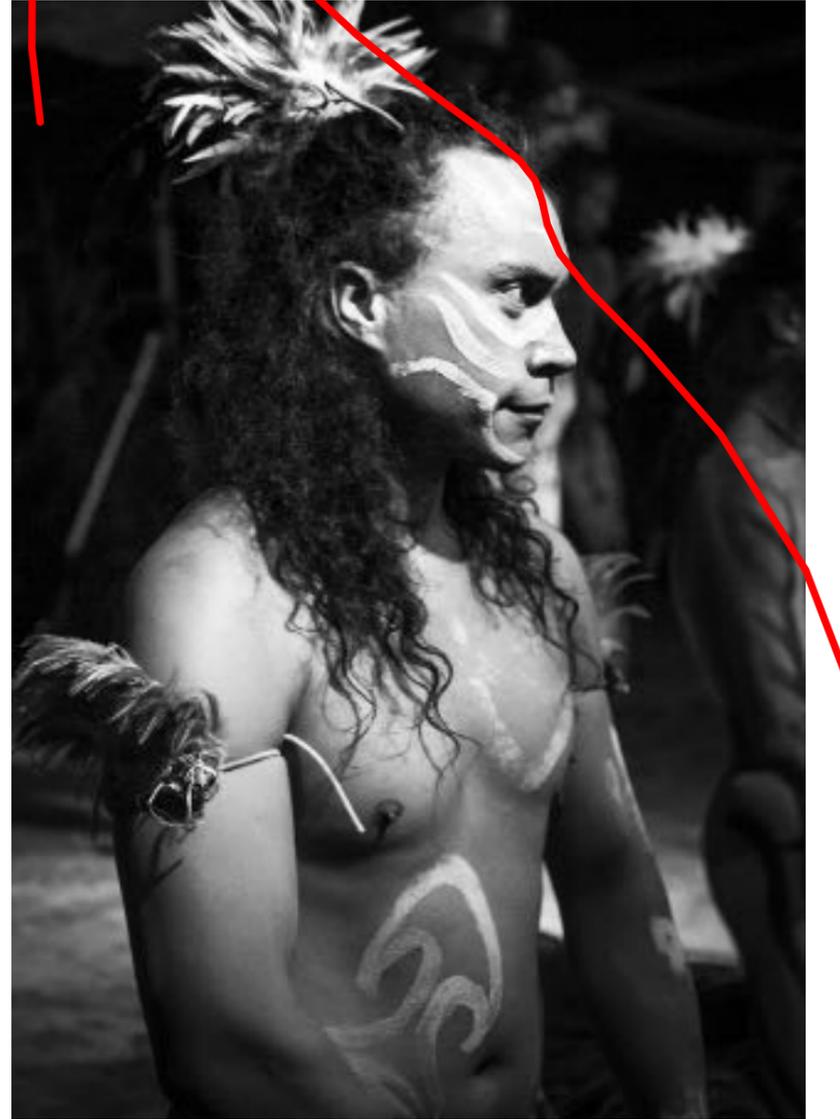
Dance Troupes Kari Kari & Matatoa

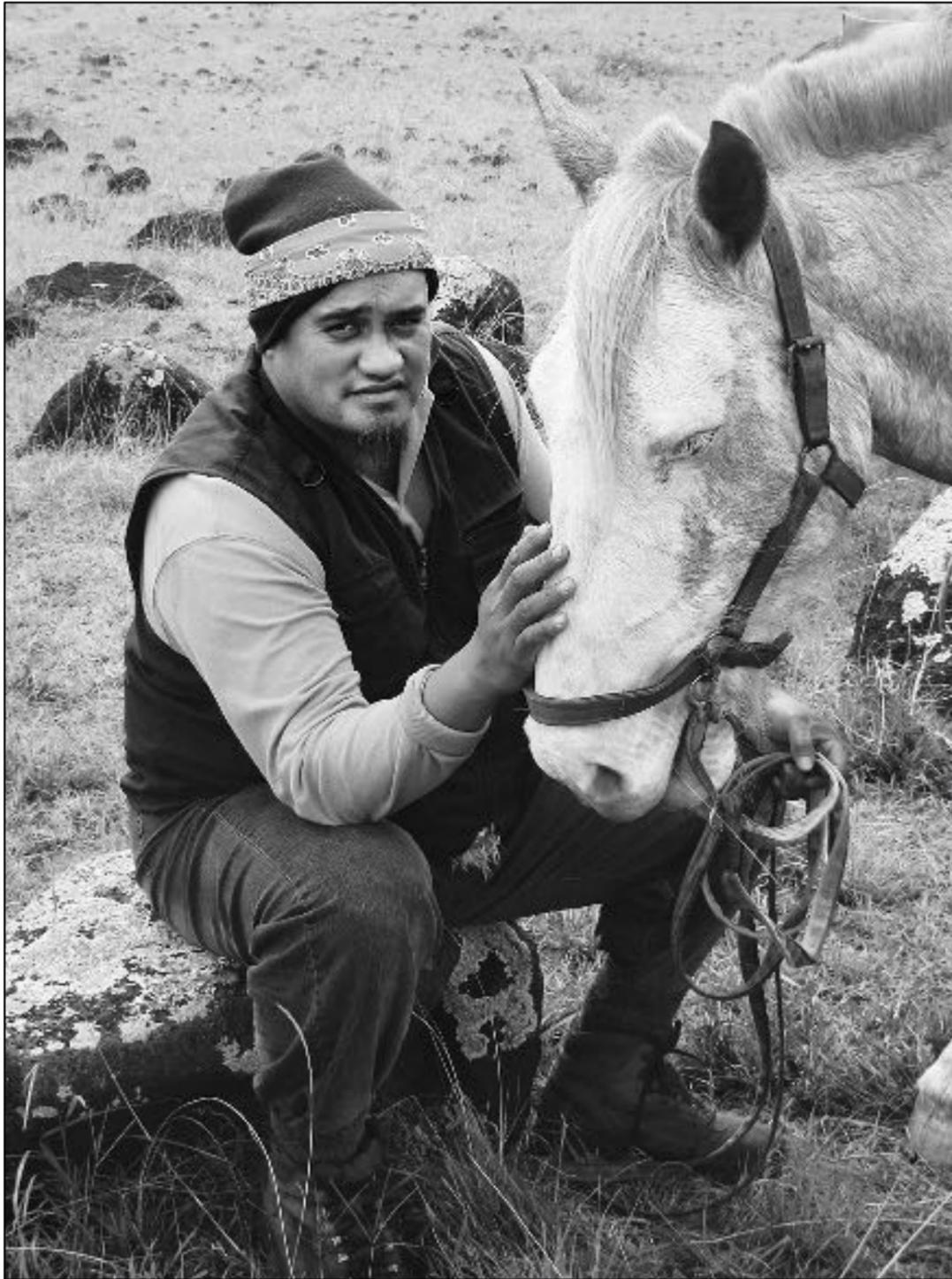
*Putting together the first two volumes I had something of a surplus of Mokomae gems.*

