

NGA MAUMAHARA

MEMORY OF LOSS

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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.”

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ABSTRACT

This practice-based art project explores the notion of markers of loss in relation to traditional Maori artefacts, with a focus on issues of memory of loss, colonial governance and land alienation.

The purpose of this study is to investigate and establish hapu wananga to inform, stimulate and dialogue an exchange of ideas around Ngati Hau losses of lands, resources and people between 1865 and 1920.

The project has a strong physical and cultural attachment to land, tupuna and death through these investigations.

Early records of Court sittings, colonial writings and personal memories inform the making of artefacts and installations referred to as markers of losses that reference mokomokai, tupuna effigies, memorial tiles, waka tupapaku, waka koiwi, tiki wananga, and pouwhenua. They are indicative of the losses borne by Ngati Hau amongst deeds of land sales and legislative acquisitions by the Crown.

Traditional rituals were only carried out by tohunga who were skilled and expert. They held knowledge on customary rites, wananga, histories, karakia and whakapapa. After the passing into law of the Tohunga Suppression Act 1907, tohunga throughout the country declined to pass on oral traditions, leaving Maori society bereft of a vast range of traditional and customary knowledge.

Therefore, consultation and discussions with Shane Whatarau¹, Ngati Hau tohunga whakairo have been informative and helpful.

Wood and clay were the main materials used to explore markers of loss in this project with embellishments of feathers, canvas, kokowai, wooden stakes, flax stalks, paint, totara bark and whariki. They give expression to memories identified with Ngati Hau tupuna, land, sites of significance and

¹ Shane Whatarau a student of Paki Harrison, Master Carver now deceased.

histories. They operate as markers of loss which can best be described as fragmented, damaged and distorted, and unfamiliar.

Each chapter upholds the unique position and mana of Ngati Hau within Te Whare Tapu O Ngapuhi.

The relationship of Ngati Hau and their ancestral lands is also of utmost importance, including the losses of language, oral traditions, tribal knowledge and customary practices. This study is key to the exchange of ideas and dialogue, that encourages responsible, informed and committed participation by Ngati Hau whanau, in hapu wananga, forums and hui.

This thesis is constituted as 80% practice based work, accompanied by an exegesis worth 20%.

HE MIHI

Kia hiwa ra kia hiwa ra

Kia hiwa ra ki tenei tuku

Kia hiwa ra ki tera tuku

Kei whakapurua tonu

Kei whakapurua koe ki te toto papaki tu ana ki te tai ki te Reinga

Eke panuku eke Tangaroa

Haumi e! Hui e! Taiki e!

Ko Manaia ki tai, ko Ruapekapeka ki uta, tu tika Pukepoto, Te Maruata me Taharoa ki roto. Ko enei maunga teitei whakarongo korero, o nga whakatupuranga i marumaru tu tonu mai! tu tonu mai! E nga reo, e nga mana, e te hunga o nga kainga o Ngati Hau me nga takiwa tena koutou, tena koutou, tena koutou katoa.

Ko wetahi korero o tenei tuhituhinga me korero na nga rangatira o Ngati Hau i nga huihui i tu ki Te Kooti Whenua Maori i Whangarei. He nui taku whakapae ki enei korero o nga rangatira ra. He korero ratou mo nga ahuatanga o mua noa atu, mai i te wa i u mai ai nga waka, tae noa mai ki te wa i a ratou e korero ana. Katahi ka mohio te hunga o enei ra ki nga tini take i pa ki nga tupuna me tenei rohe whenua i nohoia e ratou. Heoi ano ta matou he whakata i nga korero, he whakauru atu i nga whakaahua, he roherohe i muri ko nga ingoa katoa, kia horo ai te kite kei hea atu ano ona korero.

Na reira ki nga aitua maha kua hinga mai na i runga i nga Marae o tatou, haere koutou. Tangi ana matou kua mahue mokemoke nei. Engari hoiano ra, ko whiti tonu Tama-nui-te-ra ki te Ao Marama. Apiti hono tatai hono, koutou e te hunga mate ki a koutou haere ki te putahitanga o Rehua. Apiti hono tatai hono tatou te kanohi ora ki a tatou. Tena ano koutou katoa.

INTRODUCTION

The purpose of this study is to explore the role and use of markers of loss to inform and prompt discussion amongst Ngati Hau about their colonial past, and innumerable losses of land and people from 1865 to 1920. The oral histories spoken of in the Maori Land Court by Ngati Hau tupuna are interpreted in the form, shape and physicality of markers of loss which can best be described as fragmented, damaged, distorted and unfamiliar.

The Minutes of the Maori Land Court and evidences of the “old men and women” of Ngati Hau are a key component of this project as they provide the only oral transcripts on the tribal history of Ngati Hau. The Maori Land Court facilitated Ngati Hau losses through its policy of Maori land alienation (Turton, 1878).

The decline in population and land was a feature of the late 19th century. The majority of Ngati Hau whanau became landless, homeless, dead and without named succession. The hapu could be best described as “*noho noa iho*” - idle and without occupation. Similarly, there were significant losses of villages, burial places, food cultivations and waka landings. By 1920, the colonial policy of land alienation drastically reduced tribal ownership and holdings. The geography and lore of the land, once customarily passed down orally from generation to generation became no longer relevant to actual settlement on the land. There was a foreboding sense of prevailing disconnection from the geographical and cultural narratives of the land as the losses increased (Byrnes, 2001).

A further source of information outside of the Maori Land Court records are the manuscripts on the ‘Maori way of life’ by Edward Shortland (1856), Richard Taylor (1855), John Carne Bidwell (1841), Frederick Maning (1863) and others, who could only give observations from a Eurocentric viewpoint and while informative of events of the time, are limited in terms of accuracy.

The records of the Maori Church of New Zealand give valuable insights into the collaboration by Maori religious leaders with each other, inclusive of hapu, iwi and religious affiliation (Newman, 2010). The Anglican diocese of Whangarei and Northland built their foundations on the widespread exchange and relationships of local Maori Ministers into Maori Anglican communities.

This study has been organised into two major sections in an attempt to provide insights into the past and present histories of Ngati Hau. The first section provides an overview of hapu and iwi relationships including the role of the crown and legislation in the alienation of Ngati Hau land interests. The second section consists of explorations and experiments using clay and wood to create markers of loss to symbolise and activate deep seated and entrenched memories of loss. Memory of loss causes grief for the passing away of people, traditions, land, customary practices, language, knowledge, stories, histories and dignity.

This work is a personal expression of retrieved and recovered Ngati Hau memories, remnants and traces lost and reclaimed among the deeds of sales, confiscations and legislative acquisitions by the Crown through the Maori Land Court. This study could provide a way forward for Ngati Hau empowerment as Linda Tuhiwai Smith (1999) asserts. Key components of this research contain aspects of all the kaupapa outlined in Smith's discussion of Twenty Five Indigenous Projects (1999). Three kaupapa were selected to emphasize and affirm Smith's methods of empowerment. Number 5, 'Remembering' (p.146) relates to the recollection of Ngati Hau's painful past and its losses, this singular response is part of the healing process. Number 15, 'Reframing' (p.153) has enabled this study to control the way the issues and societal problems of Ngati Hau from 1865 to 1920 are discussed and Number 20, 'Naming' (p.157) supports the recovery of names from archives. The overwhelming reaction by Ngati Hau to these new discoveries of naming land, reframing the environment and remembering tupuna is significant.

KO WAI AHAU: WHO AM I

I was born in Freeman's Bay, Auckland in 1948. My father's family were Roman Catholic from Hokianga who had left to live and find work in Auckland. My father had three families of six (Motuti) three (Whangarei, Waima & Omanaia) and one (Whirinaki). My mother lived in Freeman's Bay as well. Her parents were Methodist and lived on the Waima River, Hokianga and her three brothers lived in Auckland as well. A younger sister, older brother and I attended St Patricks Cathedral School in Freeman's Bay from primary to secondary school. During the school holidays we would spend time in Hokianga, either on the Waima River with grandparents Sam and Rangimarie Moses or at Omanaia with grandparents Tom and Rewa Ngakuru. By the end of 1958, the homes around Freeman's Bay and closest to the motorway extensions to the Auckland Harbour Bridge were demolished and families moved away.

My mother passed away in November 1962. In 1963 I met my biological maternal grandparents for the first time in Auckland. My grandfather Parata Minarapa (Ngati Hau) was aged 90 and my grandmother, Te Huihuinga Mahanga (Ngati Korora), was in her eighties. They had recently been informed of my mother's death and had come to Auckland to pay their respects and visit with me. At that time and as a teenager I could not envisage that their lives would have relevance to mine.

By mid-1963, I had moved to Whangarei to live with an Aunt and returned to school. In 1966 I started my first job in the Maori Land Court, Whangarei. My familiarity with the Maori Land Court filing and record systems made tribal research easier. Years later, I was to learn that my father's parents were not his biological parents either and that he was the eldest of four brothers.

In 1979 Matiu Rata resigned as a Minister of the Crown and member of the New Zealand Labour Party to establish Mana Motuhake. Matiu Rata was a major influence in my life from the early 1970's, conscientiously challenging my commitment to Maori interests as a member of the New Zealand Labour Party and later in Mana Motuhake.

By 1982 I had moved to Te Maruata, Whangarei at the invitation of my mother's twin sister, Iritana Pitman, to live on Ngati Hau land and occupy the home of my grandparent's Te Huihuinga and Parata Minarapa. In 1990 I left Whangarei for study and work, returning in 2001. The difficult but rewarding journey of returning to Ngati Hau, the birthplace of my mother, started in 1963 when I met my maternal grandparents for the first time. That ritual of encounter proved to be the most liberating and cathartic experience of my life.

Once the decision was made to live at Te Maruata, the resolve to research and collate the records and documents of the Maori Land Court to ascertain the origin of Ngati Hau and the role of my grandfather, Parata Minarapa within the hapu became a priority. As his family increased Parata Minarapa changed his name to Minarapa Parata, half of his children are registered Minarapa and the remainder Parata. My mother and her twin sister were registered as Minarapa. The experience of this personal research and investigation was relatively easy but disappointing. On the one hand it set free the unfettered history, stories and genealogies of Ngati Hau by Ngati Hau tupuna, while at the same time impeding and limiting the search for my Ngati Hau whakapapa. I am unable to unearth my individual Ngati Hau whakapapa, a loss I attribute to my tupuna Minarapa Paeawa as a non-seller of land.

