



# Pēpeha

*Toku Tupuna ko Rongomaraeroa  
Toku Waka ko Uru Ao  
Toku Maunga ko Puhanga Tohoroa  
Toku Awa ko Tahekeroa  
Toku Marae ko Mahuri  
Toku Hapu ko Ngatipakau  
Toku Iwi ko Ngāpuhi  
ko Waitaha nui tonu  
ko Tanya Maree Te Rorarangi Te Miringa Ruka ahau*



(1)

*"I haere ahau ki runga ki raro"*

(Jackson, 1998)

"I go to the North and to the South"



# **KAITIAKITANGA: KI RUNGA KI RARO.**

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Tanya Ruka  
2012

An exegesis submitted to Auckland University of Technology in partial fulfillment of the requirements for the  
degree of

**MASTER OF ART & DESIGN VISUAL ARTS**



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# Attestation of Authorship

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning."



# Acknowledgements

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I would also like to acknowledge my Aunty Dr Makere-Stewart Harawira who I admire and respect for her continual resilience and persistence in bringing Indigenous knowledge to light.

Thank you to ngā whenua, ngā tupuna, my babies, my mum, my love, my whanau and friends  
North, South and across the Seas...

*& for my Mama  
Mama in the light, Light of our hearts*

Aku mihi nui ki a koutou



# Abstract

Nga Whenua: Māori ki tona ake ao  
Landscape: Documenting and developing a Māori World View

The kaupapa of this project is to reconsider landscape from a Māori worldview. This project seeks to unveil nga whenua through the development of a Māori metaphorical narrative - North and South - Ki Runga ki Raro. By implementing Māori epistemology, cosmology and mythologies and juxtaposing of Indigenous and Western belief systems regarding land, landscape and Stewardship. Then weaving together these ideas; highlighting similarities and bridging subjective/ objective divides based on the philosophy of Te Kore, the nothing and nothingness. Intrinsically based in the epistemologies of my Tupuna, ancestors; my practice seeks to explore how we might address the poetic and cyclical nature of past, present and future as it adheres to Maori lore - I nga waa o mua.



*"This is not the truth it is my perspective..."*

This thesis project has raised questions for me as an individual; such as cultural and natural history, heritage and identity. As a contemporary art practitioner; what do I do with this knowledge?

I have documented the beauty and the desolation of a landscape that holds so much history. It functions simultaneously as documentation, mythology and allegory. Using time, both as concept and method (duration), this project aims to explore how imagery might address the unseen and that which is only known in a subtle way, through Māori concept I nga waa o mua, 'from the times of front' this phrase means the past. The Māori worldview is to look in front of us to the past for guidance.

Metaphorically placing wairuatanga and tupuna in the foreground. Time is not seen as linear. Time is fluid, an all-encompassing connective link to ancestry through whakapapa; an oral recounting of lineage that connects us to our Tupuna (ancestors), Whenua (land) and beyond to Te Kore (the void, the potential). Traditionally and continually, these concepts have been represented by whakairo (carving), harakeke (weaving) and kowhaiwhai (painting) or Taonga (treasures/ art).

The questions around my own practice expand to the method of moving image representation, how does film capture the essence of these Māori concepts without obvious aesthetic links to the traditional forms? Namely it does not look Māori; without using traditional forms of representation, how to capture the inherent traits of Ihi (power), Wehi (fear), Wana (awe). How can I use experimental filmmaking and digital video to hold this Mana (authority)? What are the similarities between International video artists and how do Māori concepts differ from other cultures Time, Space and Place? By further researching the cross cultural common ground shared by artists, filmmakers, writers and philosophers who have explored representation of this liminal space. I hope to question the visual perception of space and place. The territory of the in-between, liminal space, the pause, the chiasm, the threshold, the potential -Te Kore, Te Ao Wairua.



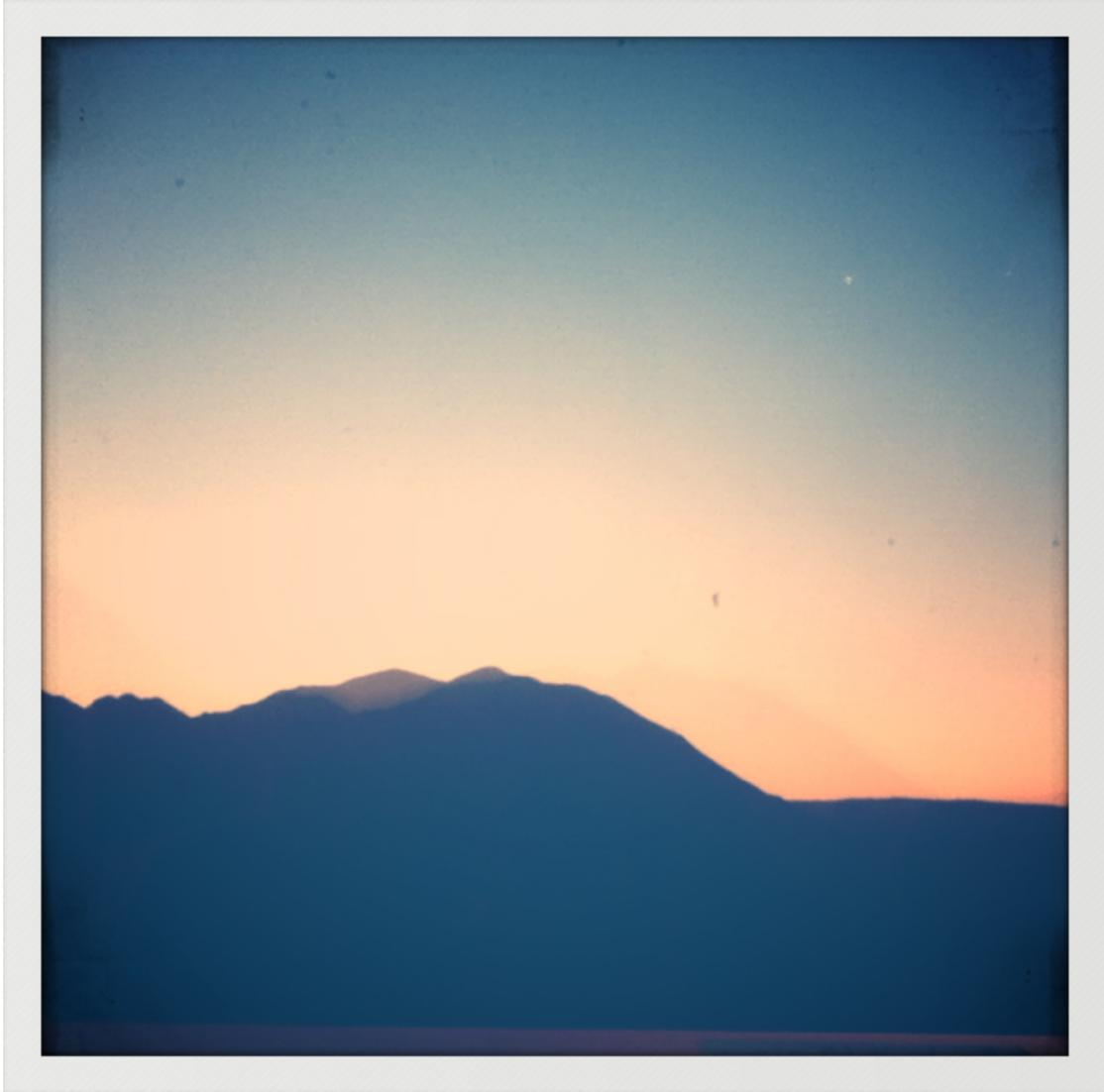
1.

LANDSCAPE

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NGA WHENUA





*Tanya Ruka.  
He Maunga, Nga Whetu  
2012  
Waipounamu  
(Canon digital photograph long exposure with subtle movement & manipulation)*



(2)

*"In the sand drawings of the universe, the grandmothers & grandfathers explained that each sand grain represented the different brothers & sisters of Papatuanuku, and that every space between the grains of sand represented mano tini, the thousands of measured forms of distance in time & space measurements. These drawings illustrated the vast distances of time & space. Of how the growth in the koru or frond of the universe was so simple, for it had multiple dimensional forms that radiated from the middle of the universe and away from each growing stem of creation. Then the grandmothers carefully made squares in the sand drawing. The houses were divided into earth, water, fire and air. These were to represent the terrestrial Te Mana Tai Whenua"*

*(Ruka Te Korako & Ruka Te Korako, 2006)*



## Ngā whenua: Māori ki tona ake Ao

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Before I begin I feel it necessary to state there are some universal Māori concepts however each tribe have their own epistemologies. My Grandmother, Wikitoria Rangitakina Harris Ruka Te Korako, has passed down the intricacies of the Māori knowledge that I draw from. Our tribal affiliations originate from Waitaha nui tonu, Te Waipounamu and Ngapuhi in the Hokianga.

On researching the philosophical concepts that naturally form 'land' in the mind and body of Māori, time and again I come back to the same conclusions; the scientific explanations do not exist - yet. I have found that I follow trails into philosophical ways of thinking, and the divergent paths that are taken through the mind; into and out of scientific thinking and every time I am lead to the same conclusions -there is a void that Indigenous ontologies can help to traverse. There is a great deal of scepticism when esoteric ideas and mysticism are raised; however I believe this is only because they are not looked at from a comparative viewpoint. Western philosophical approaches are either phenomenological or ontological in nature; I can take an either subjective or objective perspective. Philosopher and mathematician Edmund Husserl founder of the 20th century philosophical school of phenomenology stated, "Reality consists of objects and events as they are perceived or understood in human consciousness and not of anything independent of human consciousness." Initially reading information like this was a bit off-putting, as I had set out to illustrate my Grandmothers teachings and the way that these epistemologies and ontologies can form a methodology for research. As a child she taught me that when you sleep you walk in Te Ao Wairua the spirit world and communicate with those ancestors that have gone before. The connection does not end because the Mauri or essence that exists in all living forms simply transforms it is not finite. Physics has taught us that energy does not cease to exist, it merely transforms. As an artist, and from my perspective, this opens up a really fascinating line of inquiry.