Mokomae









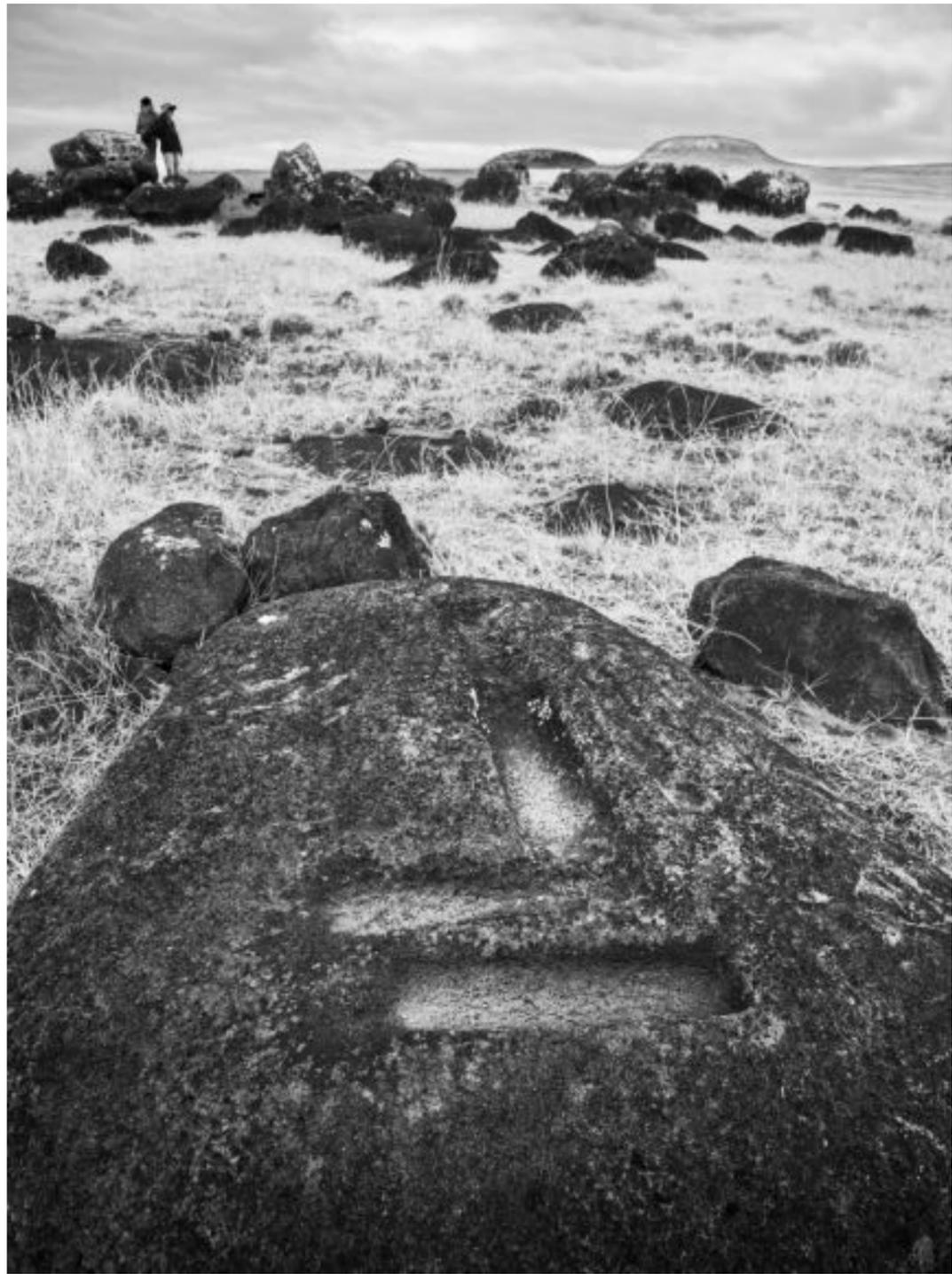
***Ruperto Tepano***

A friend on the Island called us to let us know that Rupert succumbed to COVID. Our favorite memory of Rupert was his always being there, whenever Nan had to mount a horse, to pick her up and set her on, and at the end of the ride to lift her off. Nan stands 5' and weighs 110 pounds – and I don't think there's anything in the way of a small enough horse on the Island.