THE ROLE OF LEGISLATION

The purpose of this section is to provide a brief background on the relationship between Ngati Hau, Ngapuhi and the Maori Land Court between 1865 and 1920. Ngati Hau along with other Ngapuhi hapu was highly critical of the role of the Maori Land Court to investigate and determine land ownership. Informed and narrated tribal biographies, genealogies, histories, events and relationships including the geography of the land were provided at sittings of the Maori Land Court. From 1840 to 1865, the Crown asserted right of pre-emption and purchased up to two thirds of New Zealand's land area by sequential deeds of sale which were transferred to provincial governments, for grant and sale of ownership for colonial settlement (Simpson, 1979).

Fifty five years of Ngati Hau attendance at Maori Land Court sittings brought about the substantial sale and loss of customary Maori lands and transformed the land tenure system of tribal ownership into three classifications: general land acquired for settlers through acts of parliament or sale, crown lands acquired by acts of parliament for settlement and development, such as the Waste Lands Act 1858, New Zealand Settlement Act 1863 and Public Works Act 1876 and the decreasing residue of customary land for Maori occupation (Riseborough & Hutton, 1997).

In 1835, the Declaration of Independence by Northern chiefs and rangatira was recognised by England and was a significant step toward the signing of the Treaty of Waitangi in 1840 (Walker, 1990). The 1852 New Zealand Constitution Act granted New Zealand self-government and a parliamentary system based on the Westminster parliamentary system of the United Kingdom (Brookfield, 1989).

“The Native Land Court Act 1862 adjudicated competing customary claims to land”

(www.nzhistory.net.nz) and created a Court of Jurors which was trialled in Northland. The Court was chaired by a pakeha magistrate and included several Ngapuhi chiefs as Jurors namely Hone Mohi Tawhai (Te Mahurehure), Penetana Papahurihia (Ngati Hau ki Omanaia) and Hoterene Tawatawa (Ngati Wai). The 1862 Act was repealed in 1865 and required the Court to name no more than ten

owners in blocks of land. Those selected owners held the land as individuals and were able to sell the land at their own discretion and for their own benefit. The first judge of the Maori Land Court, Francis Fenton, drafted the 1865 Act that set up a formal court of record with salaried staff, surveyors, judges, “native assessors” and district officers. The Court maintained exclusive and absolute evidence and record of all individual tupuna, their whanau, hapu, iwi and tribal lands (Williams, 1989). From 1865, Ngati Hau and their lands were defined by a myriad of acts, amendments, supplements and ordinances through the office of the Maori Land Court that facilitated and carried out the alienation of native title.

The Treaty of Waitangi Act 1975 and subsequent amendments validated the Treaty of Waitangi in New Zealand legislation for the first time since its signing by Maori Chiefs, Rangatira and the Crown in 1840. The act, the brainchild of Matiu Rata² created the Waitangi Tribunal to assist hapu and iwi in the research of Treaty Claims (Durie & Orr, 1989). The registered and amended Ngati Hau Treaty Claim WAI 246 is a small step toward addressing past land grievances.

A cooperative willingness and agreement by Ngati Hau is required to validate and corroborate with confidence and authority, ancestral lands, tupuna, burial and cultivation sites, landmarks, boundaries, rivers and sites of significance.

² :”Karanga ra, e Rata, Te hiku o te ika e, whakaripo ake nei e”. “The clarion voice of Rata calls (Matiu Rata), the movement in the tail of the fish responds” First verse of The Waitangi Tribunal’s own waiata sung first at the Muriwhenua hearing at Te Hapua, December 1986 and subsequently elsewhere in response to a welcome (powhiri).

NGAPUHI ORIGINS

“...the principal tribes with their sub tribes occupied defined areas with fixed boundaries. The love for their own territory was overwhelming as tribal history was written over its hills and vales, its rivers, streams and lakes upon its cliffs and shores. The earth and caves holding the bones of illustrious tupuna and dirges and laments teem with reference to the love lavished upon the natural features of their homelands” (Buck, 1962, p. 379).

Ngapuhi tradition identifies with three waka; Matawhaorua, Ngatokimatawhaorua and Mataatua, and the three principal tupuna Kupe, Nukutawhiti and Rahiri. The eponymous ancestor Rahiri is most associated with Ngapuhi. The collective hapu uphold and maintain Ngapuhi customs and practices, traditions and rituals, whakapapa and histories. Tribally, hapu shared the common ownership of land but did not own any particular part of it. “Tribal mana (prestige) is identified with tribal land holdings” (Meyer, 1980, p. 37).

WHAKAPAPA

Blood relationships were described by Ngata (1940, p. 166) as being central in determining whanau, hapu and iwi alliances. Oral evidence of genealogy, occupation and ownership of land were dominant factors in those alliances. The individual recitation of whakapapa connects and identifies all relationships based on blood kinship and common ancestry. Patu Hohepa (as cited in Carter, 1998, p. 38) describes whakapapa as “being reliant on how the individual is placed within a sequential order of tupuna.” Barlow (1993, p. 173) asserted that the preservation of whakapapa, idioms and narration was of paramount importance to the relationships between people and hapu. Adults were expected to have an extensive knowledge of one’s ancestors to pass on to successive generations.

TE WHARE TAPU O NGAPUHI

The boundary of Ngapuhi is referred to as Te Whare Tapu O Ngapuhi, the sacred house of Ngapuhi and is marked by a series of mountains which stand as Pou to hold the house upright. There are several versions of Te Whare Tapu O Ngapuhi. It is the skill of the orator to stand, to speak and to place themselves within the sacred house. The mountain Manaia is sited close to Whangarei, and a speaker from Whangarei would stand to recite Te Whare Tapu O Ngapuhi beginning from Manaia and ending at Manaia.

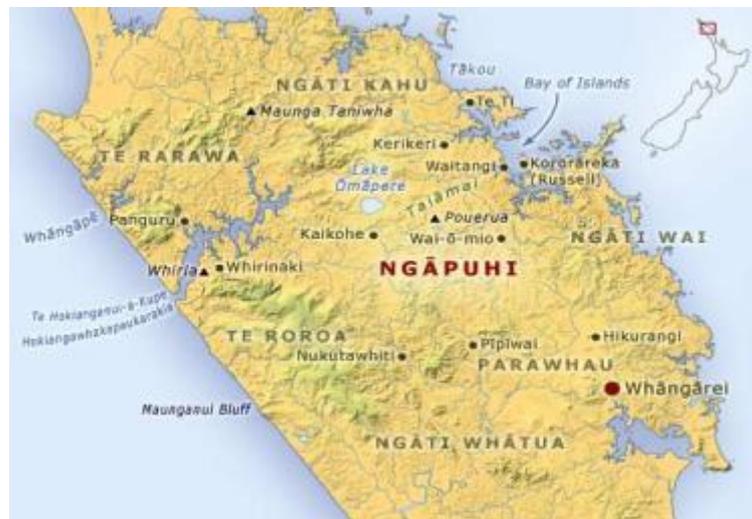


Figure 1: Rawiri Taonui. 'Ngapuhi', Te Ara – the Encyclopedia of New Zealand, update 24-Sept-11.

He mea hanga toku whare, ko papatuanuku te paparahi
Ko nga maunga nga pou pou, ko Ranginui e titiro iho nei te tuanui.
Manaia titiro ki Tutamoi. Tutamoi titiro ki Maunganui.
Maunganui titiro ki Whakatere. Whakatere titiro ki Puhanga Tohora.
Puhanga Tohora titiro ki Te Ramaroa.
Te Ramaroa titiro ki Whiria ki te paiaka o te riri te kawa o Rahiri.
Whiria titiro ki Panguru ki Papata ki te rakau tu ki te tai hauauru.
Panguru ki Papata titiro ki Maungataniwha .

Maungataniwha titiro ki Tokerau.

Tokerau titiro ki Rakaumangamanga.

Rakaumangamanga titiro ki Manaia.

Ehara aku maunga i te maunga haere, he maunga tu tonu, tu te ao, tu te po³ (Keene, 1998, p.74)

³ My house is made with Papatuanuku (earth) as the floor and Ranginui gazing down is the roof. The mountains are the pillars and supports. Manaia (the ancestor) looks to Tutamoi, to Maunganui, to Whakatere (Waima) to Puhanga Tohora (Whale spume) to Te Ramaroa a Kupe (Kupe's eternal beacon), to Whiria (the plaited taproot of strife, the bastion of Rahiri, founding ancestor of Ngapuhi) to Panguru ki Papata (to the leaning trees, which stand together in the West), to Maungataniwha (the taniwha mountain range), to Tokerau (a hundred worms) to Rakaumangamanga (the multi-branched tree) and back to Manaia. My mountains are not travelling mountains; they are mountains that stand eternally, day and night.

NGATI HAU

Ngati Hau is one of over three hundred hapu resident within the traditional boundary of Te Whare Tapu o Ngapuhi and is located in both Hokianga and Whangarei. Ngati Hau ki Whangarei originate from Omanaia/Oue, Hokianga. The story of that separation was related by Ranginui Maihi⁴ respected Ngapuhi kaumatua at a Wananga which I attended at Tauwhara Marae, Waimate North in 1980. He spoke of the Ngati Hau chief, Hautakowera and his two sons. The youngest son Kahukuri had a disagreement with his elder brother and left Omanaia, finally settling on lands between Kawakawa and Whangarei. Ngati Hau acquired lands once occupied by Ngaitahuhu iwi through conquest, occupation, gift and marriage.

As a child I was unaware that the whanau and land at Omanaia was Ngati Hau, that both my parents were tamariki atawhai (Maori adoption) and that my maternal grandfather was Ngati Hau. An atawhai grandmother, Rewa Ngakuru was the last kuia left in Omanaia. She had outlived several children, her brothers in law, nephews and her generation. My tupuna Rewa would karanga, mihi and waiata on Te Piiti Marae, Omanaia until her demise in her 90's.

NGATI HAU KI OMANAIA

Ko Ngatokimatawhaorua te waka
Ko Hokianga Whakapau Karakia te moana
Ko Ngapukehaua me Pukehuia nga maunga
Ko Te Piiti te Marae
Ko Omanaia te kainga
Ko Ngati Hau me Ngati Kaharau nga hapu⁵

⁴ Ranginui Maihi, a contemporary of Sir James Henare, Hohepa Toki Pangari, Tawai Kawiti, Hone Heihei & Taupuhi Eruera

⁵ B. Korewha, Submission to Waitangi Tribunal, WAI 1040 10.5.2010.

