



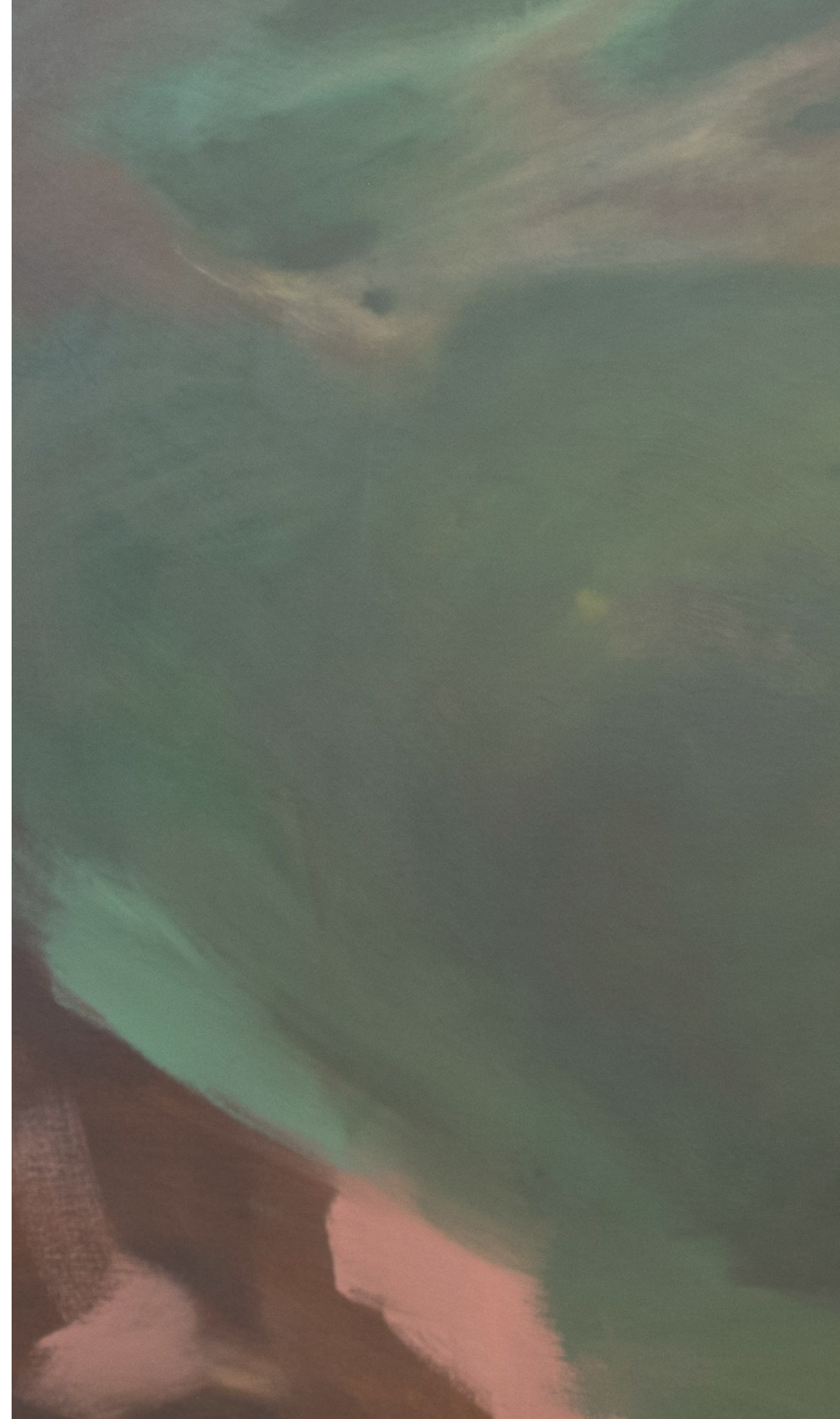
Whakaruku:

Painting a love letter to the ocean

Ngahina Belton-Bodsworth, 2025
Exegesis in support of practice-based Thesis
Master of Visual Arts
Auckland University of Technology

Abstract.

Through painting, I reflect on the introspective and embodied spaces created by sustained engagement with three ancestral oceanic practices: surfing (whakahekengaru), voyaging (hekenga), and diving (ruku). This project was prompted by ongoing relocations, both internationally and within Aotearoa, and grew from a desire to establish continuity and connection across shifting geographical landscapes and cultural dislocations. I examine the historical significance of each practice within te ao Māori and their contemporary reinterpretations in post-colonial Aotearoa today. Employing painted magical realism to construct layered, cross-generational narratives, I emphasise an intimate relationship with the sea as a vessel for linking past, present, and future. I argue that this connection can facilitate whakapapa Māori reconnection, nurture a sense of place, navigate bicultural identity, and foster environmental kinship.



Contents.

Abstract.....	1	Part Three.....	42
Attestation of Authorship.....	3	Synchronicities in painting, surfing, voyaging, and diving.....	43
Acknowledgements.....	4	Continuation of ancestral practices.....	44
Pepeha.....	5	Ra’iātea: A home-leaving, a homecoming.....	46
Preface & Introduction.....	7	Aroha.....	51
Part One.....	10	Changing the narrative with aroha.....	52
Nomadic Practice.....	11	The ocean as a connecting space.....	55
To provision for a painting.....	17	Conclusion.....	57
Waiting for waves, waiting for the paint dry: a method and methodology.....	23	Glossary.....	59
Pūrākau through magical realism.....	24	List of figures.....	61
Part Two.....	27	Bibliography.....	63
Hekenga: Voyaging.....	28		
Whakahekengarū: Surfing.....	33		
Ruku: Diving.....	38		

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.

Signed

12.05.25

Acknowledgements.

A big mihi to my supervisors, Natalie Robertson and Ingrid Boberg, for guiding me through this project. Your depth of knowledge and enthusiasm for my practice were boundless and foundational to this work. Thank you to the AUT Art and Design staff, who offered advice, encouragement, and expertise. Jeena, thank you for your painting feedback.

Thank you to Janet for your talent in proofreading and meticulous attention to detail.

Without the AUT Te Aronui Postgraduate Research Scholarship, this project would have been substantially more difficult to complete. Thank you to all who were responsible for honouring me with this award.

Ngā mihi to everyone at Te Toki Voyaging Trust. To be part of this community for the past year has been an enormous pleasure and gift. The generosity in sharing knowledge and time is something that I do not take lightly.

I was incredibly fortunate to have a great group of friends and talented artists in our MVA cohort. Ra, thank you for the food breaks and your willingness to join me on our Ra'īātea adventure. Rebecca and Aria, thank you for the healing laughs. Hana, Nikita, Jeorja, Natasha, Keani, Emma, Rita and Cath, thank you for making visits to the studios such a pleasure, and offered endless art chats and support. Josh, Eli, Fou, Ana, Armarni and Leah, it was such a pleasure to go on this journey with you all, thank you.

Thank you to my whānau for offering me various landing places throughout the year. Taare, Eileen, Hana and Ari, it was so special to be a part of your little family for a substantial chunk of this time. Your generosity and support while I was in Auckland were enormous. To my parents, Ruth and Dave, who offered support and respite and a timely locational connection to my Taranaki whakapapa, I am infinitely grateful for you both. Finally, thank you to Raph, who encouraged me to pursue my ambitions and offered an element of home in San Diego or wherever we found ourselves.

I am forever grateful to the ocean, Tahuaroa, Mātai, Tangaroa, Hinemoana, who have nurtured and provided for me throughout my life and are at the heart of my research today. Thank you to the people throughout my life who have enabled this connection to the sea and shared their knowledge of oceanic practices.

Pepeha.

*Ko Taranaki rāua ko Ruahine ngā maunga
Ko Waitara rāua ko Manawatū ngā awa
Ko Tokomaru ko Aotea ko Kurahaupō ngā waka
Ko Te Ātiawa, rātou ko Ngāti Rārua, ko Ngāti Toa Rangatira,
ko Ngāti Mutunga ko Rangitāne ngā iwi
Ko Ngāti Te Whiti rātou ko Puketapu ko Ngāti Hāmua
ko Ngāti Te Rangiwhakaewa ko Ngāti Mako ko Ngāti Rahiri
ko Manukorihi ngā hapū
Ko Muru Raupatu rātou ko Ouae ko Waikawa ko Kaitoki ngā marae
Ko Tawhai rātou ko Bodsworth ko Belton ko Taharua ko
Kenana Ko Te Amai ko Rangiwhakaewa ōku whānau
Ko Rāwiri Tawhai-Bodsworth tōku pāpā ko Ruth Belton tōku māmā
Ko Tawhai Belton-Bodsworth tōku taina ko Teone Taare Belton-
Bodsworth tōku tuakana
Ko Ngahina Belton-Bodsworth ahau
No reira, ngā mihi nui ki a koutou katoa*

The background is an abstract painting with a textured, painterly quality. It features a palette of various shades of blue, from light, airy tones to deep, dark, almost blackish blues. The brushstrokes are visible and expressive, creating a sense of movement and depth. The overall effect is moody and atmospheric.

PREFACE & INTRODUCTION

Kupu Takamua - Preface

When I was a child, my parents had the foresight to put me in Te Kōhanga Reo o Raukawa and Te Korowai Whakamana (total immersion Māori preschool and primary school) in Ōtaki on the Kāpiti Coast. Located within the tribal territory of Ngāti Raukawa, these schools are a significant part of the Māori language revitalisation movement. I will always be grateful for these foundational years, for they gifted me a special time in which I was fully immersed in my Indigenous culture. Not long after this, I left for Melbourne with my family, where I remained throughout my teens, followed by a decade of working and traveling overseas. On arriving back to Aotearoa, searching for a definitive homecoming and sense of belonging, I was confronted instead with experiences of othering, feelings of cultural imposter syndrome, and a sense that I was neither Māori nor Pākehā (European) enough. Although uncomfortable, this confrontation ignited a fire to strengthen my connection with my whakapapa Māori (Māori genealogy), my tūpuna (ancestors), the ground I stand on, and the waters I swim in. This is at the heart of my practice. I am motivated to find methods of cultural and ancestral connection that are directly accessible.

Tīmatanga kōrero - Introduction

At its core, this research project is a painted love letter to the ocean.

Through oil painting, I investigate three ocean practices that are deeply important to me: whakaheke ngaru (surfing), hekenga (voyaging) and ruku (diving). I celebrate the continuation of mātauranga (knowledge/wisdom) held in each oceanic exchange, the sea linking and gathering us, and how the body interacts and adapts with the water's fluid movements.

The impetus behind this research project arises from a pattern of fluidity in my life, in terms of cultural identity and physical location. This state of flux was especially concentrated during this project (2024-2025) by frequent relocations within and beyond Aotearoa. During this period, I relied heavily on my affiliation with the sea through ocean-based practices to provide a sense of stability. This necessity grew into a much deeper engagement with each practice. I began to understand more about the Māori history of all three practices and subsequently contemplate the reimagined, hybridised form I now interact with in post-colonial Aotearoa and overseas. I see this correlation as facilitating a space of bicultural interaction, merging, and continual re-negotiation, which I unpack throughout this exegesis and in my final exhibition of paintings. I ask how painting may facilitate the construction of a fantastical and fluid space of locational, environmental, and cultural connection, synchronicities, and self-affirmation, through the participation in ancestral oceanic practices.

I am following in the footsteps of a long list of wāhine Māori painters who have pioneered conversations around Māori politics, pūrākau, whakapapa and environmental advocacy. At the time of writing, I honour the importance of Robyn Kahukiwa, whose recent death (11th April 2025) has caused an outpouring of acknowledgement for her influential work, known for highlighting wāhine atua and wāhine Māori. I wish to acknowledge the practices of Emily Karaka, Kura Te Waru Rewiri, Diane Prince, Huhana Smith, Charlotte Graham, Star Gossage, Saffron Te Ratana, Regan Balzer, Hiria Anderson, and Raukura Turei, and many more who span three generations of artists. These wāhine toa construct the whakapapa in which I find my painting practice.