Dr Makere Stewart Harawira writes of this in her book 'The New Imperial Order: Indigenous Responses to Globalization'; the basis for European thinking has been very linear by process; subjectivity and objectivity have been seen as separate entities with no connection. She argues that the Indigenous form of thinking as a spiral, or koru, with the individual as the central focus and the continual spiral expanding outwards enables thinking beyond that of just the physical and allows for a greater freedom of thought and possibility. Māori and Indigenous epistemologies and ontological ways of thinking can and have an important role within International academic realms.

"I suggest that in bringing us to acknowledgement of the plurality of histories and of the self, contemporary post-structuralist and deconstructivist discourses - in successfully dismantling modernism's 'grand theories' and the divide between 'self' and 'other' - have deconstructed notions of truth and the meaning of existence to the degree that there has ceased to be any fundamental notion of the meaning of being" (Harawira, 2005 p33).



Landscape is a subjective experience to look at it objectively is very difficult, especially when you feel a connection to the land. As a Maori art practitioner I believe it is important to bring together Indigenous and Western to create exciting new ways of seeing and being. I came to New Zealand in 1983 having grown up in England. This connection or way of seeing and feeling has been taught to me through words and actions of my whanau. This is what interested me the most about my research, the connection, having grown up in a completely different culture, a hybrid. How is it that I can connect to my heritage? Is it the physiological make up of the person that makes them more willing to understand, not just the concept but also the emotion. To me there is also an understanding that goes beyond this, a type of understanding that the body feels genetically, as you hear, or read the words the whole self understands. Simply awareness, my tupuna tawhito, or ancient ancestors were able to select the individual prior to conception by pairing favourable genetic combinations. This was done through observation of the behavioural patterns of the members of the tribe. The knowledge keepers were known as the pungawerewere or spider people, who would retain the knowledge of whakapapa by spinning giant web like patterns of oral histories. This information was then recalled by oral rhythmic poetry. The retention of this information was vital to the tribe, in the same way that weather patterns, and tides, the star patterns were vital for survival. The native American Cree educationalist Franke Wilmer acknowledges the differing understanding of nature between Indigenous and Western cultures.

"In Indigenous ontologies, knowledge is both accumulated and applied in ways that involve the 'inner technologies' of heightened consciousness as well as technologies of biodiversity and ecosystem management. Seen as the highest attainment of human beings, the acquisition of these 'inner technologies' involving consciousness of both the inner and outer realities of existence has been intrinsic to indigenous peoples' existence and to their storehouse of knowledge." (Harawira, 2005, p35-36).

I am particularly interested in the use of the words 'inner technologies' and 'storehouse of knowledge', by exploring and briefly discussing the interconnections of memory, intuition and awareness and linking the methodologies between different cultures I hope to demonstrate and explore from an Indigenous artists perspective, the liminal space that exists between Indigenous and Western philosophical ways of thinking and being.



*Tanya Ruka  
Mokopuna  
2012  
Tahekeroa Awa  
Mahuri Marae  
Hokianga*

*(HD video stills, postproduction edit on site with small portable device)*



In order to have a greater understanding of place, one must spend extended time in a specific place. To absorb the area, to absorb the feel, to experience it, live it. To watch the different colours of light as the day extends out and touches the landscape; trees, grass, hillsides, mountains, oceans, rivers, lakes all have been explored by artists, philosophers and poets over time. One of the most well known Western philosophers to consider landscape; Henri David Thoreau walked the same area of land to gain a greater understanding of place and the connections that hold and link us to them. One of the initial and most important teachings for a Maori child is Pēpeha; the names of the parents, grandparents, sub tribe, tribe, land, river, mountain, canoe. The Pēpeha contains the essential link to the land, by referencing the canoe your ancestors arrived in, a World connection is established. This reminds the individual of seemingly impossible feats that were achieved by our ancient forbears and instils an intrinsic sense of pride -continually keeping tupuna in our present and leading us forward into the future.

This is the notion of time - 'I nga Waa O Mua'. Henri Bergson on Matter and Memory touches this concept to highlight that many things cannot exist at the same time. Bergson locates "the spirit and the body existing in two separate temporal domains. The spirit is the abode of the past, the body of the present; the soul or spirit always anchored in the past, not residing in the present; lodged in the past and contemplating the present" (1964). He argues that most philosophers and psychologists of the time, see memory and sensation of the physical as a difference of degree and not as he saw it a difference of kind. For Māori Wairua and the physical body operate as two separate temporal domains that occupy the same space always interconnected and always aware of the existence of both. Jacqueline Rose comments on memory and memorialising in her book Proust among the Nations, she sites Tony Judt, professor and British historian who specialised in European history and memory; he theorised that the construction of memorials in the twenty-first century, those such as stone war memorials, as a means of forgetting, and camouflaging responsibility for the crimes of history. She writes "Memory, notably memory of the dead, is the place where our intimate selves, where fantasy and history are irrevocably intertwined." (Rose, 2011, p113) The Marae is the embodiment of tupuna, the storage house of memory, and it is included within the Pēpeha.

It is imperative that this Mana being the knowledge of Tupuna and history it taught to upcoming generations; without this they are lost and cannot hope to carry this intrinsic pride and knowledge of 'self. Sidney Moko Mead speaks of this knowledge as a 'cultural grid.'

"A mountain is part of the landscape, it is a reference point a known landmark to which is attached some cultural meaning. Thus Hikurangi, Tongaririo, Ruapehu, Taranaki, Ngongotaha, Putauaki, and Taupiri have special significance to members of the tribes for whom these names are immediately recognisable as symbols of their people. Together with other named features of the land -rivers, lakes, blocks of land, promotories, holes in the ground, fishing grounds, trees, burial places, and islands- they form a cultural grid over the land which provides meaning, order, and stability to human existence. Without the fixed grid of named features we would be total strangers on the land -lost souls with nowhere to attach ourselves. (Mead, 1997)



On researching Kaitiakitanga, I was interested to find Aldo Leopold an American author, scientist, ecologist, forester and environmentalist; his concepts of 'stewardship' saw the birthing of some of the ideas of conservation know as a 'land ethic', were by the boundaries of the community were widened to include that of soil, water, plants and animals or collectively: the land. Leopold's studies are becoming more widely known, as there is a global shift towards sustainable lifestyles. His book 'A Sand County Almanac' has become widely known in America. In the section 'Sketches here and there' he writes a chapter titled 'Thinking like a Mountain.' He describes thinking like a Mountain as "having a complete appreciation for the profound interconnectedness of the elements of the ecosystem. It is an ecological exercise using the intricate web of the natural environment, rather than thinking as an isolated individual" (1949).

Dr Oliver Stead also refers to this idea of a cultural grid, and the interconnection between the individual and land in his essay 'Lines in the Sand' from the book of the same title, that discusses and acknowledges Art Icons of New Zealand. He talks about the exhibition Le Folauga, held at Auckland Museum, Le Folauga is a Samoan word that illustrates the map or system of grid references to 'past events, mythologies and cosmologies, which Pacific Island peoples have used for thousands of years to locate themselves in space and time. Stead describes a video work by Itiro Ngaro an artist of Cook Island heritage, called Te oki'anga o te vauerua (The returning of the soul). The video work depicts the tracing of human figures in the sand. This simple gesture of drawing in the sand is a strong metaphor in both Indigenous and Western imagery for the infinity of time and space. Dr Stead remarks that "now more than ever before Pacific Island artists are asserting the continuity of their ancient migratory traditions and pathways. New Zealand is being reclaimed as a hereditary stepping stone in the epic Polynesian exploration, and delineation of space." (Stead, 2008, p23).

The need to create a more stable environment for the future is growing across all cultures. To preserve the environment is to preserve our ancestry, it connects the body to the spirit so that both sit comfortably on the physical plane. In this way according to Māori and Indigenous cosmologies and ontologies the nature of matter and spirit are inseparable, and the two are interconnected, woven together by Te Aho Tapu or the Sacred Thread, it is recognised that creation and the nature of being are a continuous state or coming into being, and Mauri as the essential intrinsic element that binds everything together (Harawira, 2005, p37). It is interesting that the Cern Institute in Switzerland is studying the same forms of activity of atoms and particles that remain allusive within scientific findings and continue to rise in cost. The Higgs Boson particle involves the re-creation of an event representative of the big bang. The event according to the Māori creation 'myth' originates from Te Kore or as it is loosely translated the nothing, or as it is more commonly know 'the potential'. I will come back to this later.

This asserting of continuity has been brought to life by the Pacific voyaging taking place across the Pacific. Director and Cinematographer Mike Single documents the voyage of 100 Pan-Pacific Islanders sailing 7 Vaka traditional style voyaging canoes. Master Navigator Nainoa Thomson uses traditional navigational techniques; accompanied by top marine scientists. Their aim was to bring a message of stewardship across the Pacific; from New Zealand to Hawaii, California to Cocos Island, the Galapagos to the Solomon Islands. This is a great journey for New Zealand to be involved with, the contemporary with the traditional. Indigenous peoples reconnecting pathways of communication for the sake of Papatūānuku.