This pepeha⁶ acknowledges two hapu and tupuna Kaharau, waka, moana, the two mountains Ngapukehaua and Pukehuia, the Marae Te Piiti and the people of Omanaia.

NGATI HAU KI WHANGAREI

Ngati Hau ki Whangarei extends from the southern side of the Ngunguru River through to Ruapekapeka and includes Otonga and Opuawhanga on the east. The outer lying boundaries to the west are Ruatangata and Pipiwai. The Whangarei Falls (Otuihau) in the Pehiaweri Block and the Whareora Block are nearest to the city. The collective hapu uphold and maintain Ngapuhi customs and practices, traditions and rituals, whakapapa and histories.



Figure 2: Maxwell. H. (2011) Te Maruata Marae site and turangawaewae

Twelve homes surrounding Te Maruata Marae. A two door garage was purchased to hold functions and Marae fundraising

⁶: pepeha, a formal Maori introduction



Figure 3: Maxwell. H. (2011) Gathering at Pehiaweri Marae for 70th Birthday, Dawn Mei.



Figure 4: Maxwell. H. (2010) St Issac's Church and Wahi Tapu, Whakapara, Puhipuhi land block No. 5.



Figure 5: Maxwell. H. (2010) Carved Marae at Akerama

Ngati Hau ki Whangarei have four remaining traditional kainga areas, they are Te Maruata, Pehiaweri, Whakapara and Akerama. Maraenui is the fifth designated Ngati Hau Marae, located on Whakanekeneke, customary land of Ngati Hao, situated in the upper reaches of the Hokianga above Waihou Valley and gifted by Ani Kaaro Hohaia (Smithyman, 1997) granddaughter of the Chief Patuone (Davis, 1974) and daughter of Ka Te Ao Te Takupu of Ngati Hau. All five Marae are affiliated to the Ngati Hau Trust Board⁷.

The land sales within and around the boundaries of Ngati Hau included established settlements and kainga, limiting and reducing places of residence and the necessity to travel. The partition of lands reduced further access to those areas and limited, for Ngati Hau, the ability to manaaki (host) each other. In earlier years moving freely from one village to another within the hapu boundary to reside for short and long intervals was a customary practice that strengthened mana whenua, whakapapa and whanaungatanga. During my grandfather's time whanau travelled to each other's kainga using existing tracks across the lands. While the technological advances in travel and communication can give the appearance of advanced internal interaction, the loss of adjoining lands and traditional landmarks has created a physical disconnection between hapu, kainga and whanau.

⁷ The Ngati Hau Trust Board is registered as a Charitable Trust with three representatives from each of the five affiliated Marae.

TE MARUATA

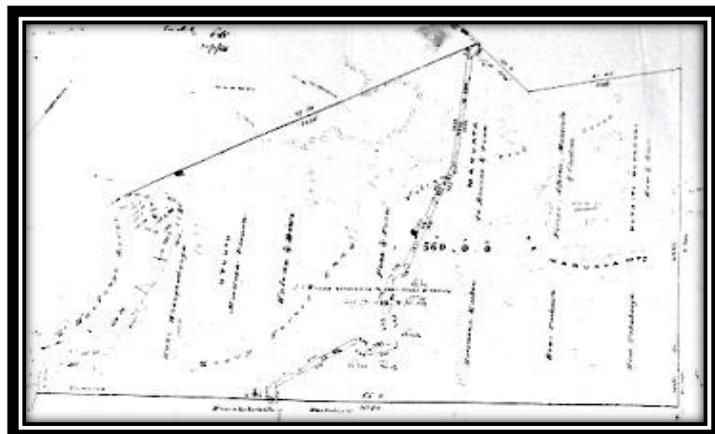


Figure 6: Maruata Survey Map 1868, No 704, Department of Lands and Survey

Losses of land are easily identified in the 560 acre Te Maruata land block. In 1865, Te Maruata became a Crown Grant⁸ and ten hapu members appointed owners. They were Haki Whangawhanga⁹ Minarapa Paeawa, Hone Papita Takahanga¹⁰, Te Rewini¹¹, Perepe Poti¹², Peneamine¹³, Hatama Tohora¹⁴, Horomona Kaikou¹⁵, Riwi Taikawa¹⁶ and Peru Kake¹⁷. These men

⁸ Crown Grant: The 1865 Native Land Court Act determined that only ten hapu members would be placed on the Land Title.

⁹ WHMB6/331: 13.04.1907: Mete Kake giving evidence for succession: "Haki Whangawhanga died in 1899. Had no children. Parents dead. Had a sister Makareta Rongo". From 1865, during the investigations of titles to lands of hapu of Whangarei, Haki Whangawhanga was one of the old men who spoke for Ngati Hau. He enjoyed the support of other Ngapuhi rangatira and hapu of adjoining land blocks. On his death Haki Whangawhanga had no living issue. His son Kororareka Whangawhanga had already passed away. His name is remembered by a single memorial cross placed randomly in the Pehiaweri wahi tapu. His life works and deeds unknown.

¹⁰ WHMB7/103: Kamira te Mahara (sworn) 'I live at Pataua. I belong to Waiariki tribe. I knew the deceased (Hone Papita Takahanga) he is dead, he had no children. He was my cousin.' Riwi Taikawa (sworn) 'I live at Maruata, the land is there. I have the Grant but have left it at home. I knew the deceased he is dead'.

¹¹ WHMB7/339: 26.9.1879: Hare Raharaha giving evidence, 'Te Rewini Kangaahi died in 1882. He had no children, brothers or sisters, parents dead'

Hare Raharaha (sworn) 'Deceased died. I knew deceased. He lived at Maruata. He died there about two years ago. I was not present at his death or burial. He made a will bequeathing his interest in the Maruata block to Riwi Taikawa.'

¹² Perepe Poti: No record of date of death.

were part of a bigger group who were referred to as the “old men” of Ngati Hau. Other tupuna were Ateara Te Arahi¹⁸, Mereana Peia¹⁹, Whatarau, Hare Paraha, Hiraina Paraha, Ka Te Ao Te Takupu, Makareta Rongo, Keremeneta Kake, Eru Nehua, Parata Minarapa and Ri Peka.

Te Maruata was partitioned into 9 separate land blocks. Seven blocks contained fifty acre blocks, No 5 contained sixty three acres which was sold collectively prior to the investigation of title and No 6 contained one hundred and forty seven acres.

Te Maruata One – sold in 1895 C.T.²⁰ 314/227 NMB:6/99-100

Te Maruata Two – unsold Minarapa Paeawa

Te Maruata Three – sold in 1895 C.T. 193/227

Te Maruata Four - unsold Mereana Peia (areas partitioned and sold)

Te Maruata Five – sold by Ngati Hau collectively, C/T 202/201 63acres

¹³ WHMB2/125: Peneamine: 22.02.1875 Atanatiu Huna giving evidence. ‘Atanatiu Huna is my proper name. I am a brother of Peneamine. I claim conjointly with Hari. We are the nearest of kin to Peneamine’.

¹⁴ Hatama Tohora: No record of date of death. His son Hone Tohora Castle is buried at Pehiaweri.

¹⁵ Horomona Te Ngahuru Kaikou was one of ‘old men’ who collectively made decisions for Ngati Hau. Horomona was also Te Waiariki (Taiharuru, Pataua, Hora Hora and Ngunguru) and chief of Ngati Tu with sole ownership of Parua Bay and adjoining blocks. When his son, Hama Horomona applied to the Maori Land Court to succeed his land interests in Te Maruata, they had already been sold.

¹⁶ Riwi Taikawa was one of the younger men chosen to lead Ngati Hau. His son passed away not long after his death. Riwi lies beside his cousin Pirini Kake, who was also considered a leader. Mereana Onepu Peru lies beside her first cousin Pirini Kake. All three tupuna are of similar ages and have ornate memorial stones.

¹⁷ WHMB2/84: Himi Peru 16.9.1871 Kake Peru to succeed Himi Peru ‘I belong to Ngati Hau, I reside at Pehiaweri. I knew Himi Peru he died about six years ago. I do not know the date, I was present when he died and saw him buried. He was a younger brother; he has a daughter living about 7 years of age. Her name is Mereana Onepu Peru.’

WHMB2/166: 21.9.1876 Mereana Onepu Peru: Succeeded to interests of her father Himi Peru, no brothers no sister or a will.

¹⁸ Ateara Te Arahi lived at Ruapekapeka and had Ngati Hau and Te Parawhau interests. He was a trustee for three generations of the Kake whanau, which included his cousins Peru Kake and Himi Kake, their children and the grandchildren of Peru Kake. Ateara was the first trustee of the Pehiaweri Maori Church. He was injured at the battle of Waitomotomo, Mangakahia and died without issue. His name, responsibilities and relationships are also unknown.

¹⁹ Mereana Peia had three families, her eldest daughter Whakama Ngahoari was a descendant of Pumuka¹⁹ (Keene, 1988).

²⁰ : CT: Certificate of Title to Land

Te Maruata Six – sold in 1903 C.T. 202/201 WHMB6/84, 93²¹ 147acres
 Te Maruata Seven – sold in 1911 C.T. 256/258 & C.T. 264/237
 Te Maruata Eight – sold in 1895 C.T. 240/159 & C.T. 292/22
 Te Maruata Nine – sold in 1895 C.T. 177/54 WHMB6/303-304

Ngati Hau customary lands acquired by legislation or sold by individual members referred as ‘General Land’, i.e. privately owned by settlers.