Te Hanganga — Structure

In Part One of this exegesis, I dive into the creative spaces within my research project, explaining the nomadic motions throughout this research and how they have shaped my methods. I unpack the elements of my painting techniques, showing examples of creative inspiration and historical influence. I explore methods of integrating my surfing practice to inform my creative practice and conclude this section with a discussion on the significance of magical realism from a Māori perspective, in my painting practice and thinking.

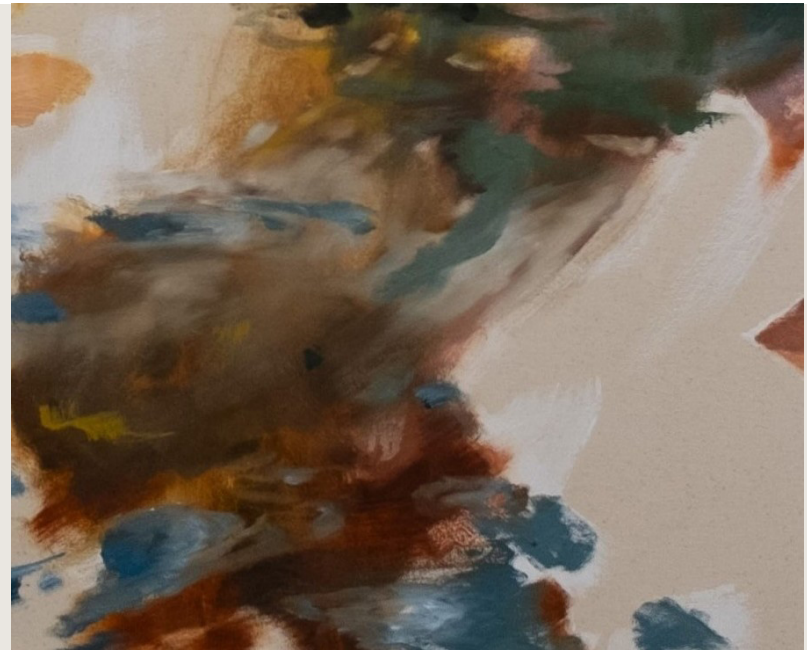
In Part Two, I discuss the oceanic practices of whakaheke ngaru, hekenga and ruku, exploring the historical significance of each, particularly in te ao Māori (the Māori world), as well as their place in my life in recent years. This past and present comparison creates a direct link through time between myself and my ancestors. I also unpack some of the cultural and well-being benefits of partaking in these interactions with the ocean. Finally, I show examples of how my creative practice explores these contemplations.

Part Three highlights some of my research project's unexpected synchronicities and relationships. I emphasise the parallels between painting, surfing, voyaging and diving, and pose the idea of one informing the other. I discuss Māori concepts of time and the significance of continuing ancestral practices. I offer insight into my research trip to Ra'iātea and the past and present connections between this location and Aotearoa. I explore how aroha (love) ties my research together, discussing past narratives and the ability to change them.

I include images throughout this exegesis. Unless stated otherwise, all photographs and artwork are my own.

“As the ocean is a powerful body that human beings cannot control, engaging it requires an interaction with its present form and mood, both of which are never stable. Such is the experience of life. The seascape exemplifies the significance and benefit of establishing relationships anchored in respect and an understanding of limitations, from which ethics grows: co-operation, adaptation and humility.”

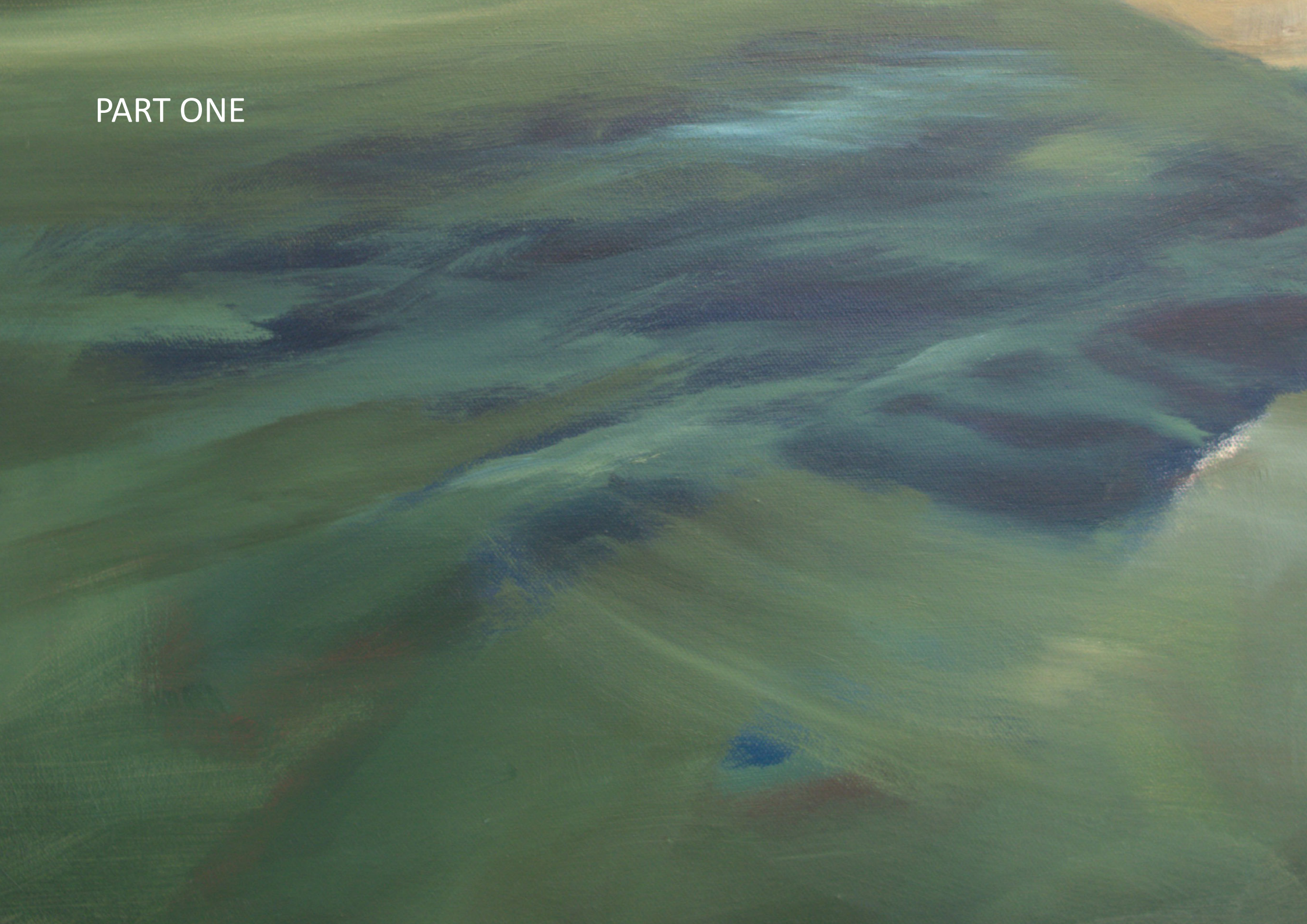
– Karin Amimoto Ingersoll, *Waves of Knowing: A Seascape Epistemology*.¹



¹ Karin E. Ingersoll, *Waves of Knowing: A Seascape Epistemology* (Durham, NC: Duke University Press, 2016)98.

COVER figure 1: detail image, oil painting.
PAGE TWO figure 2: detail image, oil painting.
PAGE SIX figure 3: detail image, oil painting.
ABOVE figure 4: detail image, oil painting.

PART ONE



Nomadic practice

In 2024 and part of 2025, I rotated between my studies in Tāmaki Makaurau (Auckland), my husband in San Diego, our dog in Taranaki, and a home that calls for our return in Ōtepoti (Dunedin). This transient state came with many benefits, such as time with whānau (family) and loved ones, and the development of new friendships. However, it also came with challenges. With my studio space and creative routine changing form frequently, I was compelled to adapt and embrace a more fluid way of making, remaining productive in my creative practice throughout my nomadic movements. These challenges ultimately enriched this research, my personal journey and my artistic practice.

Early on, some stability in Auckland allowed me to explore woodwork as a way to consider a sense of home and comfort through domestic furniture. I crafted a stool and transported it down to Taranaki to complete the fabric elements. A material more often used for my paintings, canvas, was wrapped around the top, which was then bound by cord, threaded through holes burnt open with fire irons. In this piece, I contemplated whakapapa woven through generations, how it could re-surface and re-vitalise after generations of concealment. This creation coincided with my first significant stay in Taranaki. I saw this piece as a prototype. If I was to refine this concept, my next steps were to use native timber sourced from my parents' property in Taranaki, and muka (processed fibre from flax) from harakeke (flax) sitting along the Waitara river. These refinements would extend and deepen connection to place and homecoming, and to my ancestors who had lived here.

While in Tāmaki Makaurau, I also had the opportunity to partake in the group exhibition, Relay, at Te Uru Gallery. This exhibition presented various projects from students and staff from Auckland University of Technology, and explored notions of “ephemera, accumulation, compilation, trace, and relay”.² These concepts informed our group project, *Whiriwhiri*, in which Jeorja Duffy (Ngāti

² “RELAY: AUT Toi Ataata Visual Arts,” Te Uru, accessed April 4, 2025, <https://teuru.org.nz/products/relay-aut-toi-ataata-visual-arts>.



PREVIOUS PAGE figure 5: detail image, oil painting.

TOP figure 6: canvas with burnt holes.

BOTTOM figure 7: *Domestic Objects (Part one)*, 2024, pine timber, canvas and jute cord, 600mm x 500mm x 500mm.



Kuri, Sa'fanene, Pākehā), Te Ra Awatea Kemp (Ngāti Raukawa, Ngāti Koroki, Te Āti Awa ki Whakarongotai, Ngāti Toa and Pākehā), and I, explored the exercise of collecting stories through the practice of braiding re-purposed cloth in the presence of conversation sharing. The long, continuous braid was influenced by our shared conversations. This was hung throughout the gallery space and extended during a public braiding activation. This exercise assisted in pondering on the different ways in which pūrākau (stories) can be shared, collected, and shown. Imagery from this process made appearances in my paintings.

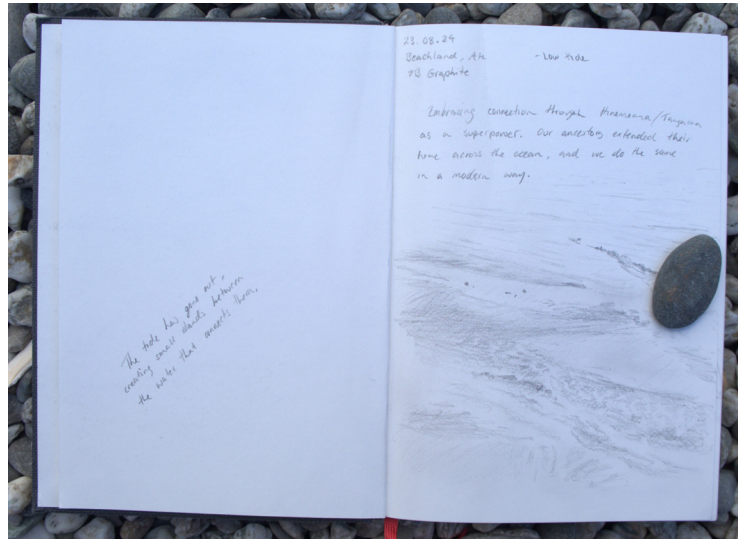
A significant adjustment to my practice was to embrace lens-based methods as artworks, not merely as stages of preparation for painting. Through photography and videography, I recorded imagery and movement in varying locations, with an immediacy alien to oil painting. While in La Jolla, San Diego, I dove with a camera in an underwater casing to explore the connection with foreign sites through the body's in-water movements. The body is never visible in my footage, yet my actions dictate the camera's engagement with the elements around me. One of the unique qualities of this material practice is the ability to create while fully immersed in, and interacting with, the ocean.



TOP RIGHT figure 8: *Whiriwhiri* install, Te Uru Gallery.
MIDDLE RIGHT figure 9: *Whiriwhiri* ephemera detail image.
BOTTOM RIGHT figure 10: *Whiriwhiri* braiding activation, Te Uru Gallery.