(3)

*"In our search for a new sail plan towards a sustainable future, we travel in the wake of our ancestors, voyaging on double-hulled sailing canoes in a journey across the Pacific named Te Mana O Te Moana, the Spirit of the Sea. Our vaka moana are ambassadors for the sea and represent only one facet of many initiatives to nurture a sustainable Pacific. We share our stories to raise awareness, touch hearts, and inspire unity, empowering a movement for change. It is by merging the values of our ancestors with modern renewable energy that we strive to create a healthy future for children. We have chosen Hawai'i as a base for the Pacific Voyagers Foundation. Situated in the very center of the Pacific Ocean, halfway between East and West, the Hawaiian Islands lie in the piko, or navel, of the Earth. A sacred and spiritual place, Hawai'i is a special point of connection from which to communicate our message as a unified voice of the Pacific. It is here that the seed of cultural revival in voyaging traditions took root, inspiring us in the present and creating even more momentum as we move forward into the future. As our vaka moana continue their journey across the vast Pacific, we are expanding our vaka fleet to include the vaka motu and vaka hapua island and lagoon canoes, powered by the sun and wind, and designed to revolutionize inter-island mobility. As our family of canoes grows, so too does all that they stand for, evolving our sense of unity, family, and interconnectedness with voyagers throughout the Pacific and beyond. In addition, Pacific Voyagers is developing initiatives towards sustainable islands, including food sovereignty, and community-based project management – culminating in the creation of a fossil fuel-free Pacific."*

*(<http://pacificvoyagers.org>)*





*Tanya Ruka  
Ihi / Wehi / Wana: Mana O Nga Maunga  
2012  
Lake Coleridge  
Waipounamu*

*(Canon digital photograph documentation & small portable device editing on site)*



Traditional forms of Tāonga or Māori artwork evolve from creation. The Tāonga is not considered an artwork or a piece to be owned. It carries within its being Mana or power and authority. This is attained by master carver who engrains the korero, as he shapes the work, he speaks the words to bring the wood or chosen material to life. As the Tāonga sits on the Marae its Mana grows, the older the work, the more mana it carries forward, it is in a constant state of becoming the Ihi, Wehi and Wana. The philosopher Deleuze talks about this idea of constants being rhizomatic. This concept was explained to me using the metaphor of the kumara (a rhizome) it grows complex roots systems, unlike the tree itself that grows upwards. Developing philosophies and ideas are added to the system for growth and improvement; in this form there is no right or wrong methodology. The question becomes - How do I give the work Mana? I have approached the filming of the landscape, by using the method of tiikanga, observing respect for nga whenua. Often accompanied by Kuia we would begin filming with karakia, to ask permission from the land. In turn the land responds, the camera documenting this response. In this respect there is an element of performance given to the work. The represented imagery the artist portrays on canvas, collected memories and the connection to a unique moment in time. Whilst waiting in the landscape I have been looking for elements of the sublime. I attempt to capture the moments of 'drama' for example a storm, early morning, atmospheric fog lifting from the mountains or lakes. These moments in themselves become liminal moments. Joseph Koerner talks about the sublime in his book 'Casper David Friedrich' and the subject of landscape. Koerner believes "the artist is mirrored in the landscape" (1990). This project includes a narrative whereby the artist becomes subject, like the carving that is worked by the master carver, the chosen elements of performance is the Mana I see, hear and feel within this space, within this moment in time. The artist stands inside the koru the captured landscape and events becoming an acknowledgement to past, present and future. Installation being the future at that time, yet on viewing the image taken in and remembered by the viewer, continues and perpetuates an endless cycle.

(4)

*"John Key you've got mail Aotearoa is not for sale"*

*\*(Crowd Chant, Stop Asset Sales March on Queen St. Auckland City 2012)*





*Tanya Ruka  
Stop Undermining Papatuanuku  
2012.  
Stop Asset Sales March on Queen St  
Tāmaki Makaurau*

*(HD video, screen shot & photograph manipulation)*



## *"It's a cultural & political landscape..."*

Wehi or fear of landscape also takes form in the political landscape. The International and National political turmoil that is constantly evolving due to easier access to the internet, and the call going out for people to unite around the world. The responsibility of engagement with nga whenua needs to include current political discourse. This year the North and South Islands have seen organised marches regarding the potential sale of New Zealand's assets.

In his essay 'After the Scene, After the Fever' Geoffrey Park states "Pākehā commonly perceive the relationship between Māori and the land as more intimate and more natural than their own. Many Pākehā would confess the sensibility of the novelist Ngaio Marsh, that 'white men move across the surface of New Zealand, but Māori... compounded of the same dark medium, quiescent as the earth... are of its essence. Tranquil and undisturbed.'" (Park, 2006). I know many Pākehā, especially those who live in the country who share a bond with the land; generations have worked the land and grown connections with Māori. There are common threads between the way European and Māori view and connect to the land. The difference between them lies in the language, the feeling or emotion is the same but the translations between languages have caused the rift of understanding. Here I insert the quote by French philosopher Gaston Bachelard taken from the book *Landscape and Memory* by Simon Schama:

*"I was born in a country of brooks and rivers, in a corner of Champagne, called le Vallage for the great number of its valleys. The most beautiful of its places for me was the hollow of a valley by the side of fresh water, in the shade of willows..."*

*My pleasure still is to follow the stream, to walk along its banks in the right direction, in the direction of the flowing water, the water that leads life towards the next village..."*

*But our native country is less an expanse of territory than a substance; its a rock or a soil or an aridity or a water or a light. Its the place where our dreams materialize; its through that place that our dreams take on their proper form... Dreaming beside the river, I gave my imagination to the water, the green, clear water, the water that makes the meadows green. I cant sit beside a brook without falling into a deep reverie, without seeing once again my happiness... The stream doesn't have to be ours; water knows all my secrets. And the same memory issues from every spring " Schama (1995)*

Here Bachelard notes the streams carrying the memory of his existence and carrying it through to the rest of the landscape. It is interesting that water is often referred to as carrying an imprint of the events that surround it, the events or energies, particles and atoms hold on to the action or memory of that action. Sir Isaac Newton's third law of physics states that every action has an equal and opposite reaction; if the particles and atoms that make up our physical existence absorb the energy released the opposite reaction would then be to release back that energy in a new form. An important part of Māori ritual is the use of water, to speak to the water, the energies contained within that carry the memory of our past, our connection and ask to be cleared of any negatives that may impede our task. This action has been attached to religious notions of asking for blessings from a divine presence, Indigenous people have performed water rituals for many generations, over many centuries.

My family belong to a tribe known as Waitaha, translated as the water carriers, or calabashes - 3 calabashes containing 3 different forms of knowledge, being celestial knowledge of the stars for guidance; land and water; and Whakapapa or genealogies -



all three containers of knowledge separate yet also interconnected for the survival of the tribe. These epistemologies and ontological concepts are still carried today. Our whanau have been asked to attend talks with the Government regarding the ownership of our waterways. This has been a contentious topic for both Maori and Pakeha for reasons that continue back and forward through out history from the coming of the first Pakeha to the shores of Aotearoa. While financial objectives and ownership continue to steer humanity's endless search for power over each other. It is sad that Mana and the teaching of the true translation of Mana is not reaching our future generations. When I attended the 5th Annual International Indigenous Film Festival in Kathmandu I was lucky enough to hear Alanis Obomsawain an Indigenous grandmother and filmmaker of Abenaki descent, speak regarding our responsibilities as Indigenous Filmmakers. Also her profound sadness that generations of our Grandmothers and Grandfathers knowledge is going to waste, as they sit in back rooms of our shacks and houses while the younger generations are growing up taught by the ideologies of mass media. These are the negative ramifications of our interconnections through technology. However I do not believe that technology is the problem, again I think it comes down to the way we have been taught, through precedent to utilise these instruments. In sharing knowledge, from all cultures, I believe positive results could be achieved with the help of technology.

Alanis Obomsawain documentary film 'Incident at Restigouche' (1984) follows the police raids on the Restigouche reserve. In 1981 Quebec Government restricted access to the waterways and salmon a vital source of food and income for the Micmac Indians. Obomsawain successfully and powerfully holds the justice system accountable for their actions. In May 1978 Māori filmmaker Merata Mita filmed the police removing Ngāti Whatua protestors from Bastion Point. Māori filmmaker Barry Barclay discussed the Indigenous form of filmmaking as '4th Cinema'. Mainly a form of documentation and weaving together information to form a story that interconnects the wairua of the people with the land, he was a strong force in introducing a Māori worldview to television. From the book 'Images of Dignity: Barry Barclay and Fourth Cinema' Stuart Murray states that 'Fourth Cinema carries the opportunities and challenges of thinking through a global Indigenous presence.' The idea was that there is a fourth world 'difference' and that Indigenous peoples share 'a common history of dispossession in the modern period' and Indigenous ideologies, cosmology, epistemologies share a common ground based around land use, social organisation, family and community and narrative language (Murray, 2008, p5) -this leads to a discussion of shared experiences. Memory is an important tool of filmmaking especially for a 'cultural practitioner such as Barclay'

"It demands we think of how the past is carried into the present, how narratives and images tell stories, but also how the past may well be seen to be a contested terrain. The legitimacy and validity of accounts of the 'historical' in New Zealand still point towards the disparities that exist between Indigenous and settler communities and Barclay's work offers continual reminders of how the contemporary memory of cultural relations in the nations past is the site of a power struggle that inflects those same relations in the present." (Murry, 2008, p14)



In Barclays own words "My very strong hunch is.. that if we as Māori look closely enough and through the right pair of spectacles, we will find examples at every turn of how the old principles have been reworked to give vitality and richness to the way we conceive, develop, manufacture and present our films" (Murray 2008, p18). It is sad that we have lost such trailblazers as Mita and Barclay over recent years. Their inspirational and unique ways of looking at the intersections between Indigenous and European ways of communication through film are sorely missed within the community. However by adding their mātauranga or 'inner technologies' knowledge, and looking at their design models to the greater 'storehouse of knowledge' and continuing to progress their ideas ensures their legacy - 'I nga waa o mua.'