Pukepoto ²² 1479 acres	Whakapae 1226 acres	Ruapekapeka 5630 acres
Kiripaka ²³ 998 acres	Omaikao 2726 acres	Huiarau 21 acres
Te Kotaiha ²⁴ 85 acres	Ngarangipakura 309 acres	Puketaha 13 acres
Te Kohoao ²⁵ 170 acres	Whareora 4927 acres	Pehiaweri 289 acres
Puketotara ²⁶ 180 acres	Ruatangata 5450 acres	Hikurangi 12,000 acres
Ruarangi	Te Maruata 560 acres	Puhipuhi 5510.000 acres

Crown acquisitions of Ngati Hau lands for forestry include;

Reretiti ²⁷ 113 acres	Otonga 28,036 acres
Opuawhango 15,157 acres	Tihitihi 4138 acres
Puhipuhi 19,490.00 acres	Kahakaharoa No. 2: 1314 acres
Kopuatoetoe ²⁸ 3396 acres	

²¹ : WHMB6/84 & 93: Whangarei Minute Book No.6 pgs 84 and 93

²² WHMB2/192 Pukepoto K File 648 application

²³ Kiripaka K File 707 & 697 Correspondence WHMB3/151-156. 170, 176-177

²⁴ Te Kotaiha 1st November 1865: Certificate of Title

²⁵ Te Kohoao WHMB2/39

²⁶ Puketotara WHMB1/61

²⁷ Reretiti Crown Grant 1867, Judge Maning

²⁸ Kopuatoetoe Survey Map 4332, 31 May 1879. WHMB2/231-234

EXHIBITING ON NGATI HAU LAND

The reasons for exhibiting on Ngati Hau lands was to acknowledge the tapu status of the land and address unfamiliar, unknown and unnamed blocks of land and tupuna. Many days and weeks were spent installing and photographing the artefacts individually or as groupings of objects at different Ngati Hau locations and environments. The landscape and geography of Ngati Hau contains limestone, swamps, rivers, rock and clay. The numbers of markers of loss were deliberately limited out of deference to those Ngati Hau kaumatua and kuia, who in the main tend not to show an interest in these practices, displays and exhibitions because of a perceived association with tapu (Marsden, 2003, p 5-7).

Trees and rocks play a significant role in Ngati Hau memorialisation and ceremonial occasions. The traditional term “a fallen kauri” acknowledges the death of a revered person but it is a term fast diminishing as a form of eulogy. When used in its proper context at a tangi, it is a tauparapara, an incantation to begin a speech; or a karanga, the formal or ceremonial call to welcome visitors, or whaikorero, using formal oratory with imagery and the waiata, as a lament and song of mourning (Mead, 2001).

One of several small forests on the Te Maruata block has a compact totara grove and in its centre is a well rooted kauri tree growing over a burial cave.²⁹ In the 1940's the land owner wanted to cut the kauri. Although the kaumatua Wiri Kake objected he negotiated to purchase cut timber to build the Pehiaweri Marae. This was not followed up because his sons and other sons of Ngati Hau joined A Company, 28th Maori Battalion and went to fight in the Second World War (Lambert, 1990).

²⁹ : Kauri Tree: Newspaper clipping (nd)

According to Taipari Munroe³⁰, on the Whakapae block on the banks of the Ngunguru estuary is an old puriri, its roots cover the top of another burial cave. The road was built up so that access to the burial cave was limited and difficult to reach. The contents were removed by Te Ngaronoa Mahanga, a well known Te Waiariki tohunga. On the right hand side of the road on State Highway 1, travelling north and in the Whakapara locality, is a huge rock named Taumataokioki. It was a resting place for the dead. Travelling groups would place the tupapaku on top of the boulder while they rested³¹.

The markers of loss were created by the deliberate manipulation of clay to produce broken and barely recognisable mokomokai, waka tupapaku, waka koiwi and tiki wananga. They are intended to stimulate discussion about the breakdown and fragmentation of the Ngati Hau 'way of life' arising from the impact of colonial settlement and institutions. Currently there is an urgent need for Ngati Hau to gather together to locate the strewn bones of tupuna on Ngati Hau lands now under Crown or in private ownership. A series of hui, discussions and negotiations need to occur so that solutions can be found to locate and identify the physical vestiges of remaining Ngati Hau koiwi and the placement of appropriate pouwhenua markers.

³⁰ : Personal Communication, Taipari Munroe 8th October 2011, on the way home from the funeral of our cousin, Suzanne Amelie Turner (nee Amos) at Ngunguru.

³¹ : Taumataokioki: The current Ngati Hau kaitiaki is Thelma Connor and her whanau.

MARKERS OF LOSSES

MOKOMOKAI-INSPIREDARTEFACTS



Figure 7: Maxwell. H. (2010) three mokomokai – inspired artefacts with markings.

Left to right: [1] 12.7cm x 21.59cm, [2] 10.6cm x 12.7cm, [3] 15.24 x 20.32cm. Damp clay moulds in various stages during drying process. Newspaper used to absorb excess moisture due to the thickness of the clay.

Maori considered the head the most tapu part of one's body. Mokomokai were the preserved and tattooed heads of deceased ancestors of renown or enemies to deride, and were openly displayed at hahunga ceremonies as memorials, to keep alive the memory of their lives and deeds. The art of moko and mokomokai are substantiated by Robley's (1896) study with a vast array of images of mokomokai collections, including his own, that illustrate craftsmanship and proficiency.

Robley's now infamous mokomokai collection was extensive. The patterns and design of a number of mokomokai in his collection illustrate clearly the carving skills of the Northern tribes (Brown, 2003). His work is a comprehensive study that stands alone as a body of work. As an advocate of the exhibiting, display and study of Maori artefacts and relics, he proposed that exhibition was preferable to the accepted practice of concealment, interment or destruction that was carried out by my grandparents and great grandparent's generation.

The specialist skills and tapu of tohunga ta moko and tohunga tupapaku required years of practical training in whakaairo, rituals and tikanga. Strict tapu restrictions and customary practices applied to

death, to deceased persons, funerary ceremonies and rituals. The demand for the sale of mokomokai as colonial curiosities was considered gruesome by eighteenth and nineteenth century Europeans.

During the battle of Ruapekapeka many Ngapuhi chiefs and rangatira did not support Kawiti. He was deeply saddened by the lack of support from his Ngapuhi relations, other hapu, chiefs and rangatira, all former allies in battles of old. Kawiti composed his lament 'Te Takuate' (Martin, 1990) on Ruapekapeka Pa, making specific reference to the spiral pattern and markings on his nostrils. The same mark was used as his signature on Te Tiriti O Waitangi, 6th February 1840.

The nasal pattern and markings on the mokomokai-inspired artefacts support Kawiti's grievances. After the battle on Ruapekapeka Pa, Kawiti travelled to Pukepoto, a block of land shared by Ngati Hau and Te Waiariki, to return the bodies of deceased whanau. His final and celebrated prophesy (Martin, 1990, p.36)³² spoken on Pukepoto discusses the future for Maori, the Treaty of Waitangi and possible recourses. He is said to have died there.

Ten individual mokomokai-inspired artefacts were formed and shaped into two groups of five, to represent the ten tupuna appointed by the Maori Land Court as owners in Te Maruata, under the Native Land Court Act 1865. Although not uniform in size or design, all ten mokomokai-inspired artefacts are indicative of the loss of customary knowledge, mokomokai patterns, ta moko implements and use of kokowai and shark oil. The first five mokomokai-inspired artefacts were built up with red raku and terracotta red, using hand forming methods to manipulate and shape. They were then laid out on wooden shelving for the drying process.

³² : My illustrious warriors, I fought with God last night, but, I did not die. Trample anger beneath your feet, hold fast to your beliefs. Learn the ways of the Pakeha. You must wait until the sandfly nips the pages of the book (the Treaty) Only then will you stand to challenge what has happened. Lest you desecrate the sacred signatures [marks] of your ancestors placed upon the book. Look to the horizons of the sea (the transformation of the future).



Figure 8: Maxwell H. (2010). Five mokomokai-inspired artefacts on whariki.

Damp clay moulds in the final stages of the drying process. When dried they were bisque-fired at a temperature of 1000 F. Left to right: [1] 15.24cm x 13.97cm, [2] 15.24cm x 20.32cm, [3] 10.6cm x 12.7cm, [4] 12.7cm x 21.59cm and [5] 13.97cm x 13.97cm.

At different intervals of the drying process when each mokomokai-inspired artefact was still slightly damp, they were individually marked with moko patterns that were generic and specific to Ngapuhi. Newspaper was also used to absorb excess moisture in the clay. The intentional roughness of this work alludes to the comments of the 1800's that such displays of mokomokai were "hideous and monstrous spectacles".



Figure 9: Maxwell H. (2010) Mokomokai-inspired artefact. 10.6cm x 12.7cm.

Bisque fired and covered with kokowai. My hair was used to dress and decorate the artefact. The mokomokai-inspired artefact was displayed at W.H. Reed Park, on the Whareora Land Block.



Figure 10: Maxwell. H (2010) Mokomokai inspired artefact. 15.24cm x 20.32
Bisque fired, covered with kokowai and displayed on Puketotara Land Block.



Figure 11: Maxwell. H (2010). Mokomokai-inspired artefact. 15.24cm x 20.32cm.
Bisque fired, covered with kokowai and displayed with fly on eyelid on Whareora Land Block



Figure 12: Maxwell. H (2011). Mokomokai-inspired artefact. 15.24cm x 13.97cm.

Bisque fired mokomokai displayed on moss covered rock. Mouth is sewn with red dyed taura. Hair added as decoration.



Figure 13: Maxwell.H (2011). Mokomokai inspired artefact. 13.97cm x 13.97cm.

Bisque fired, covered with kokowai and displayed on cleft on rock face, Mangakino Stream, Reretiti Land Block.

The smallest mokomokai-inspired artefact [Figure 9] was made to resemble a shrunken head to give description to the shrinking losses of tapu experienced by Ngati Hau. The two bigger mokomokai-inspired artefacts [Figures 10 & 11] were constructed as death masks, mouths slightly apart, broken teeth and markings of sewn eyes to evoke the loss of hapu authority. The image of the open eye sockets and mouth with sewn markings [Figure 12] bemoan the losses of life caused by the devastating

effects of the influenza epidemics. The final image [Figure 13] was deliberately pulled apart and flattened like a clay 'whariki', to hold and carry hapu spiritual losses.



Figure 14: Maxwell. H (2011). Mokomokai-inspired artefacts. 15.24cm x 15.24cm.

My face was used as the mould to define the nose and emphasis nasal markings to reference Kawiti's nasal markings lamented about in his Takuate. The bisque fired white stoneware mould was displayed on dry bracken fern to evoke the loss of the aruhe, a staple food source. The mould was covered with red flax dye to recall 'kokowai', delineate and accent full facial markings then displayed on waewaekaukau, source of taua (head wreaths) worn at tangi.



Figure 15: Maxwell. H (2010). Mokomokai inspired artefacts. 15.63cm x 12.32cm.

This was the first attempt to create a distorted and facial disfigurement with a more bulky mould and deliberate removal of an eye section. The white stoneware mould was bisque fired and stands to the forefront of a bracken fernery. The red flax dyed mould was dipped in water to experiment its glossy appearance before being photographed.