LEFT figure 11: digital photograph with underwater casing, La Jolla, San Diego.
RIGHT figure 12: digital photograph with underwater casing, La Jolla, San Diego.



TOP figure 13: sketchbook.
 BOTTOM figure 14: nomadic art supplies.

Wherever I went I sketched, allowing me freedom to explore ideas and pūrākau with speed and fluidity. While in Taranaki, I drew the waters of the Waitara River, reflecting on our family’s ancestral history in this area. In Tāmaki Makaurau, I sat at a small beach in Kahawairahi (Beachlands), drawing the ocean’s tidal movements and considered how the water connects us between places and people. In San Diego, I sat at an ice cream shop near the beach, allowing pūrākau to unravel through sketching and writing. Sitting on a tree root in Taputapuatea Mārae, Ra’iātea, I rendered the tree as a wheke (octopus), crawling into the moana. This process permitted a loosening of my imagination, which organically translated onto paper and often reappeared within my paintings.

Throughout my journeying, I continued the practice of oil painting. At times, particularly in San Diego, I had only a tiny corner of the floor to paint on. To adjust to this ‘studio,’ and the restrictions around luggage capacity, I would paint at a small scale (200mm x 200mm). When travelling or day tripping, I could carry modest canvas stretcher bars and a bundle of pre-cut and primed canvas in my luggage. I also included a pair of canvas pliers, a heavy-duty stapler, paint brushes, and brush soap. I discovered that a small plastic box made a decent traveling art container and an even better transient painter’s pallet. These small paintings encouraged flexibility in my painting practice, while also offering an intimate study of the fragments within the stories of my research.

In my nomadic studio practice, I find resonance with other oceanic travelling painters. When Tupaia, an Arioi high priest from Ra’iātea, first began a relationship with Captain Cook’s crew onboard the Endeavour in 1769, the visiting botanical artists taught Tupaia naïve watercolour techniques. His ensuing paintings combined European style figuration with motifs which likely spawned from Tahitian tattooing.³ He later joined the vessel, assisting in the navigation to Aotearoa and taking with him his creative practice.⁴ In the exhibition *Encountering Aotearoa* (2023), multi-disciplinary artist Cora-Allan Wickliffe (Ngāpuhi, Ngāti Tumutumu, Niue – Liku, Alofi) shows work from her

³ Anne Salmond, *The Trial of the Cannibal Dog: Captain Cook in the South Seas* (London: Allen Lane, 2003), 76.

⁴ Peter Moore, “The Art of Tupaia,” *Roundtable* (blog), June 5, 2019, <https://www.laphamsquarterly.org/roundtable/art-tupaia>.



TOP figure 15: Cora-Allan, *Ōtautahi (Christchurch)* from the series *While at sea*, 2023. Whenua, kāpia ink, hiapo, brass. Courtesy of the artist.
 BOTTOM figure 16: Tupaia, *First Encounter: Māori bartering with Joseph Banks*, 1769, Watercolour and pencil.

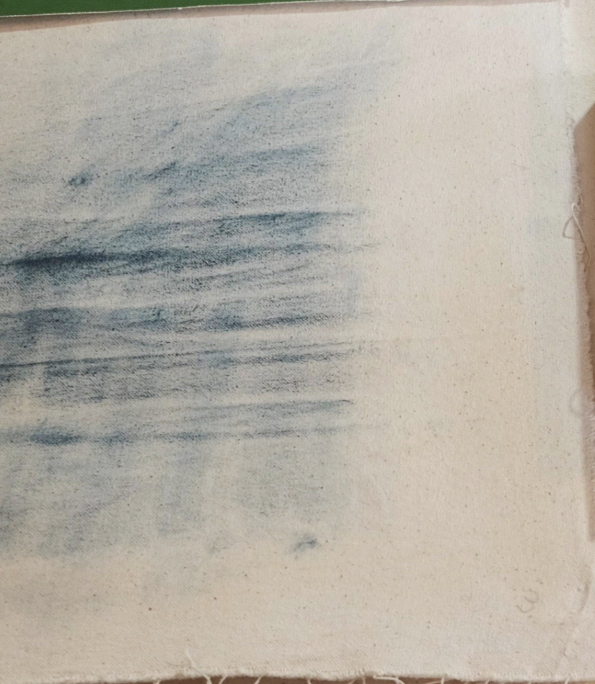


recent oceanic voyage, where she sailed to sites visited by the Endeavour, creating locational representations as seen from onboard the ship.⁵ During this trip, she drew with place-specific pigments, on to hiapo, a Niue bark cloth made from the paper mulberry tree.⁶ She painted a series of botanical motifs onboard and later completed her larger pieces once land based.⁷ Although there may have been limitations around what she could create while at sea, this nomadic element and her presence in each location are central to the finished pieces. This echoes back to the now-famous *First Encounter* painting attributed to Tupaia, which shows Joseph Banks bartering with a Māori for a kōura (crayfish).

The nomadic element that initially hindered my practice, evolved into a foundational component within my research framework, enforcing the application of my conceptualising into everyday practice. The ocean connected me to home and my loved ones, while providing a consistent and familiar space to explore cultural identity and home, despite ongoing relocations. The fluidity in my immediate lifestyle also mirrored the same non-fixed element within my bicultural identity explorations, and the ocean-body movement recognisable to my oceanic practices. Without the relentless movements of this period, my research would have been significantly different.

Ultimately, the material and personal journey, led me back to prioritise my painting practice. While I paint at a smaller scale during phases of journeying, I work on larger pieces when settled in one location for an extended period. Often this is with an intensified focus, knowing that I have a limited window to work on compositions that have occupied my mind for some time.

5 Atutahi Potaka-Dewes, "Encountering Aotearoa: From Yacht Expedition to Art Exhibition," *PMN | Pacific Media Network*, accessed January 27, 2025, <https://pmn.co.nz/read/arts/encountering-aotearoa-from-yacht-expedition-to-art-exhibition>.
 6 "Hiapo (Tapa Cloth) | Collections Online - Museum of New Zealand Te Papa Tongarewa," accessed February 8, 2025, <https://collections.tepapa.govt.nz/object/83487>.
 7 Potaka-Dewes, "Encountering Aotearoa."



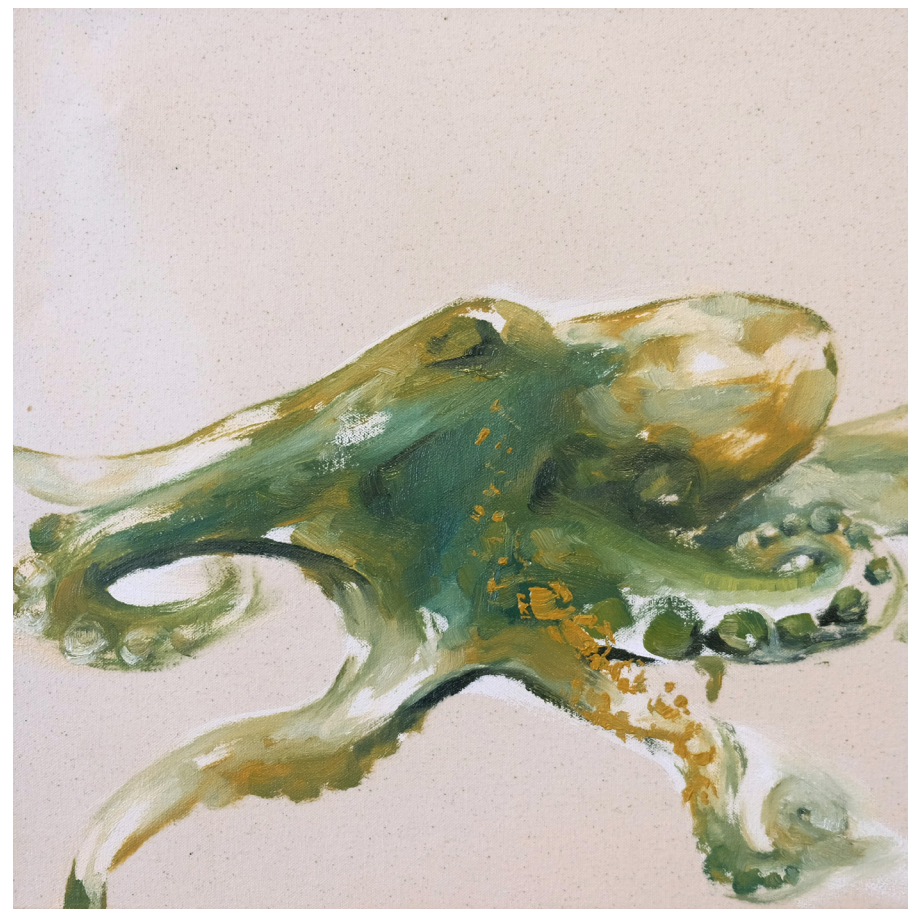
To provision for a painting; figuration, colour, and layering

In *Painted Histories: Early Māori Figurative Painting*, Roger Neich investigates figurative painting as an art form that developed alongside other practices in customary Māori meeting houses.⁸ This painting practice depicts representational imagery of humans, animals, and objects. The 1870s saw Māori figurative painting replacing and supplementing carvings in many of these buildings, with around eighty-five examples spread throughout Aotearoa at its height. This painting style did not require extensive training, there was less focus on the continuation of shared symbolism and more space for individualistic art exploration “where artists had more freedom to invent (his) personal symbolism.”⁹ However, due primarily to the revival of more customary Māori arts, within fifty years of its conception this practice had largely stopped. Many figurative paintings were obscured by carvings, or masked by layers of paint, leading to a practice that is largely forgotten and often excluded from the conversations around Māori art today.

Painting as a medium has long felt like an embodiment of cultural hybridity. My first art education was entrenched in Māori practices, with my earliest memories of creativity taking place in Kohanga Reo and Kura Kaupapa. There I painted and drew various kōwhaiwhai (Māori scroll motif patterns) and other customary-inspired and non-representational work. At first glance, my painting practice today shows little influence of this time. Instead, the techniques of modern Western art movements, taught in my secondary and tertiary education, are more recognisable in the painted psychological explorations I create. Whilst there are aspects of representational imagery in my work, I currently am not including recognisable Māori patterns and motifs in my present pieces. Despite this, influences from my formative years in total immersion Māori education are evident in the creative foundation of my practice, which has a kaupapa Māori (Māori approach/topic) focus. In my paintings are echoes of the late 19th-century Māori figurative painting

⁸ Roger Neich, *Painted Histories: Early Māori Figurative Painting* (Auckland: Auckland University Press, 2001) 20.

⁹ Roger Neich, *Painted Histories*.



PREVIOUS PAGE figure 17: small travelling paintings, each 200mm x 200mm.

ABOVE figure 18: *Wheke*, 2025, oil on canvas, 400mm x 400mm.

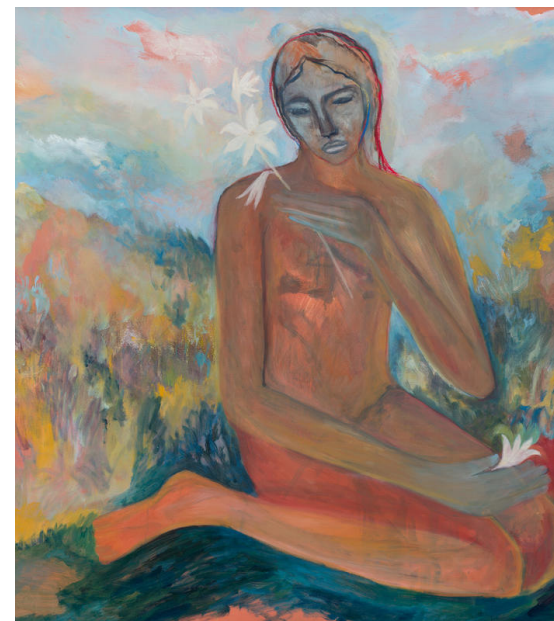
movement, a movement originating from the merging of Māori and European art practices, and one that is reflective of my own cultural hybridity.

The creative techniques I have developed through various environments and influences have amalgamated and deepened through the years. They act as the tools and inspiration that I bring with me on my journey to explore questions of Indigeneity, belonging, and bicultural identity in Aotearoa, as I navigate standing in multiple worlds.