*(Matriarch Waitaha Nation)*



*Ngaronoa Kimura (Ngapuhi Hokianga)*



*Alanis Obomsawain (Abernaki Nation)*



*Mihingarangi Ruka (Waitaha)*

*Tanya Ruka  
Grandmother Knowledge  
2010-2012*

*Hokianga - Tamaki makaurau - Waipounamu - Nepal  
(Video stills: documenting stories from Grandmothers)*



**2.**

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**NARRATIVE  
PAKIWAITARA**



In European history mnemonic devices for memorising large amounts of information have been traced back to around 400 BC. Associations between architecture and houses were constructed in the mind, the more information that was needed the more rooms were built up in the mind. This technique was almost wiped out by the invention of the printing press (Rose, 2011). The Marae or meetinghouse where the community bases its activities; births, deaths, marriages, education is the focal point of genetic memory. Marae are built in the name of our Tupuna and house the imagery and Taonga of our Tupuna; it is not just a house, it is a relative. Turangawaewae translated is a place to stand, the place where you are taught the histories, cosmologies, epistemologies of your tribe. It is where you first stand to speak. Speaking on the Marae is a privilege a coming of age and an honour.

*"You have to know the past to understand the present..."*

*Carl Sagan (1934-1996)*

*Astronomer, Astrophysicist, Cosmologist, Natural Sciences, Author*

"The Mountain that stands day after day in all kinds of weather is a work of nature that has been given special significance by us. We have added words to it, or in the Māori sense, clothed it, and covered it in words. Some would say that we have hung or pinned words to it not merely by giving it a name which then becomes a summary of all that it stands for, but by creating stories and singing songs about it, and memorising it in long lasting compositions such as proverbs. The human imagination is capable of adding thousands of words to a mountain, not all at once but over a period of time and perhaps, more at one time than another. What is particularly important about the process of adding words to something like a mountain is that some stories can be told over and over again" (Mead, 1997)

The voice as the vehicle of narrative is integral to the Māori oral tradition, which links the present to the past. When one is singing or speaking one is present. The timing and harmonies of the song link you to the past. Temporality is only a structural category of narrative (of discourse), just as in language, temporality only exists in the form of a system; from the point of view of narrative, what we call time does not exist, or at least only exists functionally, as an element of a system (Wood, 1989, p349). As Dr Stewart-Harawira states sound and the voice have a deeper metaphysical nature, the world is 'sung into existence' through sacred rituals and bound into the physical world. (Harawira, 2005, p38) These narratives are often referred to in the Western world as myths, in most cases they are stories of events that took place. Mōteatea Māori song poetry recounts histories. The Māori composer Charles Royal uses the concept of Mōteatea to create new contemporary versions, mixing sounds and words of other Indigenous cultures. Songs composed as meditations of a single word. Inspired by this idea I started working with my family to create sound compositions. I asked the Matriarch of our family Te Rangapu Te Korako Ruka, my mother Mihingarangi Ruka, my Aunt Ngaronoa Kimura, my cousin Te Aho Kimura to gather together and meditate vocally on the word Whenua using the sounds 'fen-noo-ah' in different combinations high and low. In post production editing I was able to create a complimentary sound piece state where and when this took place to work with the video works in the installation space.



A simple comparison between poesy and Mōteatea ancient leads me to consider Roland Barthes in his book the Rhetoric of the Image. Barthes states that nothing has changed and that language has always been about a power derived from describing reality, he argues that the real, or reality as it naturally is perceived is not converted into a cipher or code but it is a representation of an image that gives cultural meaning to it, visual media are constructing the real rather than depicting it.

As a filmmaker considering landscape it is important to acknowledge the narratives that form across any given landscape for the local people and the viewer. In Kent Ryder's book Mapping the Invisible Landscape he considers the American landscape from the stories of the local people that inhabit these places. In the chapter A Walk in the Invisible Landscape: The Essay of Place he quotes Wendell Berry 'Writer and Region' - narratives and words are 'embedded in the landscape':

"The test of imagination, ultimately, is not the territory of art or the territory of the mind, but the territory under foot. That is not to say that there is no territory of art or of the mind, only that it is not a separate territory. It is not exempt either from the principles above it or from the country below it. It is a territory then that is subject to correction -by, among other things, paying attention. To remove it from the possibility of correction is to destroy art and thought, and the territory underfoot as well. Memory, for instance, must be a pattern upon the actual country, not a cluster of relics in a museum or a written history." (Sited Ryder, 1993, p208)

These narratives, visible and invisible, influence my decision making processes. While filming on my family's land the stories that I have been told have had a profound affect on my practice. A story can tie you to a place intimately, even if it is the first time you have walked on that piece of soil. A field is no longer a patch of grass but a home where a great grandmother and namesake lived her life. The memory of her echoes across the grass carried on the wind to the touch the sensibilities of the mind and reflects back as connection; in this place it is possible to see the unseeable and know the unknowable. I wrote the following poem to the land and a story, told to me by my mother that sparked my imagination.





*Tanya Ruka  
Toku Maunga ko Puhanga Tohoroa  
2012  
Mahuri Marae  
Hokianga*

*(Canon digital photograph)*



## *On Staring at a Mountain...*

(5)

Tupuna  
Tupuna Tawhito  
Korero  
Korero mai

Koro  
Grandfather  
Rise up with your misty  
Korowai  
Rise up

Tau Mokopuna  
Your grandchild  
I want to tell these people  
That we are intrinsically linked  
I need to tell them  
He Wai  
The water  
That runs from te Awa  
Your water, your veins, your arteries  
The water,  
I take in through my body  
This water,  
Threads through my veins  
Runs like the river.  
We are bound,  
Bound beyond words.  
We walk together  
In Te Ao Wairua

Koro  
Grandfather  
Rise up with your Taukotauko  
Born of Tane Mahuta  
Rise up

He mihi  
He mihi  
Speak to me

Ake,  
Ake tonu

*(Ruka, 2012)*





*Tanya Ruka  
Wairuatanga: The Invisible Landscape  
2012  
Mahuri Marae  
Hokianga  
(Canon digital photograph)*



**Story from Mahuri Marae 1949**

*We had been left alone by the adults; 10 kids of varying ages from 16 to 5 years old. I was the youngest. Aunty told us 'You kids make sure you are in this Marae by 5.30pm with the door closed and you are not to make a noise - do you hear me?'*  
*'Yes Aunty' we sang in unison.*

*We all went to play in the field below the Marae, we were hooping and hollering as loud as we could. The older kids were riding horses around and around in a circles laughing and screaming, louder and louder, faster and faster.*

*Well I was too little to get on my horse so I had managed to drag him over to the fence. The laughter and noise continued to escalate, I was crying because no one would help me get on my bloody horse.*  
*Around and Around they rode...*

*Suddenly there was an almighty crack that echoed around the valley. The giant pine tree that stood on the hillside started to fall, and crashed over the top of the umu where the old people put the clothes of the dead.*

*There was no a huge gap in the landscape, where that mighty tree had once stood.*

*After the initial shock and silence my cousin screamed a shrill and earpiercing cry that frightened us all to hell.*

*We all ran wild up to the Marae screaming and crying all the way.*  
*When we got inside the older boys barricaded the door with the mattresses. I leapt over a stack and curled up crying and sobbing.*  
*We thought we were all going to die.*  
*Barney started praying..*

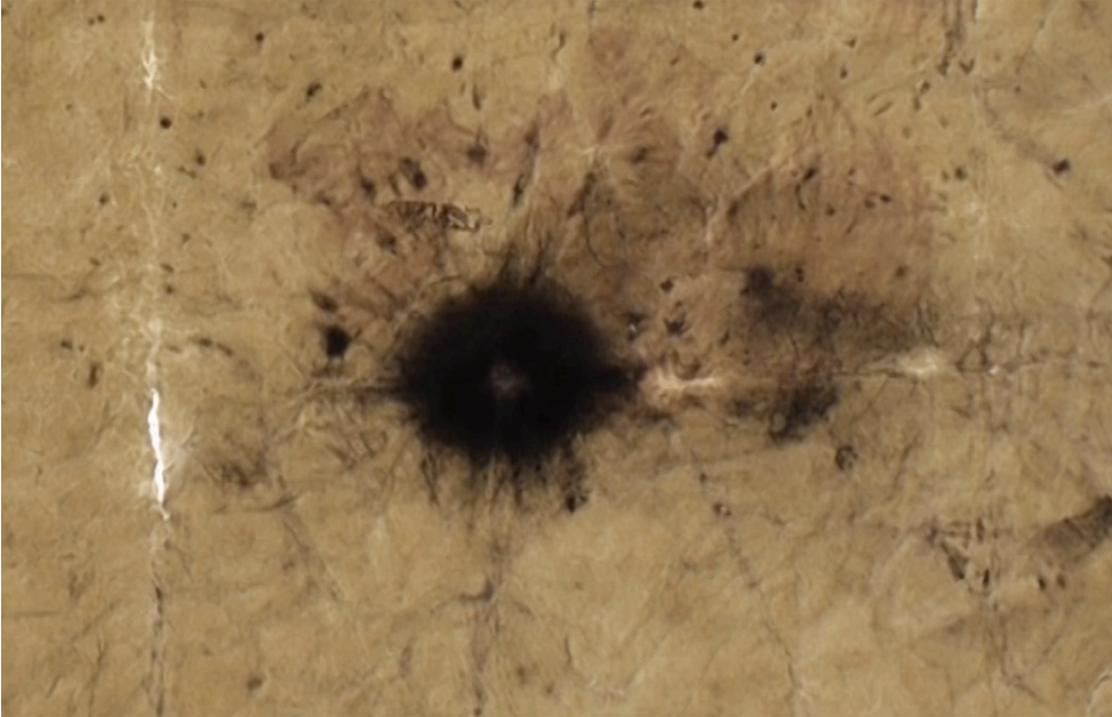
*After a while Mackie was brave enough to light a lantern he hung it high on the roof so we could all see that if the kehua were coming into kill us.*  
*Unfortunately the lantern was too close to the wood wall and started to smoke the younger ones started to cry and scream again, but Mackie managed to put the fire out.*