White stoneware was used for further experimentation with the second group of mokomokai-inspired artefacts and my face was the mould. The reason for using my own face was to instil my individuality into these specific works and to prompt memory and demonstration of the final moments of affection shown to a deceased whanau member prior to the coffin being closed. Visually and tactilely, thin Bisque fired stoneware has the same cold, taut and firm texture as the facial features of a deceased person. I did not want to glaze these works because it would alter their organic characteristic and nature too drastically. The red flax dye used by weavers seemed more appropriate, to replace the smothering of kokowai on the five final mokomokai-inspired artefacts. The continued application of kokowai infringed its use as an endangered, tapu and ceremonial resource.



Figure 16: Maxwell. H (2011). Mokomokai-inspired artefacts. 15.24cm x 15.24cm.

The white stoneware was deliberately manipulated to exhibit a crudely executed and distorted facial identity. After it was bisque fired a covering of red flax dye was applied. By the end of the mokomokai trade the high quality and workmanship of mokomokai had ceased.



Figure 17: Maxwell. H (2011). Mokomokai-inspired artefact. 15.34cm x 20.45cm.

Fragment of facial mould made from white stoneware. It was bisque fired, covered with red flax dye, immersed in water and photographed.



Figure 18: Maxwell. H (2011). Mokomokai-inspired artefact. 15.24cm x 15.24cm.

White stoneware, bisque fired and photographed in fernery with pikopiko in the foreground. A covering of red flax dye was applied before positioning on a moss covered ledge and photographed.

In 1988, a Hui was held at the Whangarei Terenga Paraoa Marae following the return of mokomokai to the North. This was my first sighting of mokomokai. Later they were taken away and placed in an old cave burial site adjoining the Ruarangi Block.

EFFIGIES

Once the mokomokai-inspired artefacts had been completed, exhibited and photographed, I found that the small mokomokai-inspired artefacts could be made into other forms of sculpture of a funerary nature. They became a work in progress and the opportunity to create and develop a collection of effigies. There is a personal attachment to these markers of loss that encourages a desire to recall and remember losses of land, resources and people suffered by Ngati Hau. There has been discussion amongst the extended hapu, Te Waiariki and Ngati Wai about their disposal in the event of my death. Two possible options are to smash them all into smithereens or to have them placed with me if I'm buried. When they were exhibited in the small forest, on a Te Maruata property privately owned by Murray Gibb, his son and friends, accidently broke several of the exhibits because of where I had placed them. I consider the effigies to be part of my grieving for the loss of Maori garments and personal adornments of wood, bone, feathers, flax and stone.



Figure 19: Maxwell H. (2011). Red painted stakes 71.12cm x 3.81cm. Gathering of dressed effigies on the Whakapae Land block beside the Ngunguru estuary.

Mixed media made up of stakes painted red, cross stake for shoulders. Left to right [1] korowai with brown and white feathers, [2] korowai with blue and white feathers, [3] plain kahu paake, [4] plain kahu paake with black and red feathers, [5] korowai with green and yellow feathers [6] Cape made with red flax dyed taura with black and red feather border.

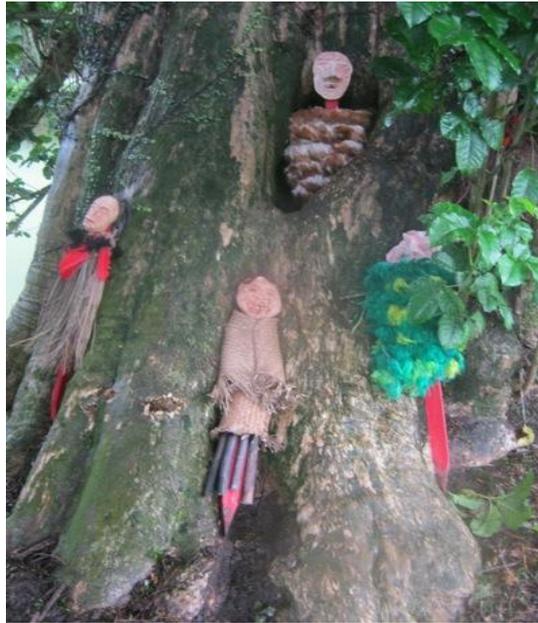


Figure 20: Maxwell H. (2011) Group of effigy nestled in puriri tree on the Whakapae land block.

Dressed effigies made up with painted red stakes 71.12cm x 3.81cm. Top to bottom [1] Korowai made with brown and white feathers, [2] Plain coloured taura covering with red and black feather border [3] kahu paake including flax stalks [4] korowai of green and yellow feathers, [5] hidden effigy with red and black feather border. Puriri leaves are used traditionally in Taitokerau as taua (mourning wreaths) worn by hunga kainga (home people and relatives) and manuhiri (travelling mourners). Puriri leaves placed around photographs of tupuna, during a tangi are considered a tohu (sign) that indicates the rate of decomposition of tupapaku (deceased). These customary practices are not widely understood or known.



Figure 21: Maxwell H. (2011). Three effigies using mixed media.

Left to right [1] Purple and white kahu paake decorated with orange feathers, red feather in head [2] korowai made with red and black feathers, two feathers in hair [3] kahu paake, seam of blue feathers, and three red feathers in hair. Displayed and photographed in small bush on property of Murray Gibb.



Figure 22: Maxwell H. (2011). Three effigies using mixed media.

Left to right [1] korowai made with green and yellow feathers [2] Stripped red dyed stripped flax, three blue feathers in hair [3] plain kahu paake with human hair. Displayed and photographed in small bush on property of Murray Gibb on Te Maruata land block.

Robley (1896) has a photograph in his book depicting a group of three effigies made up of mokomokai, hair, feathers, korowai, kokowai, and kahu paake (plain cloaks) held together by individual wooden poles. Maning (1912) also gives description to coming upon a group of effigies and mistaking them for a group of seated Maori deep in conversation. Those images evoked the making of effigies to explore and progress this study. Each individual mokomokai-inspired artefact was decorated and tied to a red wooden stake for display with varying success.

NAMED MEMORIAL TILES

Small clay name tags of Ngati Hau tupuna were made up as a record of loss. I explored the placement of named tiles on a faded red blanket, saw dust, wire netting and wood, affixed to memorial stone off-cuts, on a taniko mat, on a faded red blanket on top of a paraikete whero (red blanket) and placed randomly on whenua at Te Maruata. The notion of naming whanau and maintaining a visual and accessible record of names to prompt and recall memory of loss is at the core of this work. In my opinion, keeping name tags of tupuna is tantamount to viewing personal names on gravestones. The

aesthetic of the paraikete whero is fraught with notions of deceit, changes of allegiances, sale of land and bitter memories of loss.



Figure 23: Maxwell H. (2011). Three images of named memorial tiles

Named Memorial tiles of varying lengths and size. Left to right [1] Named memorial tiles on memorial stone off-cuts laid out on floor of small bush [2] six named tiles on wet peat soil [group of named memorial tiles on saw dust.



Figure 24: Maxwell H. (2011). Three images of named memorial tiles

Named memorial tiles [1] Pera Te Arahi on memorial stone off cut [2] Parata Minarapa on chicken wire [3] Peru and two of his sons, Himi Peru and Kake Peru on scraps of faded red blanket

All of the named memorial tiles were covered with kokowai at the same time as the other markers of loss, as an outward expression of tupuna smothering themselves with kokowai aware and conscious of the tapu nature of their body and spirit. The placement of named tiles on the floor of the bush recalls diminishing areas of small forests, on wet peat soil the loss of peat resources and on sawdust, large tracts of lost native forests. Named memorial tiles on memorial stone off cuts lament tupuna buried in communal graves at Pehiaweri following several epidemics. On taniko are tupuna, fortunate to have been buried in Ngati Hau ancestral burial caves, laid out on wire netting four generations of Ngati Hau

from 1865 to my mother's generation and transformation of lifestyles, environment and traditional knowledge. Placed on the faded red blanket scraps are memories of Ngati Hau land sales.



Figure 25: Maxwell H. (2011) three runners of memorial tiles in mixed media.

Memorial tiles on memorial stone off-cuts, a taniko whariki, on faded red blanket paraikete whero. Tupuna names randomly placed.

WAKA TUPAPAKU



Figure 26: Black and White photograph³³ Alexander Turnbull Library National Library of New Zealand Ref: G. 18224 1/4 (nd).

The waka tupapaku-inspired artefacts standing upright outside a cave at Waiomio, Bay of Islands were removed and taken to the Auckland Museum. The burials are recorded as being those of Ngati Hau. The photograph is the visual inspiration for this study.

The waka tupapaku-inspired artefacts were made with terracotta earthenware, bisque fired and lightly stained with a thin coating of black oxide. They were textured using tree bark to create a wooden facade reminiscent of the wooden surfaces of waka tupapaku. The waka tupapaku-inspired artefacts were broken up so they could be put together in a mended fashion. The larger pieces measure approximately 12 inches. They are portable and easy to put together. In Fig. 38 there are variations in the sizes and height. The protruding arm like structures were possibly once considered kaitiaki and guardians of Ngapuhi burial sites.

³³ Photograph taken of wakatupapaku “outside a cave at Waiomio, just south of Kawakawa, Bay of Islands. Burial chests now in Auckland Museum. The burials were of the Ngati Hau people. The name of the cave is Tokapiko – as recorded by Sir Gilbert Archey”



Figure 27: Maxwell H. (2011) Waka Tupapaku-inspired artefacts in Puriri on Whakapae land block

Fragments of waka tupapaku-inspired artefacts



Figure 28: Maxwell H. (2011). Waka Tupapaku-inspired artefacts at base of totara tree.

Left to right [1] 33.02cm x 15.24cm. Head of broken container, [2] 86.36cm x 22.86cm. [3] Fragments of waka tupapaku-inspired artefact [40.64cm x 12.7cm] head 20.32 x 10.16cm] and kaitiaki [40.64cm x 7.62cm].

WAKA KOIWI

The small waka koiwi-inspired artefacts were made to explore the difference in the sizes and types of receptacles that were made to contain the small bones of children and adults. While it is unlikely those small containers will ever be found, the need to discuss and debate their uses is part of the wider discussion on waka tupapaku. The waka koiwi-inspired artefacts were made with red raku, fired and covered with kokowai or painted with red flax dye. The markings on the waka koiwi-inspired figures (see Fig. 29) are female and their making was discussed with Shane Whatarau, Ngati Hau tohunga whakairo.