Figures —human, animal, fish and other-than-human beings—are central elements of my paintings. Sometimes, the figure is in the form of the body, my own, a loved one, or a stranger. Other times, the figure takes a more fluid expression, manifesting in material objects, allegorical animals, or exterior environmental elements, such as the sea. The figure directs my narrative and offers a landing place for kinship and empathy. Star Gossage paints dreamlike figurative scenes to explore her whakapapa Māori, connection to place, emotion, and loss.¹⁰ In her painting, *I Have Sung My Way Through the World* (2018), the figure is simplified and fluid, as is the landscape behind her.¹¹ The transparency in particular areas of the figure's body emphasise a kinship to the environment, also suggested in the figure's interaction with, and fixation on, the natural elements around her. In Gossage's piece, the figure commands the story without interacting with the viewer. In my painting, *I Re-locate With My Belongings* (2024), the person and the objects around them all participate as figurative portrayals, directing a story around the things we take with us to new places. There is a similar translucent quality to the body, which in this painting creates a link between the figure and the ocean.

In 2002, Toi Māori Aotearoa and a team of cultural experts, artists, and curators, created the Toi Māori Aotearoa colour palette in collaboration with Aalto Paint. This consisted of 21 hues selected to represent Papatūānuku (Earth) pigmentations and honour customary colours found in whareniui (meeting houses) around Aotearoa.¹² When I first saw this palette,

the similarities in colours to those in my paintings instigated ponderings around unconscious influences.

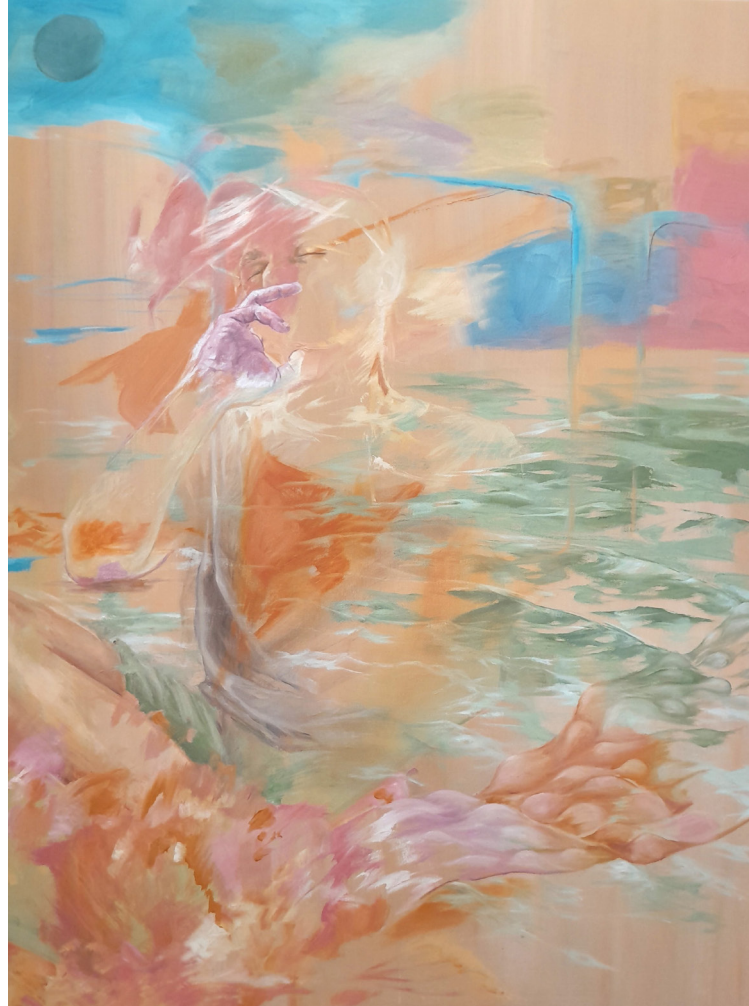


ABOVE Figure 19: Star Gossage, *I Have Sung My Way Through the World*, 2018, oil on canvas, 1255mm x 1255 mm. Courtesy of the artist and Tim Melville Gallery.

¹⁰ "Star Gossage," *Artist Profile* (blog), December 20, 2017, <https://artistprofile.com.au/star-gossage/>.

¹¹ "I Have Sung My Way through the World," Auckland Art Gallery, accessed February 23, 2025, <https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/30263/i-have-sung-my-way-through-the-world>.

¹² "Toi Māori Aotearoa Palette," Aalto Paint, accessed January 14, 2025, <https://www.aaltopaint.co.nz/inspiration-articles/history-toi-maori-palette>.



ABOVE figure 20: *I Re-locate With My Belongings*, 2024, oil on canvas, 900mm x 1200mm.

I use colour to investigate psychological spaces, avoiding realistic colour selections. The colour choices are often nostalgic and warm in tone, placing my painted scenes in a timeless realm. Painter Darcy Nicholas (Te Ātiawa nui tono, Ngāti Ruanui, Tangahoe, Tauranga Moana, Ngāti Haua) uses vibrant hues throughout his painting practice, inspiring non-realistic colour representation.¹³ I have placed meaning on specific shades – for me, there is vulnerability and sensitivity to physical feelings in hues of pink and purple. Blues, browns and greens invoke the natural elements, and warm yellows signal nostalgia. When I find myself struggling with colour or compositional choices, I use paint swatches, which I cut and arrange into numerous configurations. This assists with bold compositional decisions.



Image has been removed for copyright reasons



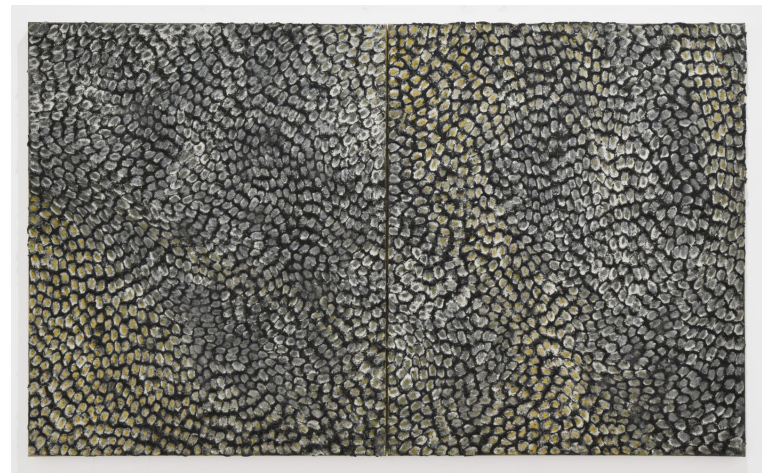
LEFT figure 21: Darcy Nicholas, *Changing Generations*. Acrylic on canvas.
TOP figure 22: Toi Māori Aalto colour palette, 2002. Courtesy of Toi Māori and Aalto paint.
BOTTOM figure 23: colour compositions with paint swatches.

13 "Māori Artist Darcy Nicholas," accessed April 8, 2025, <https://darcynicholas.co.nz/darcy-nicholas/>.



ABOVE figure 24: Asher Newberry, *Kiritai (Ruruhira)*, 2021, acrylic and oil on board, 1500 x 1746mm.

Layering is integral to the development of my paintings. Oil painting offers an opportunity for ample consideration and gradual progress through the practice of applying layers. The process of allowing each layer to dry before working on the next, and the opacity of the foregrounding layer, allows for a continual reimagining within the unfolding of each piece. I often reflect on the characterisation of whakapapa as ‘to place in layers or lay upon one another’, as explained by Ngāti Porou leader, Member of Parliament and academic Apirana Ngata, and how this is mimicked by my action of layering paint, as I explore my own layers of whakapapa.¹⁴ Artist Asher Newberry (Tūhoe, Pākeha) has coined his painting practice as a “whakapapa process”, involving the application of layer over layer of textured paint marks on medium-density fibreboard (MDF).¹⁵ Raukura Turei (Ngāi Tai ki Tāmaki, Ngā Rauru Kītahi) also centres whakapapa in her paintings, binding layers of ancestrally significant sand and clay on to linen.¹⁶



ABOVE figure 25: Raukura Turei, *Te Huka o te Tai*, 2022, flashe, aumoana (blue clay), polymer binder and onepū (black manganite sand) on linen, 910mm x 1520mm.

Photographed by Sam Hartnett.

¹⁴ Apirana Ngata and Wayne Ngata, “The Terminology of Whakapapa,” *The Journal of the Polynesian Society* 128, no. 1 (2019): 19–42.

¹⁵ “Asher Newberry: The Central Artists Talk,” accessed February 25, 2025, <https://thecentral.co.nz/usr/library/documents/main/asher-newberry-the-central-artists-talk.pdf>.

¹⁶ “Texture of Practice: Raukura Turei,” accessed April 8, 2025, <https://vessel-magazine.no/issues/3/embodiedknowledge/texture-of-practice-raukura-turei>.

My initial layer usually starts with gestural mark making, which I use to express a psychological state. The second layer is a representational feature, often the figurative element, which assists in constructing the story and scene within my painting. I see the representational layers as a refinement and the mark making as disruption. Throughout each painting's development, I repeat the pattern of disruption and refinement. The result is a cohesion of varying fields in each composition, one informing the other, existing individually while still connected.



ABOVE figure 26: Example of mark-making and detailed layers, *Here*, 2025, oil on canvas, 200mm x 200mm.

Waiting for waves, waiting for the paint to dry: a method and methodology

As this research project progressed, I felt an overwhelming need for moments of contemplation and pause. This was especially true within my painting practice. The creation process for artists often takes significant time.¹⁷ Interwoven throughout are components of production (the making) and preparation (the setting up and problem-solving through reflection, observation, and decision-making).¹⁸ During this project, I grasped the significance of both components, as well as the consequences of producing without sufficient and recurring preparation. When I painted using a method that lacked moments of pause, observation and reflection, this absence manifested as visible tensions within my pieces. With this realisation, I saw my paintings as an indicator of my psyche—a state of being mirrored by my way of creating, subsequently shaping the creation. In my painting *Kaitiakitanga, Tending to the Garden* (2024), the urgency is evident in the flurry of mark making, a busy composition and loud colour choices.

To help create a psychological stillness necessary for my painting sessions, I exercised an approach of restriction: painting only after surfing in the ocean. In this way, my methodology of exploring the benefits received through ocean-based practices, became a method within my painting preparations. I would dry off from surfing with a calmness that gave space to paint and pause, pause and paint. This method worked by extending my surfing zone to expedite my creative flow, stripping away mental tensions. Although this was a temporary restriction on my painting practice, with locational and environmental boundaries that made it impractical to maintain as a rigid observation, it showed the importance of intentionality when formulating the physical and psychological space in which I create.



ABOVE figure 27: *Kaitiakitanga; Tending to the Garden*, 2024, oil on canvas, 650mm x 500mm.

¹⁷ Jan E. Eindhoven and W. Edgar Vinacke, "Creative Processes in Painting," *The Journal of General Psychology* 47, no. 2 (October 1952): 144, <https://doi.org/10.1080/00221309.1952.9710660>.

¹⁸ Eindhoven and Vinacke, "Creative Processes in Painting," 161.

Pūrākau through magical realism

“Any large-scale human cooperation- whether a modern state, a medieval church, an ancient city or an archaic tribe- is rooted in common myths that exist only in people’s collective imagination.” Yuval N. Harari¹⁹

Yuval Noah Harari argues that the distinctive ability of homo sapiens to form and maintain communities of over roughly one hundred and fifty individuals, lies in our collective capacity to comprehend and believe fictional stories and mythology.²⁰ From a Māori perspective, these myths are our creation stories and genealogy. As Linda Tuhiwai Smith states, they “connect the past with the future, one generation with the other, the land with the people and the people with the story.”²¹ The pūrākau of Māori cosmogony were woven throughout my childhood—taniwha (guardians or monsters) lay in bodies of water, we gifted our first catch back to the ocean ancestor Tangaroa when fishing, and fire was spawned from the fingernails of the ancestor Mahuika. At the centre of this imagery, I recall the paintings and drawings by Robyn Kahukiwa, whose exhibition and subsequent book, *Wāhine Toa*, greatly influenced my interests in customary pūrākau.²²

Many of these pūrākau, once vivid in my mind, remain as faded recollections. Still, the complexity of accepting a fantastical explanation of reality from this young age has stayed with me and, over time, developed into a fascination with magical realism, particularly through the novels of Japanese author Haruki Murakami. Matthew C. Stretcher argues that the popularity of Murakami’s stories is largely a result of his unique explorations of individual identity in post-World War II Japan, through the deployment of magical realism.²³ Magical realism occupies a space between truth and the fabulous.