*We all sat curled up, silent except for the occasional sob -we didn't move.*

*After what seemed like an eternity we heard Auntie's foot steps on the veranda of the Marae.*  
*'What the bloody hell have you kids been up to?'*  
*We ran out of that Marae so fast, we didn't care if we got a beating we had never been so happy to see an adult!*

*\*(As recounted by Jane Mihingarangi Ruka, Waitaha Grandmothers Council 2012)*





*Tanya Ruka  
A Mountain is a Part of the Landscape  
2012  
Tāmaki Makaurau*

*(Screen Shot: animation, ink & graphite on archival paper with glass & sunlight)*



## *"Mana is in the eyes of the beholder..."*

Essentially I am searching for more, I want to be able to see through the banality of the everyday, I am not happy to settle for it, or celebrate it. This was my aim during my undergraduate years. The natural progression to landscape goes hand in hand with identity; the land defines who you are, you are the land, your marae, your tribe. But what if you do not feel that connection. I feel a connection to the land but not to my marae or my tribe I feel and look like a stranger. So what connects me and gives me that sense of self? My art practice has been the impetus to gain further knowledge of my culture, this knowledge has spawned a further interest in other cultures and the connections we all share. The turmoil within our International community the myths and realities we share daily have evolved that interest. As an art practitioner I have the freedom to look and draw from other cultures. Filmmaker James Benning uses the technique of extended duration, that is, long takes involving the camera recording the landscape over a prescribed time. His interest in maths prompted him to use time as a method to document the landscape. He positions himself in the landscape and composes the frame of the camera, he then records 20 to 30 shots at 2 minutes length. In the article 'Talking about Seeing: A Conversation with James Benning' the curator Danni Zuela describes this method as an 'authorial strategy' for documenting and also 'interrogating visual perception'. Due to the works length and the elimination of narrative the work becomes challenging to the viewer. The film becomes more like a traditional landscape painting and the viewer becomes an active participant, encouraged to look into, instead of, at the work. (Zuela, 2004). In viewing the work '13 lakes' one becomes more aware of the ripples in the water, the colours changing with the light, the bird that flies across the frame and at the same time more aware of themselves and their experience of the work. In a stunning visual format filmmaker Isaac Julien uses a multi-layered narrative to explore a storyline. Julien's multi projection works weave together beautiful imagery of different cultures, land and time-scapes. 'Ten Thousand Waves' (2010) constructs a historical rendering of an event that explores fact, fiction and myth. Seen in three parts he poetically weaves stories of Chinas past and present. In the long term this type of epic proportion film work is the achievement I would like to work on. The method of capturing time and re-weaving the imagery together to interconnect and create new relationships between that which is viewed (the subject) or the illusion of the subject and the way it is seen (the object) creating a bridge between documentation, allegory and mythology. It is important to me that the work has an esoteric element; this is the ingredient that connects the work back to my Tupuna and their Mana.

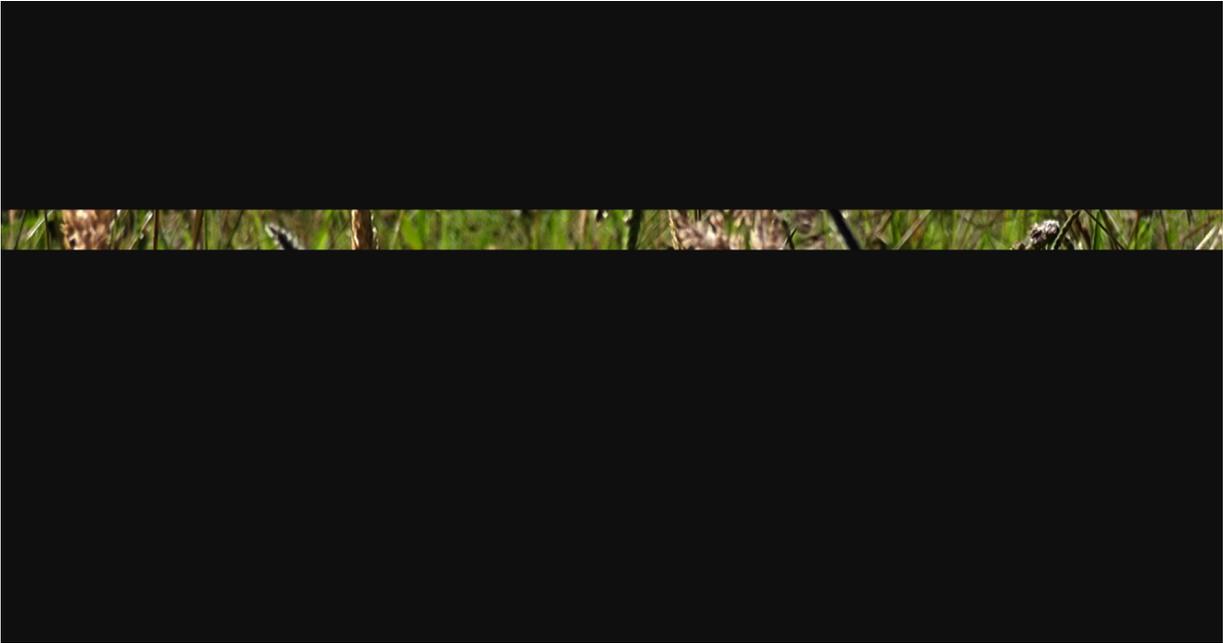




*Tanya Ruka  
Circles  
2012  
Waipounamu*

*(3x Screen Shots: HD video, postproduction manipulation)*





*Tanya Ruka  
Line  
2012  
Hokianga*

*(Screen Shot: HD video, postproduction manipulation)*



**3.**

**TE KORE**

**THE NOTHING**

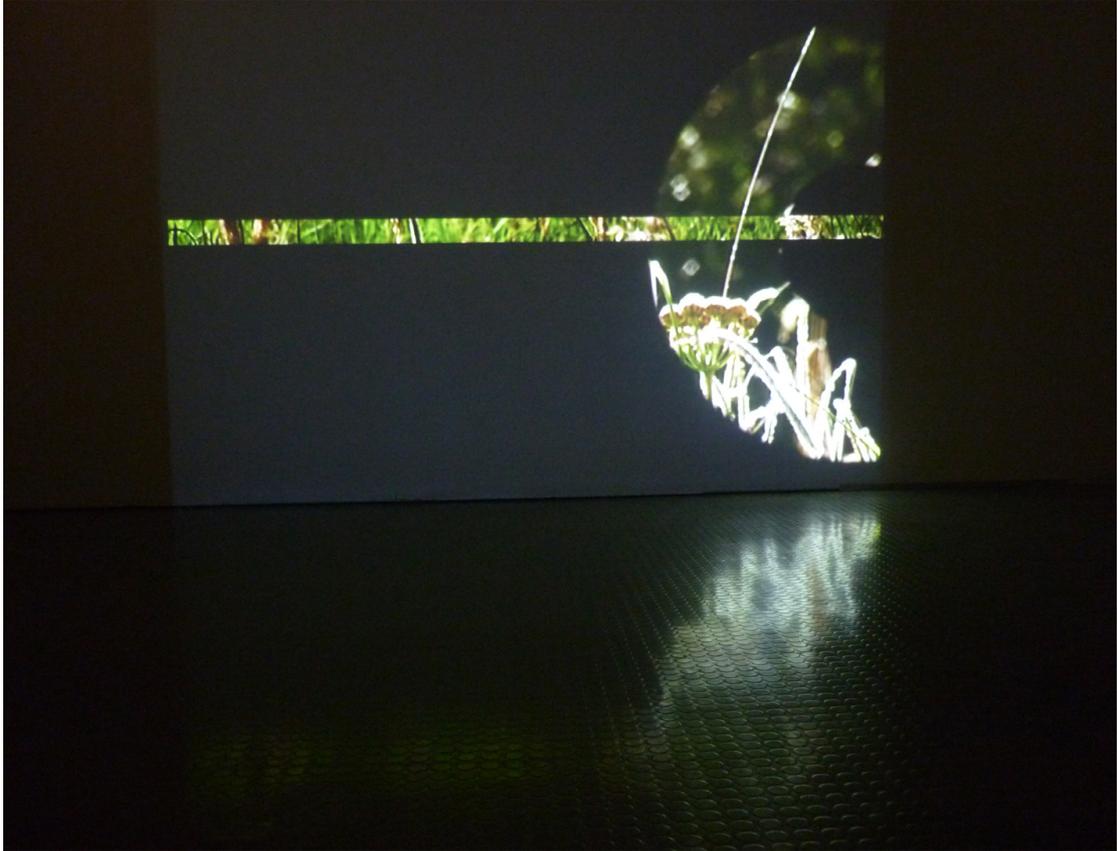
**THE POTENTIAL**



*Ko Te Kore (the void, energy, nothingness, potential)*  
*Te Kore-te-whiwhia (the void in which nothing is possessed)*  
*Te Kore-te-rawea (the void in which nothing is felt)*  
*Te Kore-i-ai (the void with nothing in union)*  
*Te Kore-te-wiwia (the space without boundaries)*  
*Na Te Kore Te Po (from the void the night)*  
*Te Po-nui (the great night)*  
*Te Po-roa (the long night)*  
*Te Po-uriuri (the deep night)*  
*Te Po-kerekere (the intense night)*  
*Te Po-tiwhatiwha (the dark night)*  
*Te Po-te-kitea (the night in which nothing is seen)*  
*Te Po-tangotango (the intensely dark night)*  
*Te Po-whawha (the night of feeling)*  
*Te Po-namunamu-ki-taiao (the night of seeking the passage to the world)*  
*Te Po-tahuri-atu (the night of restless turning)*  
*Te Po-tahuri-mai-ki-taiao (the night of turning towards the revealed world)*  
*Ki te Whai-ao (to the glimmer of dawn)*  
*Ki te Ao-marama (to the bright light of day)*  
*Tihei mauri-ora (there is life)*