A number of my images were obtained thanks to these horseback excursions across Poike and around Teravaka.

I shot this from horseback of three young Rapanui on a horse, took part in the Teravaka ride. I can't believe it acme out, with me shooting one-handed. That's Maruka in the background.







*One afternoon we were visiting the Museo and noticed that they were finishing up hanging a new exhibit in the adjacent gallery. Asking if it was ok to go in, we were welcomed by the art instructor – and asked if a couple of the young artists could practice explaining their pieces on us, in preparation for the reception later that evening.*

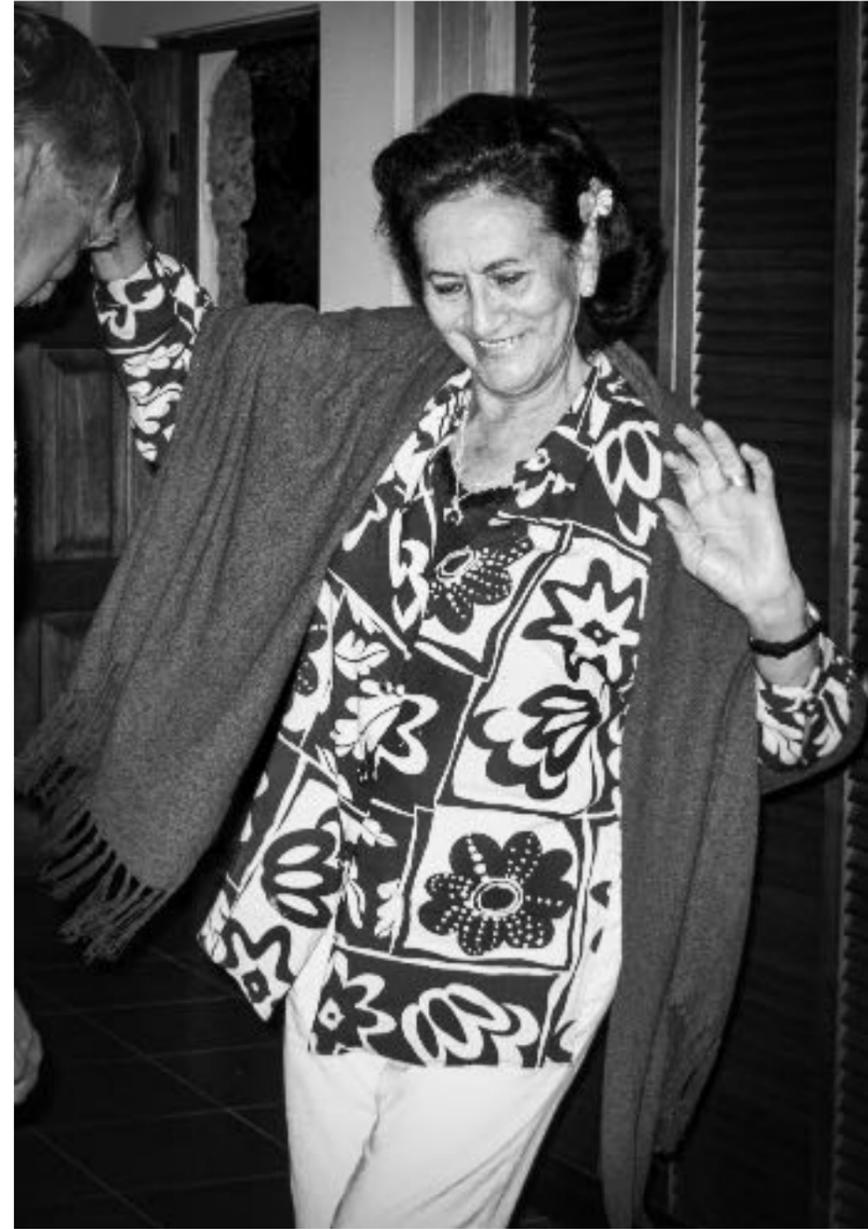


*This turned into one of our favorite experiences on the Island. This was the local Down group, all of them as good at nailing down what they were trying to accomplish as any artist I know, other than the ones who have mastered a "spiel" that is. One thought I had at the time, looking back, was that I wished I had had thought of practicing that way when I first began exhibiting.*

*We both really liked a couple of the pieces shown here. What a wonderful group. The fact that all I had with me to shoot these with was an old low resolution iPhone doesn't lessen my love for this series.*



*I approach portraits the same way I do a scenic, preferring to capture something I see, at least to some degree, without interaction with the subject – the captured moment. Most are unaware they are being photographed, with others I catch them at the moment of realization. Some wind up looking posed, even when I have no idea who they are, it's just a reaction to seeing a camera pointed at them.*