As a bicultural artist, in and out of Māori and Pākehā worlds, I have found that embodying exclusively one cultural identity feels like agreeing to a single version of reality, while discarding lived experiences and development immersed in the other. Painters Dominique Fung (Canadian, Chinese) and Nadia Waheed (Pakistani, American) also echo elements of the fantastical and storytelling in their paintings to explore cultural identity. I embrace magical realism in my paintings to explore this feeling of ‘in-betweenness’ and identity explorations, allowing multiple realities to coexist and negotiate their place in my stories and art.




Image has been
removed for copyright
reasons

19 Yuval N. Harari, *Sapiens: A Brief History of Mankind* (London: Vintage Books, 2015), 27.

20 Harari, *Sapiens*, 27–30.

21 Linda Tuhiwai Smith, “Some Notes on ‘Being Constructed’: The View from My Grandmother’s Verandah,” *Te Pua* 1, no. 1 (1992): 59–64.

22 Robyn Kahukiwa, *Wāhine Toa: Women of Māori Myth* (Auckland: Penguin Books, 2000).

23 Matthew C. Stretcher, “Magical Realism and the Search for Identity in the Fiction of Murakami Haruki,” *The Journal of Japanese Studies* 25, no. 2 (1999): 263–98, <https://doi.org/10.2307/133313>.

ABOVE figure 28: Dominique Fung, *Yellow Silk Screen*, 2025, oil on canvas, 1524mm × 3200mm.

Image has been removed for copyright reasons

Image has been removed for copyright reasons

BOTT figure 29: John Walsh, *Wharewaka*, 2017, Oil on unstretched canvas, 1230mm x 1820mm, Private collection, Auckland, courtesy of Gow Langsford Gallery.

TOP figure 30: John Walsh, *Te Hinaki Te Ika*, 2021, Oil on canvas, oil on canvas, 900mm x 1200mm.

Figurative painter John Walsh (Te Aitanga a Hauiti, Irish) often depicts otherworldly pūrākau inspired by his homeland on Te Tairāwhiti, the East Coast of New Zealand.²⁴ He deploys Western landscape techniques with ephemeral figures, Māori mythological creatures, objects, and political iconography,²⁵ to explore and decolonise a timeless world between his Māori and Pākēha ancestry.²⁶ In my painting, *Making A Home*, I use magical realism to create a world that explores a sense of belonging between two cultures and varying locations. I apply symbolism to craft subtle juxtaposing narratives, while maintaining ambiguity and leaving room for personalised deciphering from the viewer. The carpet is both an ordinary and domestic furnishing and a wave of ocean arriving from a far-off location, meeting the interior walls of tree-clad mountains. I twist recognisable imagery, placing them in obscured ways, with altered details, to create a balance between believability and the uncanny—the realistic and the magical.

“I shall go to the mainland,” she said, “but I shall not take a canoe, for it would be seen, even the smallest canoe. I shall swim the strait — I shall take my little daughter with me; and I shall rouse the people to save Kāpiti.”
– Kahe Te Rau-o-te-Rangi

Having spent my first 13 years on the Kāpiti coast, I grew up with the pūrākau of Kahe Te Rau-o-te-Rangi. In 1826, this wāhine moana (woman of the sea) swam eleven kilometres with her baby Ripeka on her back from Kāpiti Island to mainland Waikanae, to raise the alarm about an approaching fleet of war canoes.²⁷ Te Rau was a cousin to my-tūpuna, Hikimapu Tuarangi Takune, and one of five women to sign the Te Tiriti o Waitangi.²⁸ Her story has always made an impression on me. During this research project I found myself returning to it, mesmerised by the trust and confidence Te Rau had in the water, her

24 “John Walsh,” Gow Langsford, accessed March 18, 2025, <https://gowlangsfordgallery.co.nz/artists/222-john-walsh/>.

25 Sophia Merkin, “Decolonizing Landscapes: Indigenous Belonging in John Walsh’s Paintings,” *Re:Locations: Journal of the Asia-Pacific World* 3, no. 2 (November 30, 2020): 123–37, <https://doi.org/10.33137/relocations.v1i1.34474>.

26 “John Walsh – Overview,” The Central, accessed March 18, 2025, <https://thecentral.co.nz/artists/john-walsh/overview/>.

27 “Archived Page: The Swimmer — How Te Rau-o-Te-Rangi Crossed the Strait of Kapiti,” NZETC, accessed April 10, 2025, <https://ndhadeliver.natlib.govt.nz/webarchive/20210104000423/http://nzetc.victoria.ac.nz/tm/scholarly/tei-CowHero-t1-body-d2.html>.

28 “Kahe Te Rau-o-Te-Rangi,” accessed April 10, 2025, <https://nzhistory.govt.nz/politics/treaty/signatory/8-4>.



ABOVE figure 31: *Making a Home*, 2024, oil on canvas, 900mm x 1200mm.
RIGHT figure 32: Regan Balzer, *Kahe*, 2025, Māoriland mural.

capabilities, bravery and her knowledge of the sea. Although I do not reference her story directly in my work, this ancestral pūrākau influenced my relationship with Tahuaroa (the ocean) and, consequently, my paintings. In March 2025, artist Regan Balzer (Ngāti Raukawa, Te Arawa, Ngāti Ranginui) painted a large scale mural sharing the legacy of Kahe Te Rau-o-te-Rangi in *Me he toka tū moana* at the 12th Māori film festival, Māoriland, in Ōtaki.²⁹ This work is a significant example of the importance of sharing pūrākau through painting.



²⁹ “*Movies Aren’t the Only Attraction at Māoriland Film Festival*,” RNZ, March 31, 2025, <https://www.rnz.co.nz/news/te-manu-korihī/556751/movies-aren-t-the-only-attraction-at-maoriland-film-festival>.

PART TWO



Hekenga: Voyaging

Ten thousand years ago, humankind had settled most inhabitable land on earth and the final remaining great migrations were in the Pacific Ocean, an area covering a third of the earth's surface.³⁰ To voyage across this expanse without modern navigational instruments, as my Polynesian ancestors did, was an enormous task requiring unparalleled skills and resourcefulness. A depth of astronomical knowledge was paramount, with navigators memorising stars to guide them. In addition, they needed expertise about currents, cloud formations, bird migration, and ability to read wave movements.³¹ Pacific voyaging coincided with the agricultural revolution. As a result, the Pacific Islands were one of the first land masses to be settled by established agriculturalists.³² For the Oceanic voyagers to succeed in their journeys and support life on new islands, often lacking adequate resources for long-term habitation, they needed to take domesticated animals and food plants with them. These included dogs, fowl, pigs, rats, bananas, coconuts, taro, almonds and sugarcane.³³

What stands out about these great voyagers is their immense depth of astronomical, oceanic and agricultural knowledge, and a symbiotic relationship with the environment, that were cultivated and passed down through generations for thousands of years. In 2024, sculptural artist Ngaroma Riley held her *Once Were Gardeners* exhibition at Season Gallery. Her show comprised of painted wooden carvings, which celebrated pre-colonial life and highlighted threatened traditional practices. It was also a nod to Moana Jackson's 2009 lecture of the same name, which challenged preconceived notions of a Māori warrior gene.³⁴

30 K. R. Howe and Auckland War Memorial Museum, eds., *Vaka Moana: Voyages of the Ancestors: The Discovery and Settlement of the Pacific* (Auckland: David Bateman, 2006), 16–17.

31 Kim Martins, "Polynesian Navigation & Settlement of the Pacific," *World History Encyclopaedia*, accessed April 8, 2025, <https://www.worldhistory.org/article/1586/polynesian-navigation--settlement-of-the-pacific/>.

32 Howe and Auckland War Memorial Museum, *Vaka Moana*, 21.

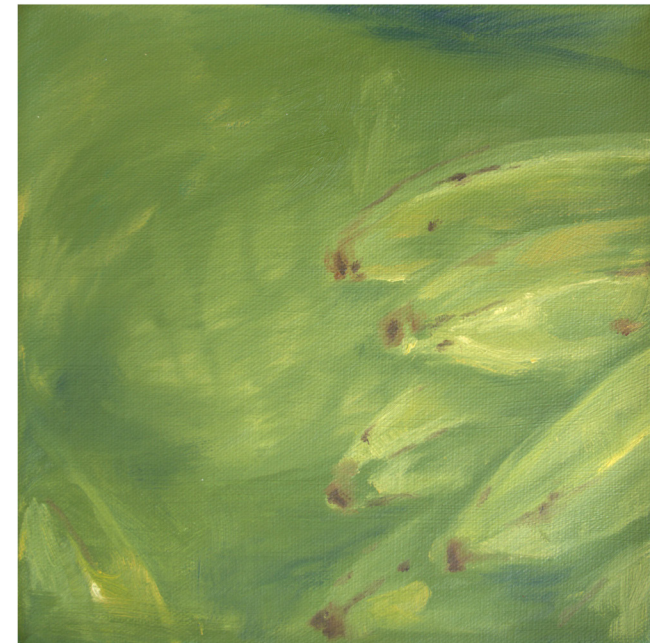
33 Howe and Auckland War Memorial Museum, *Vaka Moana*, 75.

34 "Season," accessed January 22, 2025, <https://www.seasonaotearoa.com/projects/6-2>.



PREVIOUS PAGE figure 33: detail image, oil painting.

TOP & BOTTOM figure 34- 35: Ngaroma Riley, *Once Were Gardeners* Exhibition, 2024, Season Gallery, Auckland. Images courtesy of artist and Season Gallery.



ABOVE figure 36–38: *Once Were Agriculturalists*, 2025, oil on canvas, 200mm x 200mm x3.

In my series of paintings, *Once Were Agriculturalists* (2024), I acknowledge the quiet magnitude of this agricultural wisdom passed down from tūpuna, and nod to the associated practices that are foundational to our past and present. I paint various provisions, such as bananas, which work as both an archive of those carried on traditional voyaging trips, as well as a contemplation on the physical and mental supplies I take with me on transitional journeys, to sustain and assist in new adjustments, and bind me to my home. As these paintings sit adjacent to others, I think of them as travel companions, rather than diptychs.

For nearly three years in my early twenties, I lived, worked and volunteered on various boats around the world. Living on the sea awakens something in me, and I often ache for this way of life while land based. In 2024, having moved to Tāmaki Makaurau to study, I began attending traditional voyaging training with Te Toki Voyaging Trust. This step felt like a full circle moment, joining my sailing background with the knowledge and wisdom of my tūpuna. I reflect on this merging of traditional and contemporary voyaging in my paintings, *Sometimes the Ripples Persist Even in the Changing of Waters* (2025). Painter, printmaker, and surfer Simon Kaan (Kāi Tahu, Chinese, Pākehā) uses repetition of line and iconography of waka (boat/canoe) to investigate the fusing of his Chinese and Kāi Tahu heritage.³⁵ John Walsh stories a dreamlike time of connection to the sea and far-off places through voyaging in his painting *Wharewaka* (2017). *6th Sense* (2017), by Steve Gibbs, reflects on the history of Tūranganui-a-Kiwa, with the arrival of Horouta waka and later Captain Cook’s Endeavour. In the painting *1993* (1993), Peter Robinson emphasises the collective cultural identity in his depiction of waka in relation to whakapapa.³⁶

With her research on Haunui,³⁷ Raewynne Nātia Tucker explores how learning these traditional voyaging practices can assist in Pasifica³⁸ development. She establishes many benefits, including ways to “address modern issues by

turning to their ancestors” and an “acceptance of duality.”³⁹ She also found that these voyaging practices can act as an entryway into reconnecting to Pacific culture, with participants feeling safe to be Pasifica on the waka.⁴⁰ Ocean voyager and researcher Ngahuia Mita (Te Aitanga-ā-Mahaki, Ngāti Porou, Ngāti Hako) pioneered explorations around Tairāwhiti voyaging philosophies and the benefits of waka hourua on wellbeing. She found that houora hinengaro (mental wellbeing) and areas of healing had the most prominent benefit during her research.⁴¹ Both Mita’s and Tucker’s findings mirror my experience. During my learning, I felt closer to my tūpuna through traditional voyaging knowledge, shared in a generous and welcoming environment, and developed more confidence in my Māoritanga (Māori culture).