*(Creation, n.d.)*





*Tanya Ruka  
The Line & The Circle  
2012  
AUT*

*(Installation View: 2x projections The Circle & The Line, HD video, postproduction manipulation)*



When we think of the word 'nothing' often we are automatically drawn to negative thoughts, of loneliness, desolation, emptiness and the state of non-existence. The study of nothing has been researched in every field of human inquiry. Aristotle argued against the void, he determined that by definition a void itself is nothing and as Plato's rationale nothing does not exist. He believed that there were no voids or vacuums in nature as the denser surrounding material would immediately fill it. In his book *Being and Nothingness* Jean-Paul Satre states there are two kinds of being, one kind is 'etre-en-soi', the brut existence of things such as a tree and the other 'etre-pour-soi' which is consciousness, in his opinion because consciousness is not an object, it is nothingness. This idea of consciousness and nothingness relates to Te Kore, for Māori nothingness is a part of creation, what came before and continues into the future. It is interconnected with the Māori notion of time, I nga waa o mua and is part of our whakapapa or genealogy. Te Kore or Te Korekore is the realm of potential being. Illustrated from an Māori perspective this is the koru or spiral that form or state of being that originates out from Te Koru encompasses all that has been. To refer back to Dr Stewart-Harawira she discusses the use of the hermeneutic mode as an epistemological approach

"David Geoffrey Smith points out that, rather than seeking 'some pure ground, some place of objectivity from which to view and analyse people or situation... the hermeneutic voice attempts to always speak from the centre of action".

"..the spiral thus represents both the potentiality of being and the actualising of potential into beingness. As noted in Shirres's study for Māori the centre of the spiral represents the place beyond time and space, from which everything including all knowledge and sound, and all life-giving energy, emanates. Containing certain similarities to the holistic ontologies and cosmologies of the ancient Socratic philosophers, these understandings of causality and existence have been inherent within indigenous ontologies and cosmologies since time immemorial" (Dr Stewart-Harawira 2005, p 49-50).

According to ancient Chinese philosophy, in the beginning the world was an endless void called Wu Chi, from this arose activity and inactivity, together they for yin and yang or Tai Chi; this principle of energy is known as Tao. The idea of causality and effect occurs within emptiness by emptying oneself of everything it is possible to maintain serenity, which again makes it possible to return to the origin point and from this vantage point 'see' all possibilities and potential within a situation. In Buddhist teachings to realise emptiness or Sunyata is to create freedom; described as void, no rising and falling, calmness and extinction, the ideas and teachings of which are beyond worldly understanding and lead to enlightenment. Again elements of Eastern philosophies of emptiness relate to the Māori concept of Te Kore.

The expansiveness of nothingness emerged as Horror Vacui or the fear of empty space during my first year. White dots filled canvases, paper, note books -white on black & black on white- further developing to pin points of light which I later animated. To me these dots represented the simplicity of all these complex ontologies, epistemologies and theologies. To break down knowledge as a pinpoint of light in the darkness of a black void, its vastness and illuminations representing the sands of time and infinities, beyond time and space. It is interesting to me that Horror Vacui is considered as generally being a product of Outsider art,

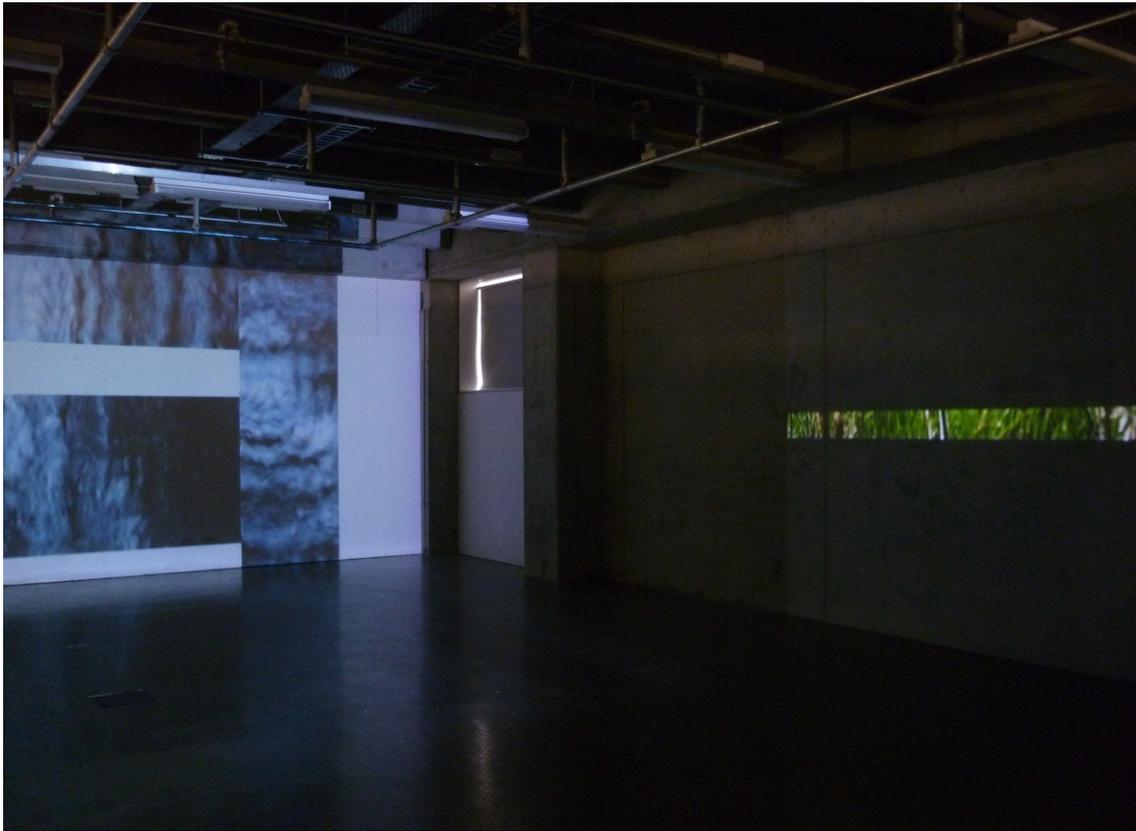


mentally unstable, comics, graphic designers such as David Carson and the works of Indigenous artists. At the time I did not consider it a fear of empty space it was more akin to a celebration of creation while making. Consider a liminal space, in-between state, at the same time a creative void that is full of energy Mauri; in this way the act of creation sits outside linear temporality and continues within the koru. Deleuze and Guattari describe 'becoming' as a constant state of change or movement of relationships between elements of an 'assemblage' an example being an atoms drawn to other atoms of affinity and not through an organised purpose. These then become a new structure. He uses this idea of constant shifting and motion in his books on film, Cinema 1: The Movement-Image and Cinema 2: The Time-Image. His theories on cinema are based on two principles that film unfolds in time and consists of differentiating planes of movement. Rather than representation of something film has the power to create its own fluidity and temporalities. While these discussions are based on critic of cinema it is possible to put these notions to the test in my own work from an abstract point of view.

A question posed in the 'Moving Image Review & Art Journal. An article that I was happy to find, the article was titled 'Round table discussion: The affects of the abstract image in film and video art'; a transcription of a panel of filmmakers, artists, curators and film critics. The basis of the discussion was to consider abstraction not as a genre but rather as a tool to unlock the relationship between image and meaning. In her recent publication 'Enfolding Infinity: An Islamic Genealogy of New Media Art (Marks 2010) Laura U Marks defines new media art in relation to aniconic Islamic art: 'Art is aniconic when the image shows us that what we do not see is more significant than what we do. In both Islamic art and new media art the most important activity takes place at a level prior to the perceptible image. So in terms of technology, we should ask, how do we deal with the invisible flow of information? Further they talk about abstraction as a form of alienation, what has meaning for one may not be seen by another that lends itself to a political overtone. New digital technologies are allowing creatives to form imagery from a 'new perspective' by dissolving, fragmenting, multiplying; the viewer is no longer considered separate from the observed. The viewer is invited to enter this space of art. As Mary Jane Jacob states 'In the Space of Art' 'It is a middle ground, a transition space, a place of pause, a place to wait, to test and then move beyond.. the space is open" (Jacob, 2004, P165).

Turner prize nominee video artist Hilary Lloyd uses space and technology to create new ways of seeing, she draws attention to the unnoticed details of everyday life by capturing elements of a scene and bringing them together in the space by positioning monitors in doorways and obstructing pathways through the space. Multiple projections weave together hypnotic imagery that must be viewed from behind the lattice of projectors. The viewer is not only immersed in imagery but also 'their manifestations as media-based and tangible objects' and in this way bridging the subject / object divide.





*Tanya Ruka  
Ki Runga Ki Raro  
2012  
AUT*

*(Installation View: 2x projections & sound component)*



4.

**WAHAROA**

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**THE GATEWAY**





*Tanya Ruka  
Kaitiakitanga: Ki Runga Ki Raro  
2012*

*(Screen Shots: HD video & postproduction manipulation)*



I believe there is a definite power of potential within the nothingness and it is fascinating to consider this while making; the intervention of the flow and movement of time visually to expand and create moments that linger in the eye and mind - to create a pause of the intellect, a threshold or liminal space that operates outside of time and space. On describing Shane Cottons work artist Robert Jahnke has an interesting description of the Māori word Paepae

"the Pae as having retained its intrinsic cultural dimension as margin, boundary and horizon. It is the critical area of interaction between sky and land. It is the conceptual zone that locates the position of host and visitor. It is the locus of power that mediates relationships between people, defines spatial zones of communication and establishes the order of social interaction. Rendered as 'Paepae ' it becomes a threshold that is intensified in its potency by its qualifying descriptor.. Thus the qualification of Paepae with tapu intensifies the threshold area as a significant area in the transition from the exterior of the house to the interior." Jahnke (2003.)