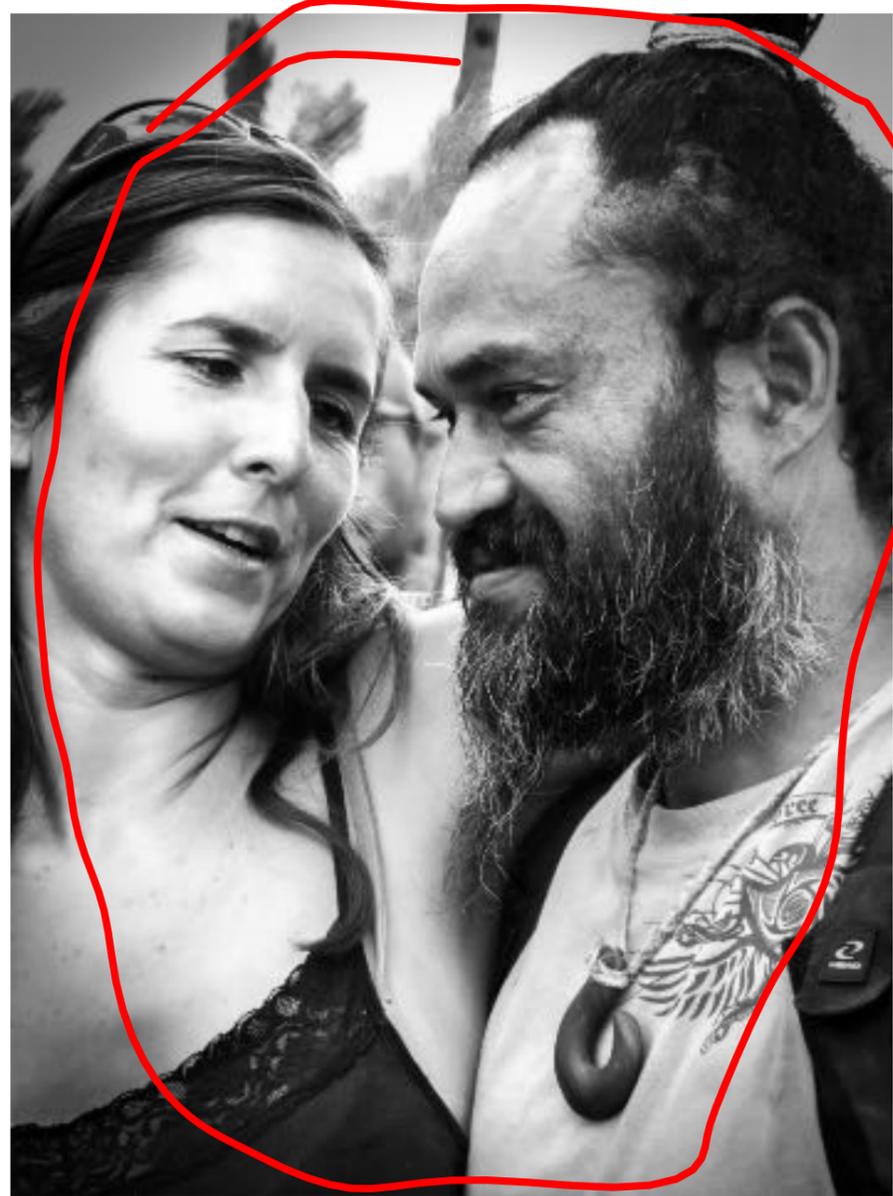


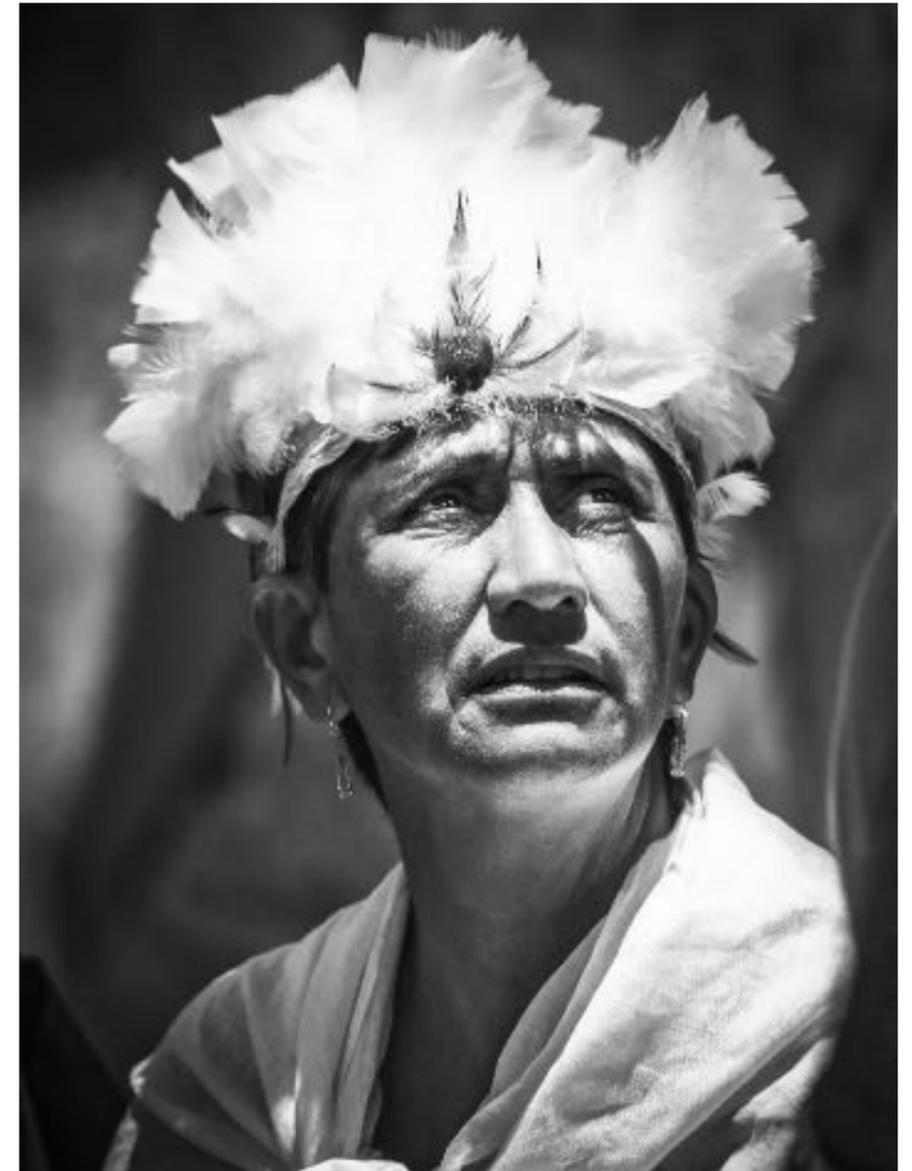








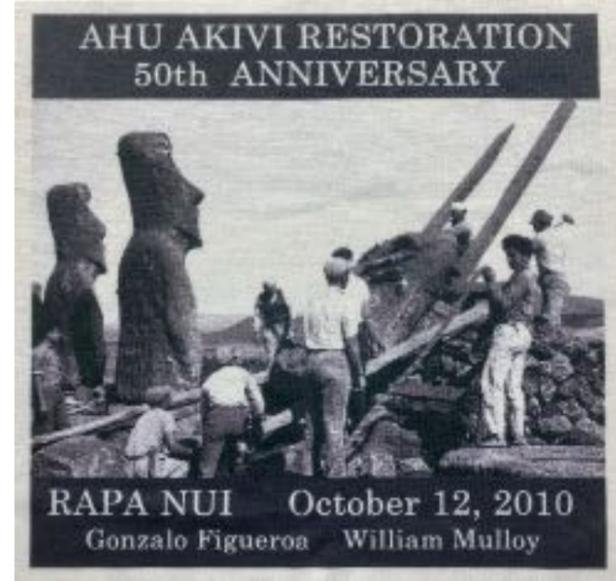


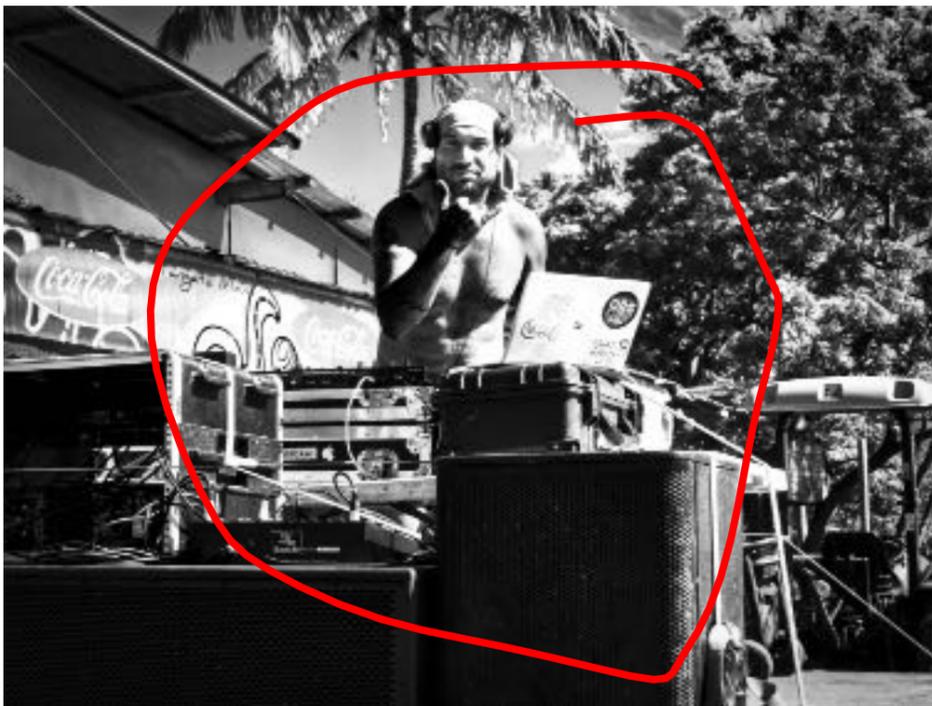




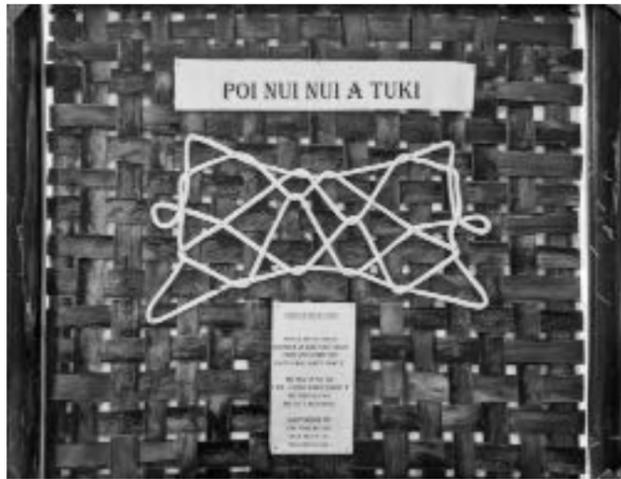
















*July 2016 blessing of the Island ?*



*Nov 2010 Family tribute/farewell to a lost loved nua (we were taken by Hanana)*







*Napo's Mother*















I never see a set of images as complete without at least one or two b&w flower shots.