35 “Simon Kaan - Overview,” Sanderson Contemporary, accessed January 25, 2025, <https://sanderson.co.nz/artists/25-simon-kaan/overview/>.

36 Nigel Borell, *Toi Tu Toi Ora* (Auckland: Penguin Books, 2020), <https://www.penguin.co.nz/books/toi-tu-toi-ora-9780143776734>.

37 Haunui is one of the waka with Te Toki Voyaging Trust, sometimes based in Tāmaki Makaurau.

38 In this research, Raewynne Nātia Tucker distinguishes between Māori and non-Māori Pasifica in Aotearoa, however her findings include how both are affected in this regard.

39 Raewynne Nātia Tucker, “Tātou o Tagata Folau: Pacific Development Through Learning Traditional Voyaging on the Waka Hourua, Haunui” (master’s thesis, Auckland University of Technology, 2020), 114, <https://hdl.handle.net/10292/13712>.

40 Nātia Tucker, “Tātou o Tagata Folau,” 85.

41 Ngahuia Mita, *Tairāwhiti Waka, Tairāwhiti Tāngata: Examining Tairāwhiti Voyaging Philosophies* (PhD diss., University of Otago, 2025), <https://ourarchive.otago.ac.nz/esploro/outputs/doctoral/Tair%C3%84%20whiti-Waka-Tair%C3%84%20whiti-T%C3%84%20ngata-Examining-Tair%C3%84%20whiti/9926478438401891>.



Image has been
removed for copyright
reasons

TOP RIGHT figure 39: Peter Robinson, *Painting 1993*, 1993, tar, wax, earth and oil on canvas, 1020mm x 5320mm.

BOTTOM LEFT figure 40: Simon Kaan, *Maumahara IX*, 2024, ink on fibre glass, 880 x 2360 x 55 mm.



ABOVE figure 41: *Sometimes the Ripples Persist Even in the Changing of Waters*, 2025, oil on canvas, 200mm x 200mm, 200mm x 200mm.

Reflections on a sailing life

Nights at sea were always my favourite. Whether I was on watch – sitting in the bridge while we were underway or working on deck. Or when I was off for the evening - enjoying life onboard. There was something about the constant sway of the boat on water and the encompassing darkness when we were far from land. It calmed my adventurous soul, made me feel deeply connected to things bigger than myself, and simultaneously separated me from the noise of the world.

Whakaheke ngaru: Surfing

Before the influence of Christian missionaries, wave riding took place all over Aotearoa.⁴² Māori who were based in coastal locations would catch the waves with papa (boards) and tawai (canoe)⁴³ and some sources say that wāhine were exceptionally skilled.⁴⁴ For me, surfing offers a space for play and an ongoing spiritual and physical means to connect to Tangaroa and Hinemona (female atua of the sea). However, only recently did I learn that it was a customary Māori pastime. During this research project, I was fortunate to spend some months in Taranaki with my parents at our whānau tūrangawaewae (place of belonging). While there, I walked along our awa (river), stood on ancestral land, gazed up at Taranaki maunga (mountain), and surfed ngaru (waves) at local beaches. Sports psychologist and surfer Jhan Gavala has been researching Māori surfing history. According to his findings through oral retellings, kaihekengarū (Māori surfers) surfed these Taranaki coastal areas over 700 years ago.⁴⁵

My painting, *Waitara* (2024), explores this journey of reconnecting to Taranaki by echoing ancestral body and environment practices in a culturally significant place. I also highlight some of the ecological devastation around Waitara River. This piece is where I first trial the use of four canvases to make one 'painting'. In this way, I am leaning into the fragmented experience of place and whakapapa reconnection. This work was painted on one of my first visits to Taranaki while I began rebuilding a tacit relationship with this environment and landscape through walking, surfing, and being.

42 Debbie Remnant et al., "Gradual-Onset Surfing-Related Injuries in New Zealand: A Cross-Sectional Study," *Journal of Science and Medicine in Sport* 23, no. 11 (November 1, 2020): 1049–54, <https://doi.org/10.1016/j.jsams.2020.05.010>.

43 H. Beattie, "Traditions and Legends. Collected from the Natives of Murihiku (Southland, New Zealand). Part XI," *The Journal of the Polynesian Society* 28, no. 4 (112) (1919): 221–22.

44 Remnant, "Gradual-Onset Surfing-Related Injuries in New Zealand," 1049–54.

45 *Native Affairs Summer Series: Ancient Māori Surfing*. Directed by W. Te Kanawa. Auckland, New Zealand: Māori Television, 2017. Video.



ABOVE figure 42: *Waitara*, 2024, oil on canvas, 1200mm x 1000mm.

In *Surface Movements* (2016),⁴⁶ visual artist, Associate Professor, and former Irish surf champion Alex Monteith, offered free surf lessons to all ages and abilities as a way to connect participants to the ocean environment and build a relationship to local ecological, political, and cultural contexts.⁴⁷ Monteith invites participants to specific surf beach landscapes to facilitate this body-and-place connection, through a collaboration with gallery space, local surf instructors and participants. While we have different approaches, I share the goal of environmental and community engagement through surfing, conveyed through my paintings. I am interested in Monteith's immediacy and direct engagement with the community.

In their publication, *Kaihekegaru; Māori Surfers and a Sense of Place*,⁴⁸ researchers Dr Jordan Te Aramoana Waiti (Ngāti Pīkiao, Ngāti Māhanga, Te Rarawa) and Dr Shaun Awatere (Ngāti Porou) explore some of the psychological and spiritual benefits of surfing for kaihekegaru, explicitly concentrating on surfers with a firm grasp of Te Ao Māori and Mātauranga Māori. Within this group, they found that surfing offered a sense of place centred around kinship and whakapapa, often attached to culturally significant sites. The surfers acknowledged a connection to atua through their direct interactions with their environmental associations. They also recognised a connection to ancestors through shared location, cosmological bonds, and shared practices.⁴⁹

Wave riding has played a significant role in developing the person I have become today. At around eleven, I was introduced to knee boarding and surfing. When I moved to Melbourne from Aotearoa at thirteen, these ocean-centred activities provided a consistency through a whirlwind of change. This gave me a sense of identity and belonging while I navigated living in new locations. Following this, I met lifelong friends through these practices, spent quality time with loved ones in the water, and built a deeper appreciation and connection to oceanic environments. This has stayed with me in the



46 *Surface Movements Mt Maunganui*. Directed by Alex Monteith, 2014. Vimeo video, 9:38. <https://vimeo.com/88849453>.

47 "Alex Monteith: *Surface Movements Te Piha*," Te Uru, accessed January 12, 2025, <https://teuru.org.nz/products/alex-monteith-surface-movements-te-piha>.

48 Jordan Te Aramoana Waiti and Shaun Awatere, "Kaihekegaru: Māori Surfers' and a Sense of Place," *Journal of Coastal Research*, Special Issue no. 87 (2019): 35–43.

49 Te Aramoana Waiti and Awatere, "Kaihekegaru" 35–43.

TOP & BOTTOM figure 43 – 44: Alex Monteith, *Surface Movements*, 2016, Digital Photographs.

decades following. More recently, I have developed a deep appreciation for the historical context of Māori surfing. I have realised a tangible, bodily, and environmental connection to tūpuna, one I have unknowingly held in some shape for most of my life. This link through past and present has deepened my relationship with the practice of surfing.

In his painting *Mother Wave*,⁵⁰ French artist Pierre Knop depicts a wave that is dramatically large against the surrounding landscape. He adds an aspect of environmental and human tension, a moment before collision paused in time. These elements are reminiscent of the famous woodblock print by Katsushika Hokusai, *The Great Wave off Kanagawa*.⁵¹ In Knop's work, the threatening nature of the wave is dulled by the bright use of colours and playful painterly style. In my paintings, I intend to capture this force and tension at an intimate level, the feel of water against skin, and the energy exchange between person and wave.



ABOVE figure 45: Pierre Knop, *Mother Wave*, 2020, oil and mixed media on canvas, 1550mm x 1850mm.



ABOVE figure 46: Katsushika Hokusai, *The Great Wave off Kanagawa*, Ukiyo-e (Woodblock print), 1831, 246mm x 365mm.

⁵⁰ "Pierre Knop | *Mother Wave* (2020) | Artsy," accessed January 13, 2025, <https://www.artsy.net/artwork/pierre-knop-mother-wave-1>.

⁵¹ Katsushika Hokusai, *Under the Wave off Kanagawa*, ca. 1830–32, Art Institute of Chicago, accessed January 13, 2025, <https://www.artic.edu/artworks/24645/under-the-wave-off-kanagawa-kanagawa-oki-nami-ura-also-known-as-the-great-wave-from-the-series-thirty-six-views-of-mount-fuji-fugaku-sanj%E7%AC%9Brokei>.

Reflections on surfing

To depict surfing as purely a serene and meditative practice would be misleading, for I have experienced the spectrum of psychological and environmental states on the water, sometimes in the same day. When I am surfing, I can't hide from my inner world, whatever feelings I have meet me in the water – frustration, euphoria, sadness, calm, or a childlike playfulness. Seemingly reflecting this range of emotions is the sea's ever-changing nature. Two lessons I have taken from surfing – one, I will generally come out of the water feeling more balanced, and two, whatever the emotional or oceanic conditions, they will always change.

Ruku: Diving



ABOVE figure 47 – 50: Fiona Clark, *Te iwi o te wahi kore* – series, 1979-81, Taranaki, Inkjet prints.

In 1979, New Zealand activist and photographer Fiona Clark began her series *Te Iwi o Te Wāhi Kore*, a collection of 104 photographs of the Te Atiawa community as they gathered, prepared and ate kai moana (seafood, shellfish) around Taranaki region and surrounding beaches. The series highlighted this enduring traditional practice, acknowledged the considerable land loss in the region, and the impact of sediment and sewage on local water quality. Clark's work emphasised kai moana as one of the few remaining taonga (gifts) and "culturally significant environmental assets."⁵² Fiona Clark's Kai Moana series was used in numerous political settings to highlight the Iwi's rights and responsibility to care for these taonga. Most notably, it was used in the "Motunui – Waitara Treaty of Waitangi Claim (Wai-6) to assert Iwi as kaitiaki of their ancestral land."⁵³ Clark's photographs impacted me deeply through her collaboration and political efforts with one of my Taranaki Iwi and her commitment to protect the waters I whakapapa to. This work showed me the force behind an art form that highlighted culturally significant practices in ongoing environmental battles within Aotearoa.

Gathering kai moana is deeply ingrained in Māori culture.⁵⁴ It is less known, but not surprising, that diving, or ruku, was also a pastime and a way to source kai moana pre-European contact.⁵⁵ Once again, it is noted that women were particularly expert divers, with the primary technique of plunging feet first into the water.⁵⁶ I have been diving and gathering seafood for many years, and more recently, I began spearfishing, a practice that allows me to be very selective in sourcing kai (food). I realised early on that I had trouble equalising while descending during a freedive. This was made worse by facing my head downwards. So, as a band-aid solution, I would periodically interrupt each

⁵² "Fiona Clark: *Te Iwi o Te Wāhi Kore*," Sian van Dyk, accessed January 17, 2025, <https://www.sianvandyk.com/fiona-clark-te-iwi-o-te-wahi-kore>.

⁵³ Dyk, "Fiona Clark: *Te Iwi o Te Wāhi Kore*."

⁵⁴ Carla Houkamau, Robert Pouwhare, and Marcos Mortensen Steagall, "Integrating Māori Perspectives in Environmental Management and Fisheries," *LINK PRAXIS 2*, no. 1 (October 19, 2024): 126–60, <https://doi.org/10.24135/link-praxis.v2i1.32>.