Merleau - Ponty locates this in the chapter 'The Intertwining - The Chiasm', from 'The Visible and the Invisible' (1968).

"The self is situated between the body and thought, sense – the seer and the visible." "To designate it we should need an old term element, in the sense it was used to speak of water, air, earth and fire, that is in the sense of a general thing, mid-way between the spatio-temporal individual and the idea, a sort of incarnate principle that brings a style of being wherever there is a fragment of being.... The flesh is in this sense an 'element' of being. Not a fact or sum of facts, and yet adherent to location and to the now." (Merleau – Ponty, 1968, p. 256).

I set out to map the invisible landscape, to cross cultural divides and form imagery that will communicate a worldview. It became a commentary not just about the land nga whenua, an investigation into the way different cultures and belief systems view the intangible and liminal spaces that occupy our minds and Wairua. I needed to make a personal journey. When we look at the landscape we start to write our own stories with our eyes, mind and Wairua; ngā whenua is cloaked with a labyrinth of person histories and experiences and we are all connected in this way. The Māori word Mokopuna means Grandchild deconstructed, 'Moko' means pattern and 'Puna' is pool, a new life is drawn from the gene pool. In this way we all begin as an abstract, a pattern drawn from the universe, the Koru in perpetual motion.



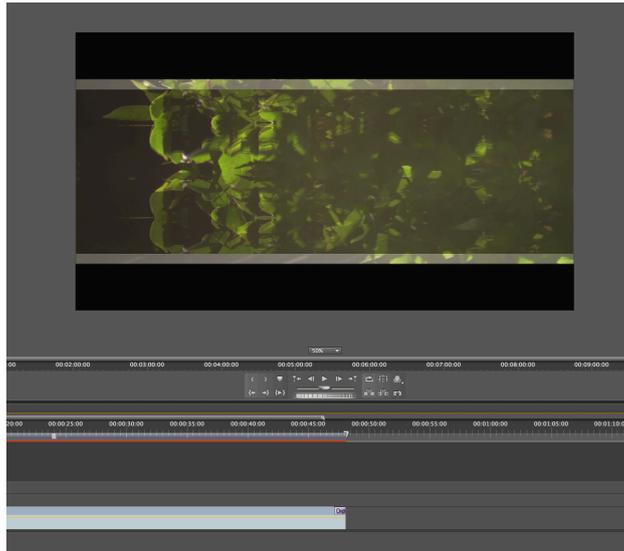


*Tanya Ruka  
Aotearoa is not for sale  
2012*

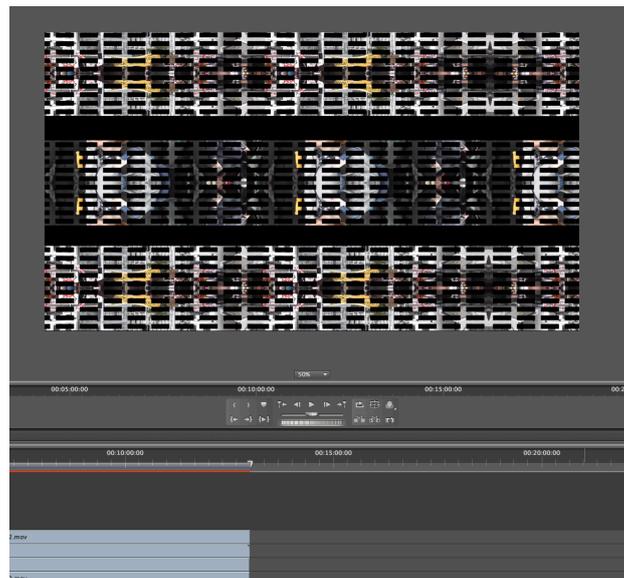
*Stop Asset Sales March on Queen St  
Tāmaki Makaurau*

*(HD video, screen shot)*





*Tanya Ruka, Aho & Whenu, 2012 screen shots: video sketches (After Effects Post Production)*





## ***"Video Sketching, Construction Pipe & 3 abandoned office chairs..."***

This final work 'Kaitiakitanga: Ki Runga Ki Raro is an honouring of people; past, present and future. It is a layering of the Mana of the people, gathered together in one place as stewards, guardians Kaitiaki of Aotearoa.

Using the long take footage of the Aotearoa Not For Sale protest I digitally wove the HD video into the traditional aesthetic of tukutuku panels.. The video sketches above show the progression through patterning and sheltering of the imagery using mirroring, repetition and symmetry. The 'Aho' or weft video imagery is the march and the 'Whenu' being the length wise black, nothing or Te Kore.

I decided not to include a sound element. The sound has been silenced, the voices of the people no longer occupying the space; visually obstructed but the imprint of Mana remains visible. The idea to create a work using LED screens came from different artists Hillary Lloyds installation and a work I saw earlier in the year by Steve Rood. The screens were portrait instead of traditional landscape view, it gives the work a more sculptural element. I wanted to enhance this feature by bringing the screens into the space. The work was a response to the architecture of the installation space. This is what informed the Waharoa idea. I wanted the stands to reflect the industrial space, my partner suggested using scaffolding pipe and the legs and castors from office chairs. Waharoa or gateway is symbolic of the in-between as the individual passes through they connect their ancestry with the ancestry of the Tangata Whenua - to me it symbolises the beginning, as does the Koru.

At the time of finishing this text, it is the anniversary of the death of my Auntie Martha Mokaraka. It was during her departure from this place that I experienced a pivotal life changing moment that leads me to of acknowledge the universal Koru as described by my Tupuna. The Tuku Wairua or spirit leaving ceremony was performed, I held her hand as her Wairua crossed over and she drew her last breath. My eyes closed I saw a swirling spiral of light in the universe; it was a constant moving spiral, as I watched light returned and left. I can not and do not wish to explain what I saw but profound relief and connectedness I felt at this time stays with me, as constant as the Koru and its perpetual motion. The awareness and knowledge of this connection keeps my creative pathway fuelled. To me creation is not about the korero or words that define the work, to me creation is about intuition and connection, about being open to the possibilities of this liminal space; Te Kore that exists between our subjective or objective planes of thought. There is a great deal of territory of understanding that is yet to be traversed. By gathering together our knowledge bases and utilising today's technological advances, the landscape and people will benefit greatly.





- (1) 'I haere ahau: Ki Runga Ki Raro.' Is the title of a children's Māori picture book by Amanda Jackson. I thought it had relevance to my journey
- (2) The Sand drawings quote from the Grandmother's of Waitaha book is based on my Grandmothers teachings regarding the Koru of the Universe
- (3) The Pacific Voyagers journey is of interest to me, as my Uncle Macki was sent out to visit other indigenous peoples to open up the pathways of communication and to establish networks to assist with Kaitiakitanga of Papatuanuku.
- (4) The protestors were chanting this up the length of Queen St. It is really catchy and sticks in your head. Author unknown.
- (5) 'On Staring at a Mountain' a poem that I wrote after reading Sidney Moko Mead and the cultural grid, he talks about a Mountain being part of a landscape.
- (6) An inspirational story told to me by my mother - Jane Mihingarangi Ruka. Based in the field where I filmed in the Hokianga.
- (7) The Whakapapa of Creation, genealogy of creation again this teaching is fundamental to my practice.





*Tanya Ruka  
Installation Space  
2012  
AUT  
(Photograph)*



**5.**

**AUT VISUAL ARTS  
GRADUATING EXHIBITION**

---

**M. A & D**

**2012**





fig.1

*Kaitiakitanga: Ki Runga Ki Raro*  
2012

*(Installation View: 2x HD video, digitally manipulated 2x LED monitors with 2x Construction/Wheelie  
Chair Stands)*



## ***"Waharoa: Constructing a Digital Gateway..."***

*In considering the installation of Kaitiakitanga: Ki Runga Ki Raro 2012 within rm201, I knew the room has an element of artificial light to contend with and an industrial aesthetic. I wanted to speak to that, and working with light works, in my case usually projection in a well lit room is quite difficult, especially if you want to create atmosphere and hold the attention of the viewer.*

*I decided to design some industrial looking stands to carry the LED monitors and by using materials that have been sourced from building sites and offices gave me an opportunity to come from the direction of historical and the new, creating industrial hybrids capable of standing within the space and drawing the viewer into the work. Not quite the traditional Waharoa or gateway these hybrids are their own entities with their own historical value - seating humanity and holding up humanity they now carry the Mana of the people who walk within the video work and those who relied on them for physical support.*