I used this image Nan shot of me, as I sat and waited for the sunset on the next page here, for the back of the jacket on the first island book. Everything was set up on the tripod – I could take a moment and enjoy the scene. The only scenic of mine in this volume.

Nan also captured her own version of a sunset I was working on for a b&w. She never painted it, so I'm including the b&w version *that I executed under her supervision...*

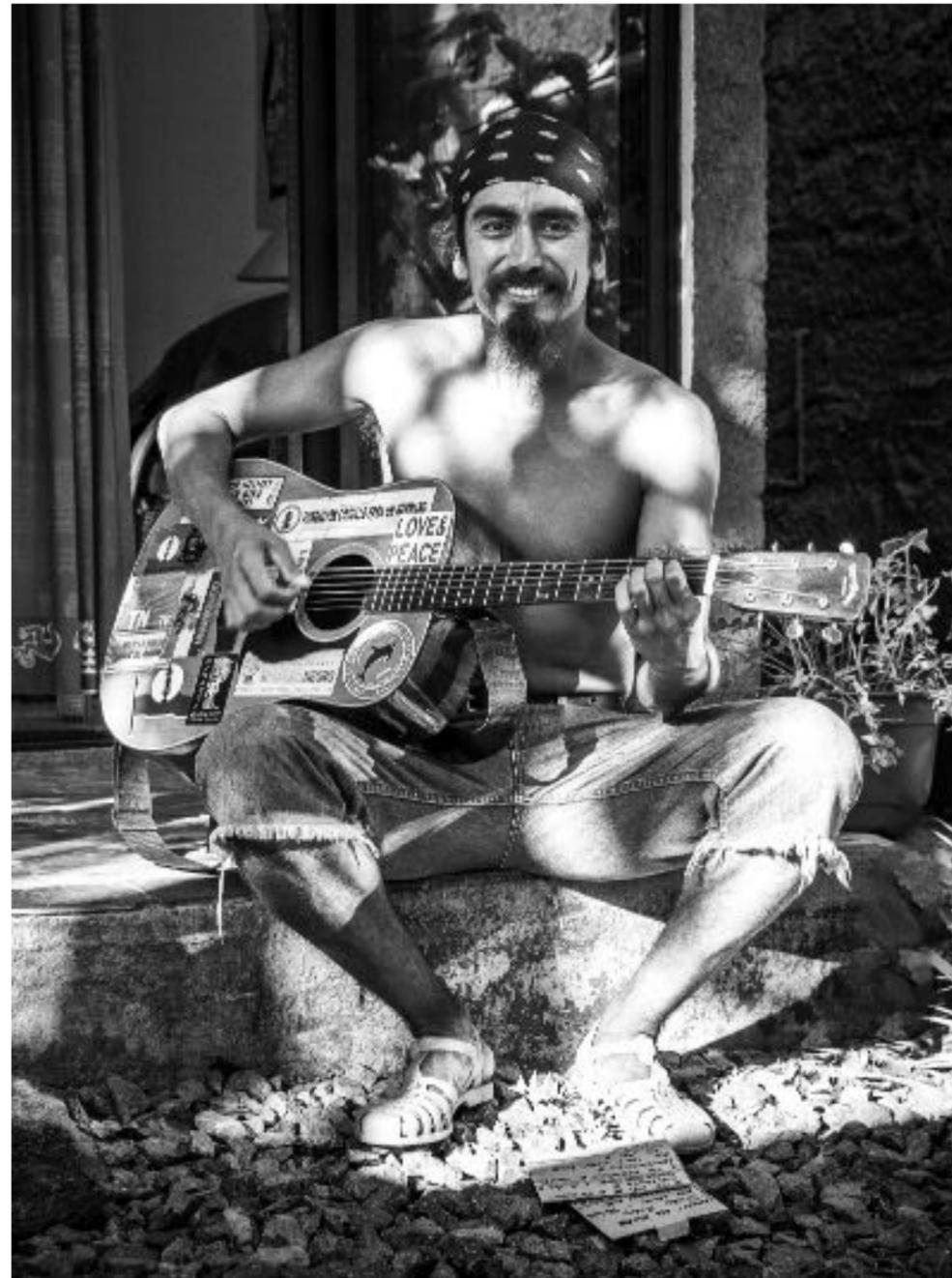


Just as I was sending the second volume to print, we were notified that Roberto had drowned. Roberto was a musician, songwriter, artist, singer, builder and friend. I was able to dedicate that volume to his memory.