Figure 29: Maxwell H. (2011). 25.4cm x 7.62cm. Waka Koiwi-inspired artefact.

Bisque fired and covered with red flax dye. A female figure.



Figure 30: Maxwell H. (2011). Waka Koiwi-inspired artefacts.

Left to right, [1] Small bisque fired waka koiwi-inspired artefact covered with kokowai 16.51cm x 10.16cm, [2] bisque fired waka koiwi-inspired artefact, covered with kokowai.26.67cm x 11.43cm, [3] 31.75cm x 12.7cm] bisque fired and covered with kokowai. All the figures are female and are displayed at the base of a totara tree.

TIKI WANANGA

The inclusion of tiki wananga-inspired artefacts in this project is to generate and encourage discussion with Ngati Hau about the use of tiki wananga³⁴ in rituals especially for gardening and spiritual protection. I viewed their use as a form of protection for my work exhibited in the bush and on the whenua. A translation of tiki wananga (Williams, 1985) defines tiki as a carved figure usually made of greenstone in an abstract form of a human and as a post to mark a tapu place; wananga is a forum of tribal knowledge, lore and learning. Any combination of these translations works with the aims of this project; to gather, to inform and to stimulate discussion.

Shirres (1984) describes at length the use of rods (tiki wananga) as dominant symbols in rituals, with no particular starting point, able to be used at any time and in any sequence. The rituals link people and objects with events of the past and with ancestors. The losses of these particular customary practices are evident within Ngati Hau because they are no longer used or known.



Figure 31: Maxwell H. (2010) Tiki wananga-inspired artefacts.

Variations in length between 25.44cm x 7.62 and 30.48cm x 10.6cm. Taken onto Ngunguru Ford road, on Whakapae land block to display on embankments. Wanted to photograph tiki wananga-inspired artefact falling out of embankment or being found unexpectedly in the earth. They were not bisque fired and were the first of this study to be photographed.



Figure 32: Maxwell H. (2011). Tiki Wananga-inspired artefacts.

Bisque fired tiki wananga-inspired artefacts of varying lengths and sizes. Stained with black oxide. Set up on whariki with totara bark and stones in background.



Figure 33: Maxwell H. (2011) Series of Tiki Wananga-inspired artefact dug into the ground.

Bisque fired tiki wananga-inspired artefact dressed with red feathers and placed strategically on the land as boundary pegs.

The tiki wananga-inspired artefacts were made from small portions of clay and individually shaped. They were dried over a longer period of time because of their bulk. They were displayed at different locations without decoration. When all the artefacts were completed and ready for display in the forest of Murray Gibb, the tiki wananga-inspired artefacts were decorated with woven taura and red feathers³⁵ before being placed in the ground as boundary markers around the work displayed while chanting karakia.

POUWHENUA

Influences

Several practices and artists have influenced the pouwhenua installation from both the colonial era customs and more contemporary times. In the Hokianga wananga, Kupe is the first tohunga whakairo (master carver), followed by Nukutawhiti and Ruanui. According to Paki Harrison, tohunga whakaauro, between 1500 and 1800 only two Ngapuhi carvers are spoken about. They were Kohuru Te Whata (Mangakahia) and Pakira (Mangamuka) a woman. Also influential was Henare Toka, Ngapuhi carver who during the 1960's assisted Graham Povey's introduction of Maori art into the education curriculum. Other imminent carvers of that time were Eramiha Kapua (Rotoura), adze

³⁵ Red feathers denote the red skies from the spilling of the blood of Ranginui during the separation with Papatuanuku

expert and two of his students, the brothers Pine Taiapa and Hone Taiapa (Ngati Porou). Kapua deliberately instructed his students not to consider carving tapu and surmised that future generations would lack the specialist skill and knowledge of tapu. Pine Taiapa and his brother Hone, also considered themselves and their students to be free from tapu, for similar reasons.

The plain and carved wooden memorials erected throughout Hokianga wahitapu, namely Omanaia, Utakura, Motuti, Panguru and Whirinaki influenced the use of wood for the installation and the transcribing of tupuna names. My grandmother Heeni Te Wake - Maxwell (Panguru) had a wooden headstone that was later replaced with marble. My father had me transcribe the wooden memorial to engrave onto marble. The memory of elders reciting tauparapara at a tangi inside the carved house of Mangamuka Marae, the work of Eramiha Kapua, is a recurring memory of inspiration. I have used that memory at different stages of this art project by physically placing myself within the displays and exhibitions of waka tupapaku, mokomokai, effigies and the completed pouwhenua installation.

The first contemporary designs of pou that I studied were those of Para Matchitt and his collaboration with Katarina Mataira (1975). He particularly wanted to bring traditions of carving into innovative and contemporary forms (p.32). His first series of wood carvings depicting family were abstract demonstrating the possibility for me to use non-traditional approaches that I had been looking at. A cousin and artist, Hamiora Mahanga introduced me to the art of Arnold Wilson. Wilson's practice covered sculpture, carving, painting, printing and installation; he was a contributor to public works and local histories. They were good friends and Arnold would visit and stay with him at Horahora, Whangarei. On the wall of the dining room of the Whangarei Terenga Paraoa Marae, Whangarei city, hangs a carving by Arnold Wilson. The carving is a narrative of Reitu and Reipae and their association with the naming of place names in Whangarei. In my opinion, Matchitt and Wilson's contemporary sculptures and installations paved the way for wider ranging, varied and diverse non-traditional works (Greenwood and Wilson, 2006).

Shona Rapira Davis and her Nga Morehu (1987) series encouraged the way I considered size, material and height in sculptural and installation works. Selwyn Muru's installation 'Te Waharoa O Aotea' (1990) and his bold use of wood and copper add a further dimension and aspect for aspiring Maori artists. In 1998, Manos Nathan spoke of being motivated and inspired by the forms of carved funerary chests created by his ancestors in pre European contact times. A skilled carver of wood, Nathan also identifies himself as a sculpture of clay using clay and oxides, both non-traditional materials to create his work "Whakapakoko".

Two specific memorial installations motivated the design and formation of the pou installation. The photograph "Forest Of No Return" by Peter Essick is a description of the Bykovnya woods of Kiev covered in homemade memorials to the thousands of victims buried under the forest during Stalin's consolidation of power in 1930. Trees as Memorials a textual display of Ngati Hau tupuna names adhered onto trees was exhibited in the ngahere on the property of Murray Gibb.

I had seen photographs and images of the "Edge of the Trees" site specific installation at the Museum of Sydney. I wanted to make a connection with that work because it conveyed a very deep sense of loss by Aboriginal tribes using the symbolism of the forest and use of wood, stone, concrete and steel as the materials.

Background to Pouwhenua

The intention of this work is to bring Ngati Hau together through the installation of named and un-carved pouwhenua in a land block grid pattern that identifies Ngati Hau lands and boundaries. The installation evokes the location, arrangement and names of Ngati Hau land blocks and boundaries prior to 1865 when the initial investigations of title to lands were first mooted. It is hoped that through a shared and communal process the pouwhenua installation will inform and provoke discussion around whanaungatanga and the reclaiming of place names lost through the sale of land.

Traditionally, tupuna left markers of identity in the names and stories of mountains, trees, land and rivers that proclaimed tribal identity and mana. Carved pouwhenua were once placed strategically on the land to acknowledge and represent the hapu, ancestors and events. As part of a wider Ngati Hau kaupapa to restore and preserve sites of significance, this project looks at notions of place and environment, historical and traditional contexts, site histories and visual imagery, to address memory of loss. The relationship between the presence of past and absence of memory are explored (Belloc, 1911). Pouwhenua as an installation is a traditional way of recording history and a visual reminder of tribal identity.

The naming of tupuna has been a consistent theme of my work. One of the reasons for this study was the naming of tupuna who had died without progeny and whose lineage is referred to as “whare ngaro”. A register of Ngati Hau deaths commencing mid 1800’s, a display of names of tupuna on trees in small forests and an extensive collection of memorial stones taken from the Akerama, Whakapara and Pehiaweri cemeteries have been put together as part of this study. Maintaining a genealogical discipline or series of whakapapa is difficult especially when whanau in the main are only able to relate to their parents and for some, their grandparents. The images are to be used in the wider Ngati Hau forum and wananga on tribal history.

Pouwhenua Installation

The Pouwhenua Installation on Te Maruata whenua and Marae site looks at the concept of landscape, the notion of place and starting point to develop this body of work. The purpose of the project is to actively encourage Ngati Hau to be better informed about their losses of land and tupuna, to discuss the history of those losses and to hold wananga. The Pouwhenua Installation is non-traditional, organic and site based.

The project draws inspiration and imagery from a landscape partially covered in totara, manuka, kahikatea and other native trees, birds, puna (fresh water sources), stone walls, a freshwater creek,

small stream and whanau kainga. Place and environment are major influences in the design of the installation. The occupation of Te Maruata, site history and the naming of adjoining Ngati Hau land blocks drives this study. The pouwhenua installation evokes memory of loss, identifies the names of Ngati Hau tupuna and land giving expression to the notion of the retrieval and reclaiming of hapu knowledge.

Project requirements;

- Development of design through the construction of grid patterns, display of tubular marquettes, and installations of punga and “traces” of punga soils and rootlets.
- Site visits
- Preparation of ground
- Preparation and painting of poles
- Installation of poles
- Stencilling and painting onto poles

Design Brief

1. To evoke memory of loss.
2. To incorporate individual land block and tupuna names
3. Landscaping to site
4. Adequate seating
5. Spacing between individual pouwhenua
6. Use of appropriate materials

This project was to be a collaboration working with and alongside Ngati Hau, friends and fellow artists to design and construct a pouwhenua installation, arrived at through this approach and involvement. I spoke at length with people for individual commitment for this project.

Maintaining control of the materials, design and installation was important. Initially the installation was to be sited on Akerama Marae, distance and travel were the major factors in the decision to install the pouwhenua on Te Maruata.

I rang and made tentative enquiries with Northpower for sponsorship of a quantity of used power poles. Their response to the request was immediate and included the transportation of the poles on site.