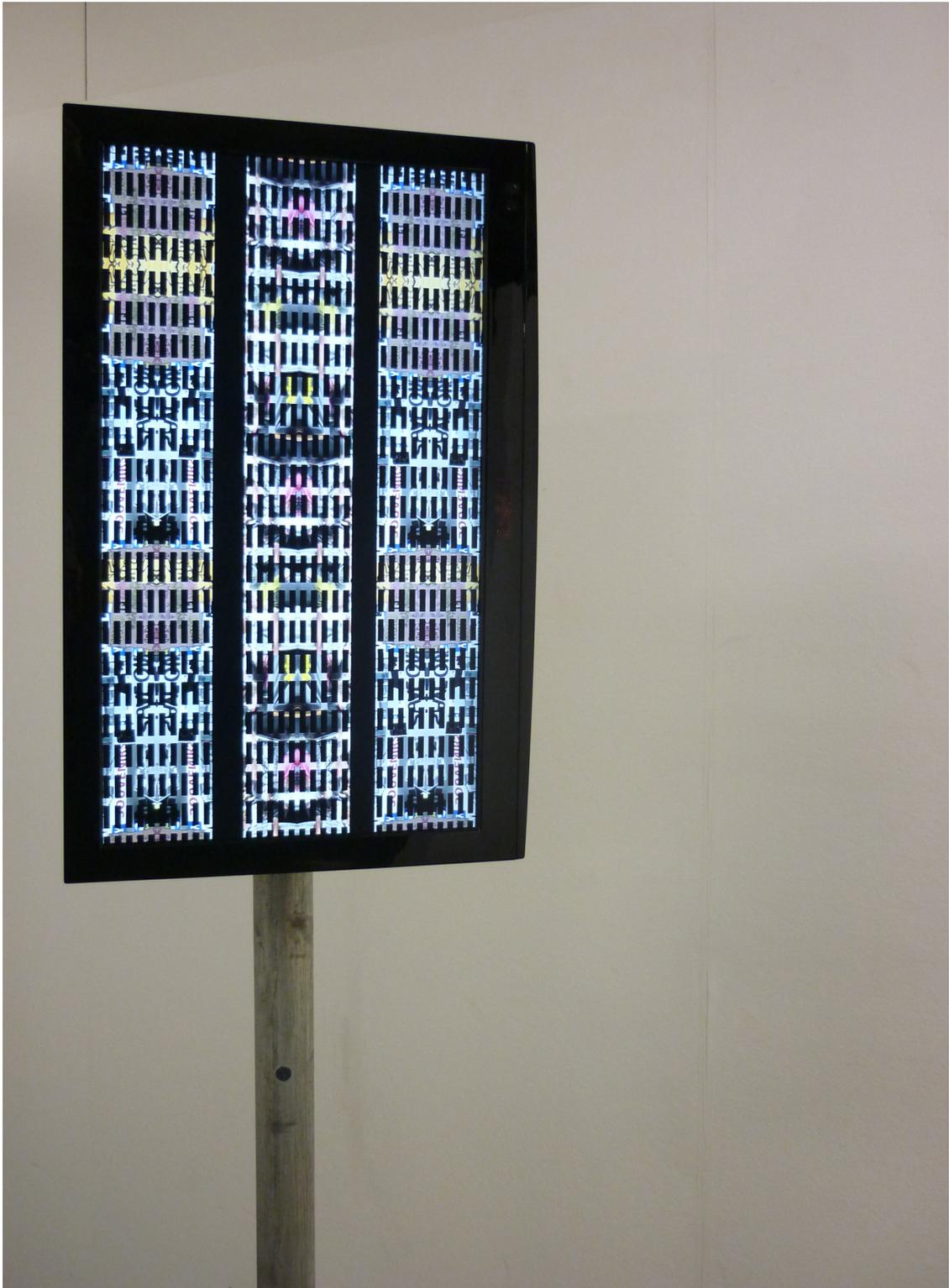


fig.2

*Kaitiakitanga: Ki Runga Ki Raro*  
2012

*(Installation View: Right Monitor)*



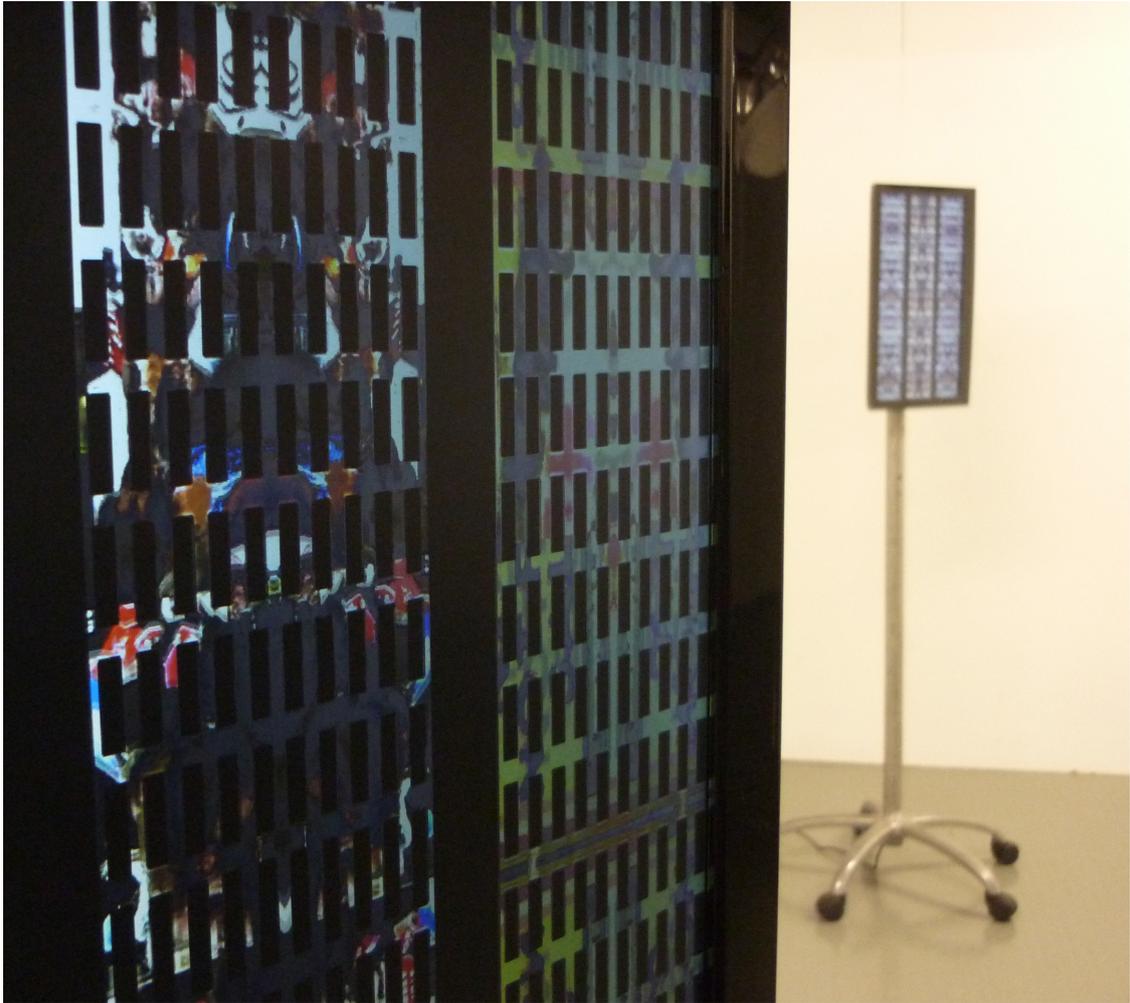


fig.3

*Kaitiakitanga: Ki Runga Ki Raro*  
2012

*(Installation View: Left Monitor)*



Kōmore  
Appendix



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## List of Works

<i>He Maunga, Nga Whetu</i>	2012, Waipounamu. Canon digital photograph long exposure with subtle movement & manipulation.
<i>Mokopuna</i>	2012, Tahekeroa Awa, Mahuri Marae, Hokianga. HD video stills, postproduction edit on site with small portable device.
<i>Ihi / Wehi / Wana: Mana O Nga Maunga</i>	2012, Lake Coleridge, Waipounamu Canon digital photograph documentation & small portable device editing on site.
<i>Stop Undermining Papatuanuku</i>	2012, Stop Asset Sales March on Queen St, Tāmaki Makaurau HD video, screen shot & photograph manipulation.
<i>Grandmother Knowledge</i>	2010-2012, Hokianga - Tamaki makaurau - Waipounamu - Nepal HD Video stills: Documenting stories from Grandmothers.
<i>Toku Maunga ko Puhanga Tohoroa</i>	2012, Mahuri Marae, Hokianga Canon digital photograph.
<i>Wairuatanga: The Invisible Landscape</i>	2012, Mahuri Marae, Hokianga Canon digital photograph
<i>A Mountain is a Part of the Landscape</i>	2012, Tāmaki Makaurau Screen Shot: animation, ink & graphite on archival paper with glass & sunlight.
<i>Circles</i>	2012, Waipounamu 3x Screen shots: HD video capture, post production editing.
<i>Line</i>	2012, Hokianga Screen Shot: HD video, postproduction manipulation.
<i>The Line &amp; The Circle</i>	2012, AUT Installation View: 2x projections The Circle & The Line, HD video, postproduction manipulation.
<i>Ki Runga Ki Raro</i>	2012, AUT Installation View: 2x projections & sound component.
<i>Kaitiakitanga: Ki Runga Ki Raro</i>	2012 Screen Shots: HD video & postproduction manipulation
<i>Aotearoa Is Not For Sale</i>	2012 Screen Shot: HD Video
<i>Aho &amp; Whenu</i>	2012 Screen Shots: Post Production
<i>Installation Space</i>	2012 Photograph



**M. A & D exhibition 2012:**

***Kaitiakitanga: Ki Runga Ki Raro***

***fig.1***

2012

Installation View: 2x HD video digital manipulation, 2x  
LED Monitors, 2x Construction/ Wheelie chair components

***fig.2***

2012

Installation View: Right Monitor

***fig.3***

2012

Installation View: Left Monitor



## Glossary of Māori Terms

ake tonu	forever
aho	weft (weaving horizontal thread)
harakeke	weaving
ihi	power
Kaitiakitanga	guardianship, stewardship
kaupapa	plan, format
ki runga	North, up
ki raro	South, down
Kōmore	tip, end point
Kōrero	talk, speak
Koro	Grandfather
koru	spiral
kowhaiwhai	painted panels in a Marae
Māori ki tona ake ao	Māori worldview
mana	strength, prestige, authority, power, spiritual power, charisma, status
marae	meeting house
mihi	speak, speech
Pākehā	white people
pakiwaitara	narrative
taukotauko	talking stick
Te Ao Wairua	Spirit World
Te Kore	The Nothing, nothingness, potential
Tīmatanga	beginning, starting
Tuku Wairua	Spirit leaving ceremony
Tupuna	Ancestor
tūrangawaewae	place to stand
waharoa	gateway
wairuatanga	spiritual
wana	awe
wehi	fear
whakairo	carving
whenu	warp, (weaving lengthwise thread)
whenua	land