⁵⁵ Peter Henry Buck, *The Coming of the Māori*, reprint (Wellington: Māori Purposes Fund Board, 1977), 7.

⁵⁶ Buck, *The Coming of the Māori*, 7.

descent to lift my head upwards, allow for equalisation, and then continue down. This process was something of a disruption to my freedive. After learning about Māori diving techniques, feet first and, consequently, head up, I felt some comfort in my restrictions, that maybe this tiny detail showed a connection to my ancestors through inherited embodied knowledge. I explore this parallel in the painting *Whakaruku* (2024).

Harvesting my sustenance directly from the ocean aligns me with ecological cycles and allows traditional customs to become foregrounded. I have long associated the availability of gathering kaimoana with living in Aotearoa and my Māori heritage. My tūpuna passed this way of life down, a practice that makes me feel closer to them and one I do not take for granted. Painter John Hovell (Ngāti Porou, Ngāpuhi) applies his background in kōwhaiwhai painting to create his own style of kaimoana patterns, celebrating Tangaroa's bounty.⁵⁷ Through my paintings, I hope to evoke a sense of protectiveness for the taonga in our oceans and our ability to continue these ancestral practices. The threats to our environment are threats to our home and our way of life.



ABOVE figure 51: *Whakaruku*, 2025, oil on canvas, 200mm x 200mm.

⁵⁷ Nigel Borell, *Toi Tu Toi Ora* (Auckland: Penguin Books, 2020), <https://www.penguin.co.nz/books/toi-tu-toi-ora-9780143776734>.

Image has been
removed for copyright
reasons

ABOVE figure 52: John Hovell, *Tuatua*, 1986, oil on board, 700mm x 730mm.

Reflections on spearfishing.

When I dive for rarī (greenbone/butterfish/Odax pullus) in Dunedin, and I am initially engulfed in the cold Sub-Antarctic waters, my body stiffens, and my senses scream at me that we have lost all control. After a while, I relax. These fish tend to gather around currents amid the seaweed and are easily frightened by the frantic movement of a diver's body fighting the water's pull. I was taught to hold onto the seaweed along the bottom, letting myself gently sway with the current, and the fish eventually came to me. Like painting, there is an element of holding on and an element of letting go to the unfolding movements. This balance of restraint and surrender ultimately result in learning to read and work with the elements as they are, at that moment. This establishes an awareness to the immediate reality and enforces the need to remain present.



ABOVE figure 53: *Rarī*, 2025, oil on canvas, 1100mm x 500mm.

PART THREE



Synchronicities in painting, surfing, voyaging and diving

As this project developed, the symbiotic relationship between painting, surfing, voyaging, and diving became more evident. To indulge in these parallels, I embraced the repeating ebb and flow of control, surrender, objectives, and momentary states of being.

Each practice balances moments of resistance and flow between the psychological state, the body's physical movements, and the elements of an exterior environment. There are components I can consciously understand and control, and those I cannot. When I paint, if all goes well, I access a state where things flow intuitively, where I trust in my embodied knowledge and instinctive movements to navigate the uncertain nature of painting. Sometimes, images appear as I had intended, while other times, I am given surprises in my own making. If I attempt to control every outcome and every step, I often struggle with the process. Throughout, there are moments of frustration and flow. I experience this same balance in ocean-based practices. In the sea, my body interacts with many imposing elements beyond my control: salt water, wind, currents and waves, varying temperatures, wildlife, the sun, and my equipment. Sometimes, my body is fully immersed, causing a complete change in surroundings and bodily sensations. This influx of exterior environmental force can lead to feeling overwhelmed. Still, this can also lead to discovering tacit approaches of surrender to fluidity, trusting in change, and using my body's instinctive and learned knowledge to adapt continually.

My painting combines abstract movement with refined details, balancing process-driven intuitive expression with a representational aesthetic goal. On top of this, my painting practice offers psychological and spiritual benefits through the process, while being driven to create tangible artworks on canvas. Similarly, the oceanic practices I explore are a cohesion of in-the-water benefits and a specific goal. In surfing, the simplified goal of the activity is to catch and ride a wave. On a waka or boat, it may be to get to a particular destination, while diving allows me to gather sustenance for myself and loved ones. These objectives are measurable and easy to identify. However, the

moments of fluidity and expression within the ocean environment, or the process, are equally rewarding and valuable. These moments add to my overall well-being, sense of self, presence, and connection to embodied knowledge. While immersed in the ocean, I am reaping the tangible rewards and embracing the benefits of just being, finding joy in the feeling of water against my skin, the breeze in my hair, and the sun on my face.

PREVIOUS PAGE figure 54: detail image. oil on canvas.

Continuation of Ancestral Practices

Despite New Zealand predominantly following a Gregorian style calendar today, historically, Māori viewed time as non-linear and dynamic, where past, present, and future coexist. Furthermore, the chronology was relational, based on whakapapa, events, and place.⁵⁸ Rangi Mutuma emphasises this, highlighting ancestral Māori calendars that are not fixed. Instead, they are reactive to environmental occurrences and cycles, subsequently varying between regions and iwi.⁵⁹

I explore this amalgamation of varying time and ancestral realms through the continued action of diving in my painting, *Whakaruku I Ngā Wai Tūpuna* (2025), (Diving in Ancestral Waters). Inspired by my learnings of diving feet first into the water, a historical diving technique in some iwi, I now use this visual representation as a motif to signal the mimicking of my ancestors' body-in-water motion and highlight the continuation of various characteristics passed on through whakapapa and time.⁶⁰ This motif was used in an earlier painting, *Whakaruku* (2025), and repeating this imagery is another way I explore reimaged elements. The subsequent painting (next page) holds numerous fields at play. The figure is a materialised representation of ancestors from the past, present and future. The lower right displays yellow reflections of light that disrupt the form of realism to suggest a link through varying times and locations. Calm and angry seas converse. The many layers of this painting hold echoes of tūpuna with my way of being today, connected and coexisting through the physicality of an oceanic practice, translated through abstract and gestural oil painting.

58 Paula Toko King et al., "‘Never-Ending Beginnings’: A Qualitative Literature Review of Māori Temporal Ontologies," *Kōtuitui: New Zealand Journal of Social Sciences Online* 18, no. 3 (July 3, 2023): 252–67, <https://doi.org/10.1080/1177083X.2022.2138467>.

59 Brendan Hokowhitu et al., eds., *Routledge Handbook of Critical Indigenous Studies* (London: Routledge, 2020).

60 H. Beattie, "Traditions and Legends. Collected from the Natives of Murihiku (Southland, New Zealand). Part XI," *The Journal of the Polynesian Society* 28, no. 4 (112) (1919): 212–25.



ABOVE figure 55: *Whakaruku I Ngā Wai Tūpuna*, 2025, oil on canvas, 1100mm x 700mm.

Ra’iātea: A home-leaving, a homecoming

In late November of 2024, inspired by the voyaging of my tūpuna, I embarked on a research trip to Ra’iātea, in French Polynesia. The island of Ra’iātea is widely considered to be one conception of Hawaiki.⁶¹ This is a homeland of the ancestors of many Polynesian communities, including Māori, and both a “historical-geographical and religious-symbolic concept”.⁶² The notion of Hawaiki, as a place of origin and of where we return to after death, has always lived in my understanding as a surreal locality. I embarked on this expedition with the hopes of accessing this space, of feeling closer to my ancestors, and of grasping the concept of returning to a homeland across the oceans and through time.

Before this trip commenced, I visited Star Gossage’s solo exhibition, *Whanaungatanga*, at Tim Melville Gallery.⁶³ This exhibition was based on her recent journey to Ra’iātea and gave me a timely insight into another wāhine Māori (Māori woman) artist unpacking this significant trip through painting. This research trip gifted me with many more surreal moments than I could have anticipated. Each moment has woven its way into my pūrākau and inevitably make an appearance within my paintings.



ABOVE figure 56: Star Gossage, *Ātaahua*, 2024, oil and chalk on canvas, 1520mm x 910mm. Courtesy of the artist and Tim Melville Gallery.

61 Jamie Douglas, “Returning Home,” *Heritage New Zealand*, no. 144 (2017): 36.

62 K. R. Howe and Auckland War Memorial Museum, eds., *Vaka Moana: Voyages of the Ancestors: The Discovery and Settlement of the Pacific* (Auckland, N.Z.: David Bateman, 2006), 49.

63 “*Whanaungatanga*” Star Gossage, Tim Melville, accessed April 2, 2025, <http://www.timmelville.com/exhibition/whanaungatanga/>.



Uturoa, Ra'iātea 29.11.24

I land in Tahiti, with my good friend Te Ra Awatea Kemp, and two days later board the early morning ferry to Ra'iātea. I had opted for this over flying, revelling in the idea of journeying over the same seas my ancestors navigated long before me. A layering of time through new experiences, and a contemporary way of exploring that mimics the past. I documented this trip heavily, photographing water patterns, the islands we manoeuvred around, and the contrast of our industrial ferry against the natural elements that passed us by. On arriving in Ra'iātea, and finding ourselves with an entire afternoon free, we haul kayaks down to the water and paddle our way over to the nearby island, Motu Ofetaro, returning later that evening with the lush mountain views welcoming us back. My first day in Ra'iātea was full of interactions with Hinemoana, mirroring ancestral practices of migrating and ocean traversing, exchanges of play and discovery, moments of movement and moments of stillness.

We planned our second day around the task of getting ourselves to marae Taputapuātea. This marae, now a heritage listed site, is considered throughout Polynesia as the heart of an “ancestral homeland and the centre of a voyaging network stretching north to the Hawai’ian Islands and west to Aotearoa/New Zealand”, believed to be the site where voyaging canoes left on their great migration to Aotearoa.⁶⁴ I wandered the site for hours, walking to the water’s edge where the canoes of my ancestor departed from, visiting and reading the information provided on each.



PREVIOUS PAGE figure 57: ferry to Ra’iātea, photograph.
ABOVE figure 58: Taputapuātea marae, Ra’iātea, photograph.

64 Tuheiava, Ariihau, and Anita Smith. “Transnational Values in the development of a World Heritage nomination for the Sacred site of Taputapuātea/Te Po, Valley of Ōpoa, French Polynesia.” *World Heritage in a Sea of Islands* (2012): 54.

Taputapuātea marae 30.11.24

We were welcomed by Tara, a vahine Mā’ohi, whose karanga was barely distinguishable from those we hear in Aotearoa. “Haere mai!”. It echoed over the site, through the trees and met us at the water’s edge. We bolted upright. If I was on my own, I could have easily convinced myself that my mind was playing tricks. Instead, we were moved to walk over, quickly responding to the call with our hurried footsteps.

When we get to her, she is quick to realize where we are coming from and our intentions of being there. There are hongis and tears, as some of her first words come out “welcome home to Hawaiiki”. Such a powerful sentence from her heart to ours. The release of tears came like a balm for the years of feeling not Māori enough, of missing that welcome home when I returned to Aotearoa after over a decade, and of an ongoing journey to reclaim my culture. In a generous gesture she offered to karanga us on to the marae grounds. She called to our tupuna as we walked from rock to rock, letting them know that their mokopuna had returned. Understanding the words drew me closer to her and to my ancestors here.

I was returning as I was. Without a karanga or karakia to offer, with the colonisation and years of reconnecting with te ao Māori in my being. A lifetime of grappling with the identity of standing between pākehā and Māori worlds. But that was ok. I was there. My tupuna were there. I was called home, and I had returned.

A home-leaving, A homecoming.

Uturoa, Raiatea 1.12.24

Earlier today I biked over to the west side of the island. In total, it was about three hours of biking, and I was completely unprepared. It began with a spontaneous decision to continue from the town of Uturoa on an empty stomach, without food or sun protection, and with only half a bottle of water. Thirty minutes in I sped past a fruit stall, registering it too slowly I resolved that I would cycle on and surely get to the next one. A sweaty hour later and I had passed two closed restaurants, a few surf lookouts and some bathing locals who confirmed that there were, in fact, no food or drinks nearby. So back I went to my first and only food choice on a Sunday at 2pm, with my legs screaming and a burning neck.