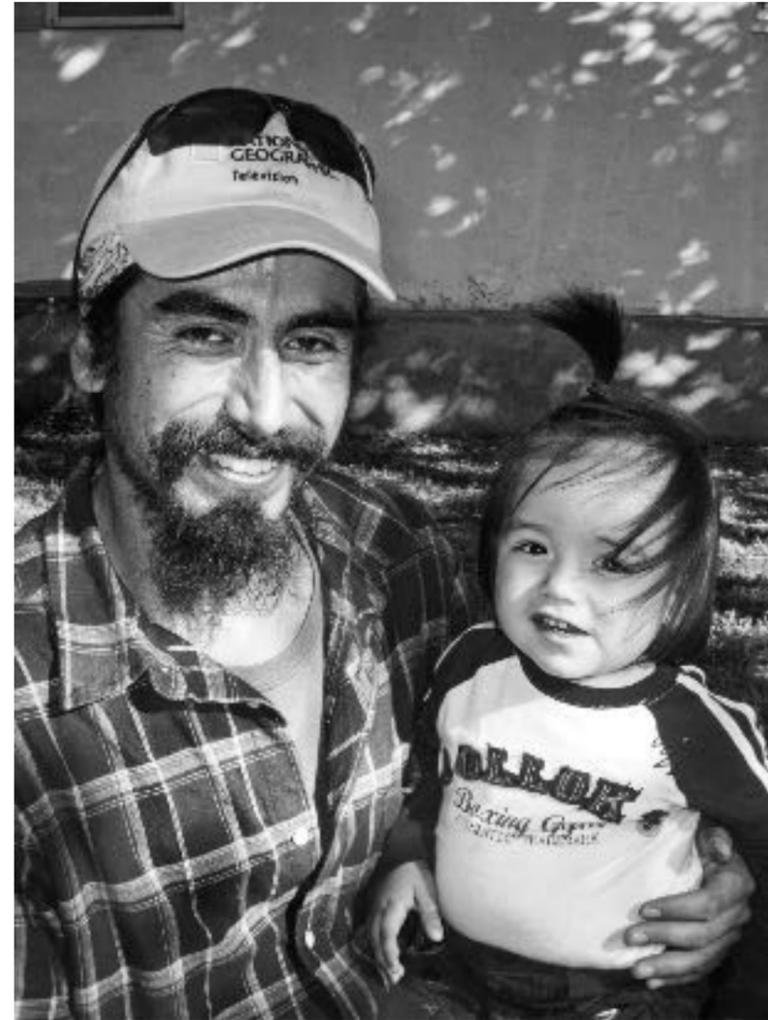
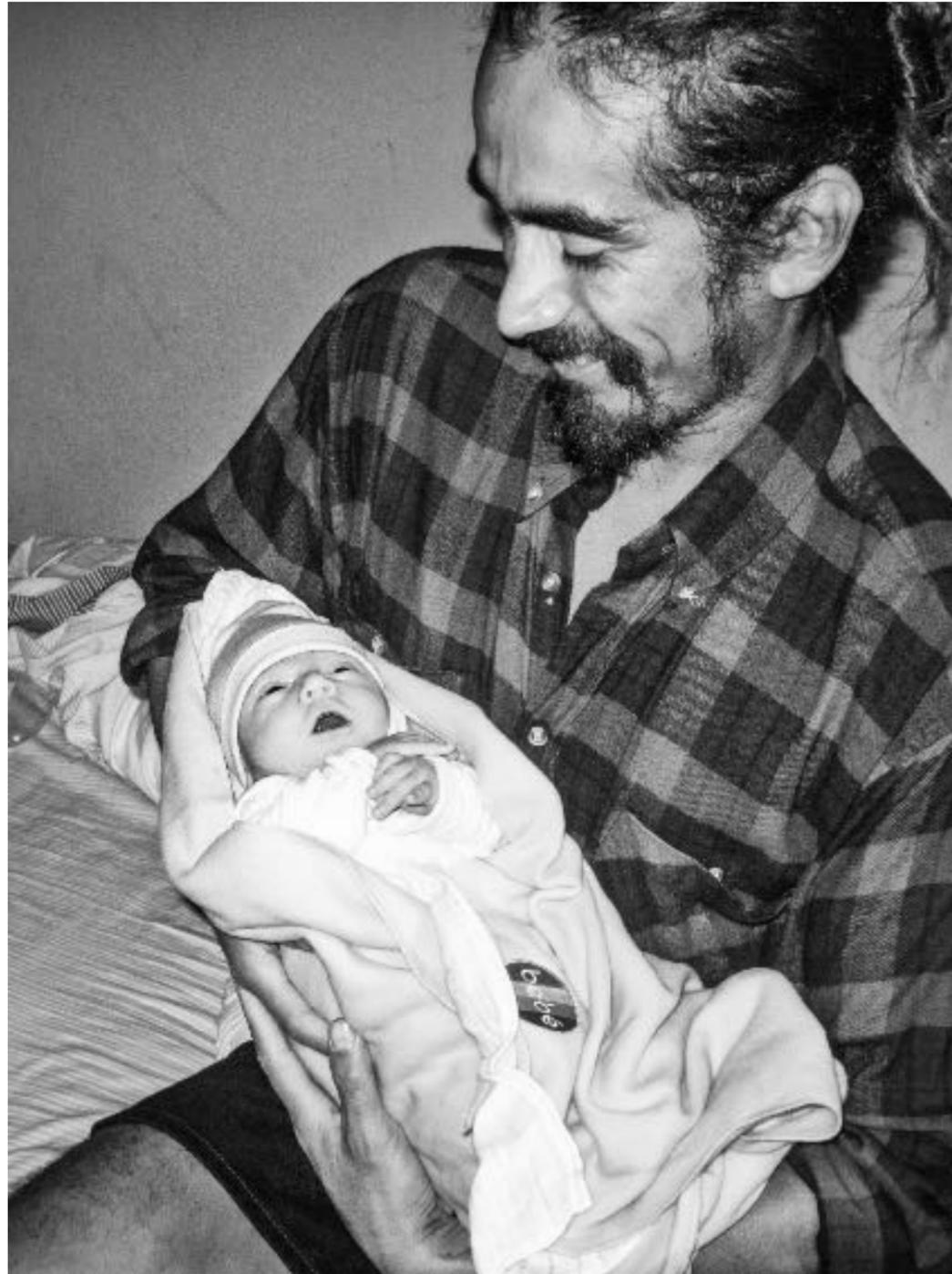
Roberto appears in Volume I of *The Moon Has been Eaten: Akivi Leap* – and twice in Volume II: *Matatua in Cave* – and *On stage at Tapati*. I see no better way to close this volume, completing my photo-essay on our visits to Easter Island.