The initial planning stages involved meetings and personal visits with individual whanau and fellow artists;

- To collaborate on this project
- To discuss the kaupapa, design and construction
- To establish timeframes

The remaining stages included the clearing of rubbish, rocks, metals and weeds, establishing an inventory of materials (wood, concrete, spades, wheelbarrow, ladder, paints and paint brushes), installing and painting the poles, stencilling the names of individual land blocks and tupuna and the tidying of the site.

Beginnings

Inside the entrance to the Akerama Marae, and on the right side, is a small grove of Totara trees with space in the foreground. Allan Halliday, the Convenor of the Ngati Hau Resource Management Unit suggested a request be made to the Akerama Marae for permission to put up the pouwhenua installation in that space. The Marae were in agreement and the Chairman, Shane Whatarau offered poles for my use. A visit to his home at Towai to measure and record the size, height, width, length and circumference of the poles revealed that they were totara, donated by a local farmer who was clearing the land. The gift of up to thirty totara was totally unexpected and generous. I did not accept the gift because I oppose the felling of our native trees. Acceptance of the totara would have required rituals and restrictions which would have fitted with the kaupapa of bringing people together but limited the intention of the installation being simply, named poles.

Distance and travel to Akerama precluded the installation of the pou. Haki Parata, kaumatua was then approached about exhibiting on Te Maruata. We walked over the whenua and decided where to put the installation. Kaumatua, Haki Parata offered a karakia for the commencement of the project, followed by discussions and a kai. A written project proposal³⁶ for the pouwhenua installation was delivered to all whanau living on Te Maruata No 2 land block and whanau living in Australia were informed through Facebook. The Minarapa Parata whanau fully support this project and any other activities planned on Te Maruata No 2 block. Maruata is gazetted a Marae with appointed trustees³⁷.

North Power delivered twenty seven power poles of varying size, weight and height on site. From the onset this project had problems of available manpower and equipment to lift, to cut and to install the heavy hardwood.

Work Begins

The first gathering on Te Maruata met to sort through the delivered power poles, cut and stack ready to be painted and erected. Advice for paint was sought from the salesperson at Bunning's after the wood had been described to him. One 10 litre Redwood Fence Finisher, a 10 litre Pigment Sealer and 25kg of Cemix Multicrete were purchased. Poor weather conditions hindered progress. The poles were painted with a white sealer and red timber stain. Both colours were washed off by the rain leaving pink tinged poles. In retrospect it would have been an advantage to have tested on a small piece of wood before applying the paints to all the poles.

The shade of red paint used for the pou is similar to other commercial red paints used on the external facades of marae, native schools and carved pou within Ngapuhi currently. According to Neich (1994) by the 1890's the painting of all carvings red was being advocated by Augustus Hamilton, author and

³⁷ NZ Gazette: Maruata Marae, 14 TNTOK 907, WH87/282

Museum Director as an accepted museum convention. This replaced the tradition of using kokowai to colour and decorate.

The pou were also painted red to visually stimulate and acknowledge the tapu of the colour red. The Ngapuhi tradition of applying and saturating one's body, clothing, homes, palisades, pataka, bones, weaponry and funerary with red clay kokowai is also recognized. The narratives of kokowai are found in the Maori creation histories and whakapapa from the separation of Ranginui and Papatuanuku to the shedding of their blood. The blood of Ranginui can be seen as the red glow in the sky and the blood of Papatuanuku which flowed into the earth became the kokowai from which the first human being was created. This relationship with Ranginui and Papatuanuku is the reason kokowai is tapu. The intention of the pou is to awaken and arouse the spiritual relationship between the living and the dead, by naming Ngati Hau land blocks and tupuna.

The use of text on the pou is an acknowledgement to the history, identity, narration and naming of each block of land and tupuna. "Text was a powerful colonial tool that transformed many changes" to the Maori way of living (Byrnes, 2001). The names of each land block and tupuna are stencilled and painted in white paint on each pou. Visually the installation also references traditional and geographical markers of mountains, trees, pa sites, burial grounds and rivers. When the application of white paint on several of the pou started to run into the deeply grooved surface of the jarrah wood, spray paint experiments were trialled successfully. However the decision to spray paint was discouraged because several younger whanau members are taggers in and around Whangarei with recognized signature tags.

Setting times to meet with people to discuss the work, rallying whanau support to install the Pou, collecting images and maintaining an impetus has been time consuming and at times really disheartening. It had been envisaged that the installation would take up to three weeks to complete but

illness and family matters, a continual concern, have interrupted this work. These difficulties illustrate that I had not accurately taken into account the physicality and weight of individual poles.



Figure 34: Maxwell H. (2010). Poles delivered to Te Maruata to be measured and cut, ready to install.

Makura Hussey and Rewi Carpenter measure out poles ready to be cut into agreed lengths.



Figure 35: Maxwell H. (2010). Measuring and sizing poles.

Preparing chain-saw to cut poles to agreed lengths. Fraser Nikora, Akuhata Shortland and Rewi Carpenter helping.



Figure 36: Maxwell H. (2011) Poles painted white, numbered to grid pattern and stacked.

Poles painted with white undercoat and numbered for placement on grid. Circumference of poles between 58.42cm and 96.52cm and length starting from 213.36cm.



Figure 37: Maxwell H. (2011). Installing Poles.

Akuhata Shortland, Makura Hussey and Korora Hoterene. Rolling logs to installation site to install.



Figure 38: Maxwell H. (2011) Pouwhenua Installation



Figure 38: Maxwell H. (2011) Pouwhenua Installation.

Two views of pouwhenua installation



Figure 39: Maxwell H. (2011). Pouwhenua Installation.

Two views installing pouwhenua. Akuhata Shortland, Makura Hussey, Korora Hoterene and Whiria Fletcher



Figure 40: Maxwell H. (2011). Pouwhenua Installation.

Two views of painting the poles and clearing around pouwhenua installation.



Figure 41: Maxwell H. (2011). Pouwhenua Installation.

Two views of painting the poles and clearing around the pouwhenua installation. Whiria Fletcher climbing ladder to complete painting of pole. Oriana Te Rore Tahau, David Barton and William Tohu helping to clear around pouwhenua installation.



Figure 42: Maxwell H. (2011). Pouwhenua Installation.

Adding final touches painting the tops of each pouwhenua. Tupuna names and land blocks printed on pou. William Tohu and Oriana Te Rore Tahau. Grid plan beginning to take shape



Figure 43: Maxwell H. (2011). Mowing and weed eating around pouwhenua installation.

David Barton giving the ground a mow.



Figure 44: Maxwell H. (2011). Grid pattern of pouwhenua installation.

Names of Ngati Hau whenua facing outward toward the entrance to capture immediate attention.



Figure 45: Maxwell H. (2011). Installation of Pouwhenua recalling the names of tupuna.

Whiria Fletcher, Oriana Te Rore Tahau, David Barton, William Tohu and myself

CONCLUSION

This study has pondered the role and complexities of the Maori Land Court and intrusion on the Ngati Hau 'way of life'. Nga Maumahara exposes the calculated manner in which Byrnes (2001) discusses how "the space of the colony had been transformed into a 'new' place". The unbridled unleashing of colonial legislation upon a people ill-equipped to deal with the British colonisation of their cultural lifestyle, people, lands and resources was already predestined and predictable. Ngati Hau, their involvement and participation in those losses through the transmission of oral history, land boundaries and the succession of descendants is buried amongst the dust covered tomes of colonial record and language.

The practices and tikanga of traditional and formal oratory drives and lends itself to the process of naming as stated by Smith (1999). It is the recitation of tauparapara, whakapapa, karanga, whakatauki, korero and waiata that brings alive the opportunity for Ngati Hau to transform the way it views itself as stated by Smith in her Twenty Five Indigenous Projects.

The purpose of this project is to investigate, inform, stimulate and dialogue the exchange of ideas, around losses of people and land between 1865 and 1920, through art works referred to as markers of loss. Nga Maumahara addresses these art works in terms of tupuna narration of the land, cultivations, mountains, rivers, burial places, food sources, tupuna and boundaries.

The fashioning of clay using hand forming methods and the installation of wooden pouwhenua are two panoptic strategies used to address memory of loss through the visual presentation and interpretation of makers of loss. The mokomokai, memorial tiles, effigies, waka koiwi, waka tupapaku and tiki wananga inspired artefacts have not been displayed in open exhibition because of an assumed linkage to tapu and death. Instead they were photographed at different Ngati Hau locations and sites before being exhibited for several months on privately owned land at Te Maruata.

Selected images were posted on Facebook, although I was diffident and hesitant all the while, expecting severe criticism and disapproval. These artefacts have an intimate and familiar connection to losses that are capable of engendering a spiritual relationship. As a body of work the broken and shattered fragments of mokomokai, memorial tiles, effigies, waka koiwi, waka tupapaku and tiki wananga-inspired artefacts will provoke and activate dialogue amongst members of Ngati Hau.

The mokomokai-inspired artefacts lend themselves confidently to a hui for the study of individual tupuna and whakapapa and the basis for sharing and gathering of the Ngati Hau whakapapa. As a series of multiples moulded from one's face, they would exhibit well within such a wananga, to denote tupuna.

The effigies are likened to images of tupuna and therefore have an impact on how they are responded to. They are reminiscent of a time when their making was for reasons of memorial and remembrance. Part of my grieving bemoans the availability of materials to make kahu paake and korowai and kokowai. These discussions are more relevant today given the co-management relationship being forged between Ngati Hau and the Department of Conservation.

Byrnes (2001) further suggests that the colonising gaze of the surveyors altered the land into written text. The memorial tiles are a record of tupuna names using the media of text. The change of an oral tradition to the written was a major conversion tool of colonisation. Writing the names of tupuna on memorial tiles is preferable to the current practice in museums in New Zealand, of Maori artefacts such as koiwi and mokomokai being inscribed with numbers unlike their European counter-parts, which are named.

The waka tupapaku and waka koiwi-inspired artefacts are inspirational and emotive. Individually they represent the last vestiges and of the 'old time' tupuna before they crumble into the earth. As containers of human bones they speak of the deterioration and decline of hahunga practices. The need to inform, discuss and articulate diminishing tribal conventions is of paramount consideration.

The tiki wananga-inspired artefacts were made to generate and encourage discussion about their use in rituals. The current trend amongst Ngati Hau to cultivate food puts the use of tiki wananga to the forefront. The discussion on water use, sources of food in the rivers and forests will generate a strong interest amongst hapu organic growers.