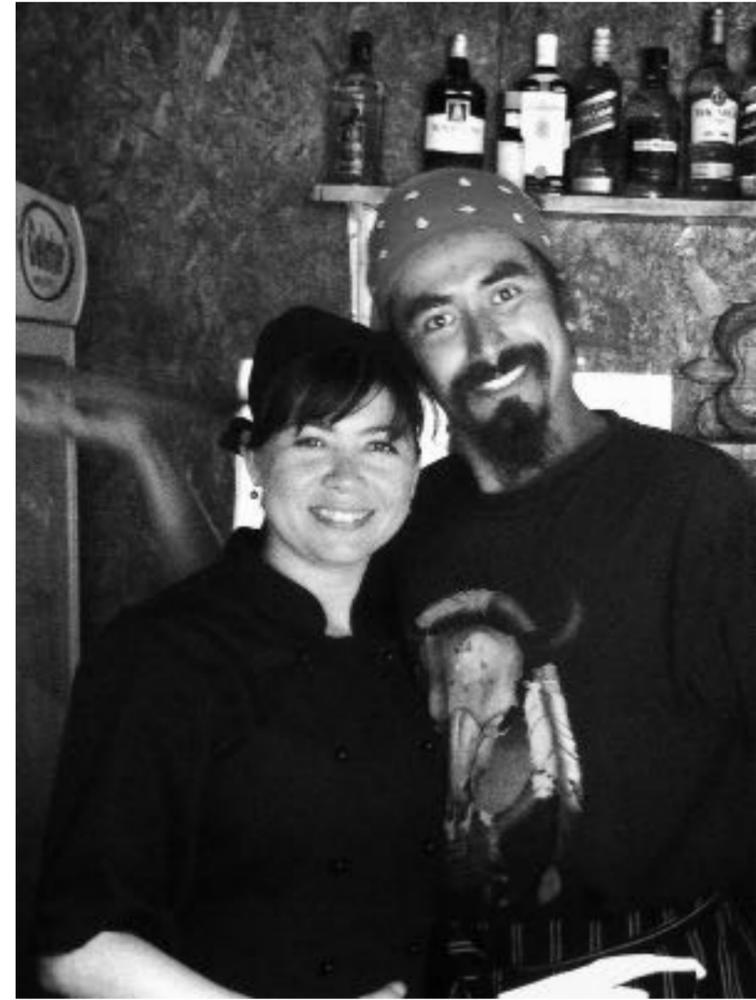
Roberto's one music video *Mo tao a* is still on YouTube, with at this point 24,000 views – it's also still available for download from my blog.

*Salute – RockBerto!*









Three charcoal sketches Roberto asked me to photograph for him – and allowed me to share on the blog, etc..



Nan and I spent a total of three years on Easter Island. Hence we have a great number of ourselves and one another. I hope they convey how much our stays meant to us. It means a lot to us to think that we might in some small way have contributed back a fraction of what we got from it all.



Naturally Nan and I occasionally pointed out cameras at one another – she carried one Primarily to take pictures to paint from.



MIX THE

She took this shot of me set up and waiting for the moment to snap the exposure for the sunset on the previous page. It was used for the back of the jacket on the original *The Moon has been Eaten*.

Nan does Rapa Nui



Tattoo Picture?





*End Note(s):*

I owe a big thank-you to Fred Picker and his 1959 volume of b&w images of *Rapa Nui*. I stumbled on a copy while on the Island in 2008. Noting how much had changed on the Island, along with what had not changed, I realized that I had an opportunity to do the same for the place for our time there – and in the same medium, b&w photography. It's pretty obvious that from that point this project sort of took on a life of its own.

*At various stages of this project, I pictured a completed portfolio in totally different way. The result of this is three, somewhat awkwardly differentiated volumes. If I could have waited until now, I can only imagine the volume I would have, could have come up with. As it is, the trio of books, though a little disjointed, reflects the evolving Easter Island Project.*

*My next, and possibly final, step will be to rearrange the folio for this volume to match the sequence herein.*

*The PDF of this volume, a little different in that the format allows for more pages so that a number of the images appear larger, is free and available [here](#):*