Does this study of markers of loss and Maori funerary- inspired artefacts matter today? Is Ngati Hau able to gather to discuss in depth the nature of the losses suffered collectively? Is there a history to relate about Ngati Hau tupuna and lands? Can the memories of loss spoken of be envisaged by Ngati Hau descendants? What is the nature of tapu in my art works and in this study?

The Pouwhenua Installation has a spiritual and physical relationship to Ngati Hau and Te Maruata. When enclosed within its design all notions of rangatira or chiefly status dissipate. The names of the ten tupuna in the 1865 Crown Grant for Te Maruata have been placed randomly on each pou including other tupuna and their descendants so that visually the hapu is seen to be dispersed throughout Ngati Hau blocks of land rather than individual interests and shareholdings in the four Ngati Hau kainga at Te Maruata, Pehiaweri, Whakapara and Akerama. Hokianga tikanga to whenua and hapu is practiced differently. The tribal history of Maraenui belongs to Ngati Hao, the gift of land for the Marae rests with the descendants of Ngati Hao and the whanaungatanga of Ngati Hau ki Whangarei.

The work that evolved from this project will not come to a final conclusion with the completion of a Master's degree. It is not, moreover, a work that is likely to be completed in my lifetime. The losses suffered by Ngati Hau cannot be easily and quickly addressed and this project is one woman's effort in beginning a process of gathering together bits of information, to hold fast together the dreams and aspirations of tupuna, so that Ngati Hau is able to hold onto their histories and names of people and land.

“E te Wairua Tapu, hoatu ki a Hana
te koi o te roro, te koi ki te tātari i ngā pātai,
me te koi ki te whakaputa i tōna mātauranga
arā, ki te whakautu i ngā pātai whakamātautau”

Na Pa Henare Tate (2011)

Images from Examination Hui – 8th December 2011



Figure 46: Nathan R. (2011) Completed Pou at Te Maruata



Figure 47: Nathan R. (2011) Karanga Call onto whenua and approach to Pou



Figure 48: Nathan R. (2011) Whakaeke Moving forward, Tui Mahanga (kaikaranga) & Anton Hemara (kaimihi)



Figure 50: Nathan R. (2011) Formalities to address the tapu of manuhiri and hunga kainga



Figure 51: Nathan R. (2011) Whanau amongst pou after completion of formalities



Figure 52: Nathan R. (2011) Whanau discussing pou



53: Nathan R. (2011) In conversation



Figure 54: Nathan R. (2011) Hana Maxwell addressing manuhiri and Ngati Hau whanau



Figure 56: Nathan R. (2011) He korero



Figure 57: Nathan R. (2011) Preparing to leave



Figure 58: Nathan R. (2011) Looking back on Pou

ANNOTATED GLOSSARY OF MAORI WORDS AND TERMINOLOGIES

Alienation	The selling, leasing or mortgaging of Maori Land, used commonly to pass ownership from Maori Title to General Land and Crown Land
Beneficiary	a person whose property is held in trust – generic term for owner
Certificate of Title	Document of Legal Ownership of Land
Fee Simple	full ownership of Maori Land
Freehold	Freehold title and Ownership of land
Hapu	pregnant, section of a large tribe, sub tribe, clan, grouping of whanau who derive from a common ancestor
Hui	Gathering or meeting of iwi (people). The purpose of hui is for all events of life and death
Hunga kainga	Whanau, hapu or iwi of a specific area with claims to whenua
Iwi	tangata, person, people, relationships, whanau, hapu, iwi, tangata whenua, hunga kainga, tauiwi, manuhiri, tupuna, whakapapa
Kahukuri	Ngati Hau ancestor in Whangarei
Kaikaranga	Women who welcome manuhiri or visitors onto Marae
Kaupapa	philosophy,
Kaupapa Maori	Maori ideology, theory, philosophy
Koiwi	Bone, corpse, person, self, spirit, descendants
Mana	The power of being
Manuhiri	People who establish a relationship with hunga kainga. Visitors.
Marae	Place of gathering for tangi, hura kohatu, birthdays, weddings
Matua atawhai	Foster parents
Mokomokai	Smoked and dried head of Rangatira and enemies

Ngapuhi	A northern people contained within a boundary of mountains, histories and their common ancestor
Ngati Hau	A sub tribe of Ngapuhi with tribal boundaries in Whangarei and Hokianga. The common ancestors are Kupe and Rahiri.
Omanaia/Oue	Ancestral home of Ngati Hau located in Hokianga
Papatuanuku	the earth, female aspect, mother earth
Partition	statute and physical division of a section of a block of Maori land
Rohe	whanau, hapu and iwi area or land, river or sea boundary
Succession	inheritance of shares in Maori land
Tangata	The Maori human race
Tangata	The individual person, people
Tangi	to cry, to weep, to mourn, to lament; funeral, dirge - The finest example of a hui and how it works; people and relationships, the ritual of the tangi, roles and role players, cultural, spiritual, social and material responses
Tapu	Being with potentiality for power (mana) Being – physical, spiritual, psychological, emotional and cultural. Tapu is the source of mana. The greater the tapu the greater the mana.
Taua	Mourning head wreaths worn by men and women, to signify sorrow and loss of life
Tauiwi (iwi ke)	other peoples, nationalities and races
Te Wa	the frame-work of lifes experience, the stages of life's journey, that determines the context by relating the present to the past, and the present to the future, in terms of people's efforts to address, enhance and re-dress the tapu of people
Te Whare Tapu O Ngapuhi	the sacred house of Ngapuhi (rohe, mountains, rivers and hapu alliances)

Tikanga	customary values, practices, protocols and observances
Tikanga Tuku Iho	Traditions and customs passed down orally.
Tiki Wananga	Also referred to as rods or godsticks and represent particular attributes of primal beings
Title to land	Ownership of land, through statutory means
Tohu	Symbol, mark, sign, point
Tupapaku	Corpse, body, the deceased person
Tupuna	Ancestors and grandparents
Vest	Give right of possession (land interests)
Waka	Canoe, long narrow receptacle, also used as a waka tupapaku
Waka Koiwi	receptacle for bones, containment for bones
Waka Tupapaku	receptacle for deceased body
Whakaminenga	a gathering of Rangatira
Whakapapa	genealogical links, ancestry
Whanau	family, to bear children
Whanaungatanga	relationships through family branches
Whenua	Land, the site, tribal area, history, association with people, creation (placenta) and conservation

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APPENDICES

Appendix 1: Letter of Request for Sponsorship

Appendix 2: From Transcript of address to Ngati Hau on the day of Examination, 8th December 2011

Hana Maxwell (Ms)

24 Tapper Crescent

TIKIPUNGA

Derek Passmore

Construction Supervisor

Northpower

Private Bag 9018

Whangarei 0148

21st May 2010

Dear Mr Passmore,

Sponsorship of Power Poles

I write to extend my thanks to North Power following discussions with Vanessa Clarke, for the generous sponsorship of a substantial number of power poles required to create a Pouwhenua Installation, on Te Maruata Marae site located at the end of Edginton Road, Glenbervie.

Te Maruata is one of four designated Marae in Whangarei affiliated to Ngati Hau. The other three Marae are Pehiaweri, Whakapara and Akerama. The Pouwhenua Installation represents individual land blocks recorded in the archives of the Maori Land Court from 1865 to 1920.

The purpose of the Pouwhenua Installation is to evoke memory of Ngati Hau losses of people, land and resources.

Yours faithfully,

Hana Maxwell (Ms)

From Transcript of address to Ngati Hau on the day of examination, 8th December 2011

“I had done some work with the Whakapara women who wanted to do something about the land and so I’d gone over. We used to have these weekly sessions, I think for 18 months but this has always been in the back of my mind ... when I started doing my thesis and “he rapu au he kaupapa mo hau ki te mahi”. ... One of the inspirations for the pouwhenua was a whole lot of clay pieces ... I was trying to evoke memory of loss; the loss of whenua , the loss of tupuna, the loss of tikanga, the loss of the reo, the loss of customary practices, the loss of sites of significance, the loss of awa, and you know so many losses and I was quite angry about it too, and quite negative about it, in terms of the crown and the role the crown had to play. But really that’s not the purpose of this work. I’ve worked in the Land Court and knew of all of these blocks of land ... so I started in a particular way.

I started from Whakapae, which is down there at Ngunguru, and gone from Whakapae through to Ruapekapeka but If you notice the little one on the side there, just at the end there that is to acknowledge Whakanekeneke, just at the end there.

And so the names... at the top of them there you see the little wee niho taniwha. Those are the blocks that we share with other hapu... We share with Te Waiariki, we share with Ngati Hine, we share with Ngati Wai, we share with Ngati Kahu O Torongare, we share with Te Parawhau... we share with Ngati Manu and so It was important that there was something visual... I don’t see this as the end because there might be another way of doing it and I look at this as a work in progress, just to keep going with this work because there are a whole lot of other little blocks too that also could be put there...

One of the inspirations for this work ...was a photograph from the Second World War of a forest in Russia where people had been killed, and they were all buried under the forest. People were buried in

the forest, and the people there put up maumahara on the trees; they were made out of tin and all sorts of materials. And so, up at Murray's, a tutor at NorthTech, I would practice in [that] ngahere and the one up the back there too, ...putting on the trees the names of tupuna, writ[ing] them up and put[ting] them up...

Originally it was for nga whare kua ngaro, you know kua ngaro. ... We have in Ngati Hau, in here, we have lines that are extinct. And so part of that is to really acknowledge those lines that are no longer with us.

On the other side are the tupuna names from 1865 to 1920... That's the time period. ...The tupuna names that I've put on there [are] just the tupuna names from 1865 to 1920. So they only go up to our grandparents' time. They don't go to our parents and maybe at another time they can go up.

...The whole whenua was ours and... wherever we went everybody knew the boundaries, the rivers of their whenua and so I've put tupuna names up randomly... to broaden, to widen or extend the hapu base.

I made other things with clay and again to evoke memory of loss I made clay pieces of mokomokai, waka tupapaku, of waka koiwi, tiki wananga and I used kokowai too on some of my work until I found out that it was a tapu and so I stopped from using it. And that again is a loss that we have and the clay pieces really were more personalized because they evoked for me things I could best be able to express.

...At some stage if the whanau want me to exhibit my clay pieces that's fine. ...The reason that I didn't [is] because some whanau, and some kaumatua kuia, they don't like looking at those things. So out of respect for everyone, that's why I haven't, unless the people want to. I don't want to spring any surprises; that's not the intention of my work.

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