When I returned to the fruit stall, I was a delirious, but happy, mess. To my relief someone's voice calls from inside, and as the figure is slowly revealed, I'm met with a face that stops me in my tracks. Across Te-Moana-Nui-A-Kiwa, in Ra'iātea, years after her tangi in Melbourne, is the face of my nana, Ngahina.

She's welcoming me in and smiling and nodding. I do my best to get a hold of my emotions, and we manage to communicate through the language barrier with gestures and my limited French. After I grab my banana bunch, still perching on their stalk, and we take care of money, she can't stop laughing at the fact that I speak English, and she only speaks a little. She keeps repeating this in French and laughing, I laugh, she repeats, and we both laugh. It's a light moment, puncturing the weight of a heart wrenching and magical half-reality. And after a few more exchanges I'm ready to bike away with tears in my eyes, in awe of everything I have experienced during this short trip.

RIGHT figure 59: *The Only Store Open on a Sunday*, 2025, oil on canvas, 700mm x 1200mm.



My last day in French Polynesia was spent in Tahiti, searching for waves with a good friend from my years of working on boats. With one board between us, we took turns splashing around in the ocean, and hours later I was on a plane to San Diego. My head and heart full of wonder, feeling lighter and more secure in who I was. Grateful for everything I had been gifted over the last week, I wondered how many times I had crossed paths with the ripples of my tūpuna's actions, sailing and paddling across the ocean, surfing in the waves, or sitting at the water's edge at Taputapuātea marae, contemplating the ocean connecting me through place and time.

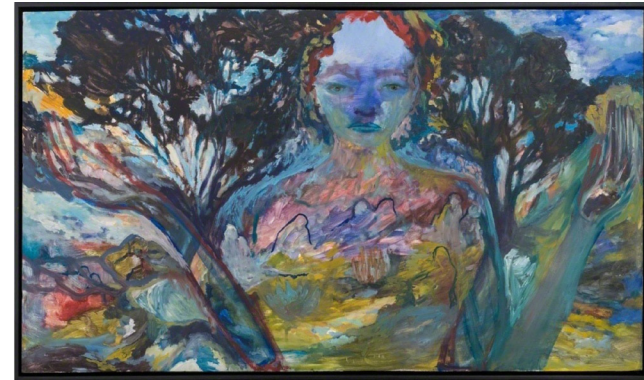


ABOVE figure 60: beach waves in Tahiti, 2025, photograph.

Aroha

Aroha, or love, is the glue that binds my project together. I am fixated on the ocean and my interactions with this body of water, with an intensity and commitment that can only come from a place of passionate devotion. I repeat the imagery and stories around this subject with relentless attentiveness and respect for its ever-changing form. The ocean connects me to the things I hold closest to my heart, for it meets my husband, family, dog, and friends, and places I have called home.

Gossage shows her aroha for the environment through her work and “paints her alternate world from her heart”.⁶⁵ Similarly, French impressionist painter Claude Monet became consumed with capturing cropped scenes of the lily pond in his garden, completing around two hundred and fifty paintings in his Water Lily series during his last thirty years.⁶⁶ Inspired to capture the changing quality of the water’s surface, he found himself “chasing a dream.”⁶⁷ In my painting the ocean so tenaciously, continuing treasured oceanic practices in my life, and dedicating this research project to the sea, I am pouring my aroha back into the waters that offer me so much, extending a map for others to do the same.



ABOVE figure 61: Star Gossage, *My Aroha, Across the Ocean, to the First People*, 2015, oil on canvas, 1200mm x 700mm. Courtesy of the artist and Tim Melville Gallery.



ABOVE figure 62: Claude Monet, *Reflections of Clouds on the Water-Lily Pond*, 1920, oil on canvas, 2000mm x 12760mm.

⁶⁵ “Star Gossage: He Tangata The People,” New Zealand Portrait Gallery, November 26, 2020, <https://www.nzportraitgallery.org.nz/exhibitions/2020/11/25/star-gossage>.

⁶⁶ “The Many Water Lily Paintings of Monet,” ForThePeopleCollective.org, October 27, 2022, <https://www.forthethepeoplecollective.org/the-many-water-lily-paintings-of-monet/>.

⁶⁷ Ross King, *Mad Enchantment: Claude Monet and the Painting of the Water Lilies* (London: Bloomsbury Publishing Plc, 2017), 42, <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=5317414>.

Changing the narrative with aroha

Arrival of the Maoris in New Zealand (1899) by Louis John Steele and Charles Frederick Goldie, arguably the most famous New Zealand voyaging painting, was controversial in nature since its creation and has come to represent a “historical Pākehā idea of how Māori arrived in this country.”⁶⁸ The painting depicts a perception of early Māori voyagers’ first arrival in New Zealand. They are starving, without hope, and their encounter with Aotearoa is a surprise and an accident. The historical inaccuracies, cultural insensitivities, and agendas around this piece have been highlighted for many years. Yet, this painting has been, and remains, influential in the misunderstandings and misrepresentation of what was undeniably an enormous oceanic feat, the navigation of Pacific waters. Samoan contemporary photographer, Greg Semu, contrasted this painting with his photographic response, *The Arrival* (2016), in which he depicts a noticeably stronger, more confident, and capable crew.⁶⁹

Steele and Goldie’s painting was inspired by *The Raft of the Medusa* (1819),⁷⁰ a piece by French artist Théodore Géricault, which depicts a shipwreck of sprawling survivors on rough seas. Both paintings enforce a perception of the sea that it is hostile and warrants a level of fearful distance. I am intrigued by this common representation but driven to contend this view in my creative practice. Through my paintings, I emphasise Te Moana Nui a Kiwa (the Pacific Ocean) as a home, a place of cultural significance and reconnection, of love and play, and a place of life-giving sustenance. I also highlight the mātauranga that has been passed on through generations, which allows us to continue a critical oceanic relationship.



TOP figure 63: Louis John Steele and Charles Frederick Goldie, *Arrival of the Maoris in New Zealand*, 1899, Oil on canvas, 4910 x 7160 mm. Louvre, Paris.

MIDDLE figure 64: Greg Semu, *The Arrival*, 2016, Diptych- Type C photograph, 1265mm x 1687mm. Created with generous financial support from Creative New Zealand and artistic support from the NGV International, Australia.

BOTTOM figure 65: Théodore Géricault, *The Raft of the Medusa*, 1819, oil on canvas, 4900mm x 7160mm. Louvre, Paris.

68 Jane Davidson-Ladd, “Overturning the Narrative: Steele and Goldie’s *Arrival of the Maoris in New Zealand*, 1899,” *Journal of New Zealand Studies*, no. 38 (2024): 6.

69 “*Here_Kupe_to_Cook_Digital_Catalogue*,” accessed November 8, 2024, https://storage.googleapis.com/pcc-wagtail-media/documents/Here_Kupe_to_Cook_digital_catalogue_X5qO7F8.pdf.

70 Davidson-Ladd, “Overturning the Narrative,” 6.

In *Groundloop* (2022), Lisa Reihana (Ngāpuhi, Ngāti Hine, Ngāi Tū) draws from customary practices to imagine a futuristic reality of voyaging between Aotearoa and Australia. This work decentralises colonisation, exploring an idealised existence of Indigenous left to their own development. Indigenous adventurers from Aotearoa, Pacifica, and Australia glide across the seas on a sci-fi waka hourua to the shores of Gadigal, Sydney. In Reihana's words, she is "creating a magical world where the moana, the ocean, is the connector."⁷¹ Emily Karaka (Ngai Tai, Ngāti Hine, Ngātiwai, Te Kawerau a Maki, Ngāti Te Ahiwaru, Tamaoho, Waiohua) reclaims various territories significant to her iwi, reinforcing a bond to place through expressive painterly mark making, symbolism, and bold colour, and invariably rearranging the notions of people and place relationships.⁷² My painting, *Between Waves, I Trail My Fingers Over the Water Surface* (2025) reflects on feeling at home in the sea, of an ocean-space offering an opportunity for calm reflections and childlike play. Various changing oceanic conditions merge and contend, the wild and the calm days, in which the figure adjusts her comfort to each, recognising her own psyche mirrored back to her. There is a meditative quality and a timelessness; the figure is absorbed in her interaction with the water, and the transparency in the figure shows a kinship with the ocean.



⁷¹ "GROUNDLOOP, 2022 by Lisa Reihana," accessed April 3, 2025, <https://www.artgallery.nsw.gov.au/collection/works/348.2022/>.

⁷² "Cultural ID: Marae, Maunga, Motu," Auckland Art Gallery, December 5, 2020, <https://www.aucklandartgallery.com/whats-on/exhibition/cultural-id-marae-maunga-motu>.

ABOVE figure 66: Lisa Reihana, *Groundloop*, 2022, Single channel digital video with multi-layered audio, duration: 00:22:00 min, aspect ratio: 256:63.



ABOVE figure 67- 68: *Between Waves, I Trail My Fingers Over the Water Surface*, 2025, oil on canvas, 1100mm x 1200mm. *Currents*, 2025, oil on canvas, 600mm x 1200mm.

The ocean as a connecting space

In my final paintings, there are common themes of fluidity and flux linking each piece together. Canvases sit together as travelling companions, with shared intention in their storytelling, each holding varying individual fragments to add to a whole. Within the painted pūrākau, tūpuna are interacting with the ocean in the same realm as myself. Various cultural and time influences merge and relate to one another, and the sea is not located by land references, but rather a liminal space connecting place and people. Here, I place myself in a space of fluidity and surrender the constancy of re-imagined reality and identity.

“An identity that is grounded in something as vast as the sea should exercise our minds and rekindle in us the spirit that sent our ancestors to explore the oceanic unknown and make it their home, our home” - Epeli Hau’ofa¹

¹ Epeli Hau’ofa, *We Are the Ocean: Selected Works* (University of Hawaii Press, 2008), 42.

CONCLUSION
& EXHIBITION



Conclusion.

As I float on my board at Poutūtaki (also known as Fitzroy Beach) one day, looking up at Taranaki maunga through the clouds, I feel as if I am echoing the movements of my tūpuna in the same waters they surfed. On the surface, the materials have changed considerably. Today, I ride a modern polyurethane board, with plastic fins and a leash secured to my ankle with Velcro, and my contemporary wetsuit keeps me warm. While the 'wave riding' I practice today has changed materially from how my tūpuna moved across the ocean's surface many generations ago, and the shoreline view is vastly different, the watery currents that support me maintain the same motion, and Taranaki stands firm. Equally, I am aware that the way I navigate life as a wāhine Māori is very different from my tūpuna. And yet, my bodily interactions and adaptations within the marine environment, the fluid movements, my migratory tendencies, continue the ancestral knowledge of each body-and-oceanic exchange, as the sea connects and gathers me through the spiral of time.

I have contemplated these activities through paint as a space to explore connection, synchronicities, hybridity, a sense of place, aroha (love), and whakapapa reconnection. My final exhibition features a surround of sea space and ocean practices, large paintings that create an encompassing expanse rather than a linear unfolding. The ocean practices inhabit their own canvases, acting as travel buddies tied together, yet able to part. I place viewers into this environment, where they can experience the merging as if they, too, are immersed in the sea with the painted figures.

The practice of painting has enabled me to materialise a visual depiction where both my tūpuna and I coexist, where places and people are bound by water, a fantastical reality, unhindered by the limitations of exact past and present visual construction. Through the medium of oil painting, I can

converge the differences of the past and present, celebrate the similarities, and muse on future continuations. At the heart of my research and practice is the motivation to find methods of cultural and ancestral connection. Methods that are directly accessible to me and have a preexisting place in my life and in my heart. I have found this in painting, surfing, voyaging, and diving. Through these ancestral practices, I strengthen my connection with my whakapapa Māori, my tūpuna, the ground I stand on, and the waters I swim in.

PREVIOUS PAGE figure 69: detail image, oil on canvas.

Exhibition.

Whakaruku: Painting a love letter to the ocean.
July 2nd-5th.



ABOVE figure 70: Exhibition Installation, Te Wai Ngutu Kākā Gallery, image taken by Paul Chapman.



ABOVE figure 71: Exhibition Installation, Te Wai Ngutu Kākā Gallery, image taken by Paul Chapman.



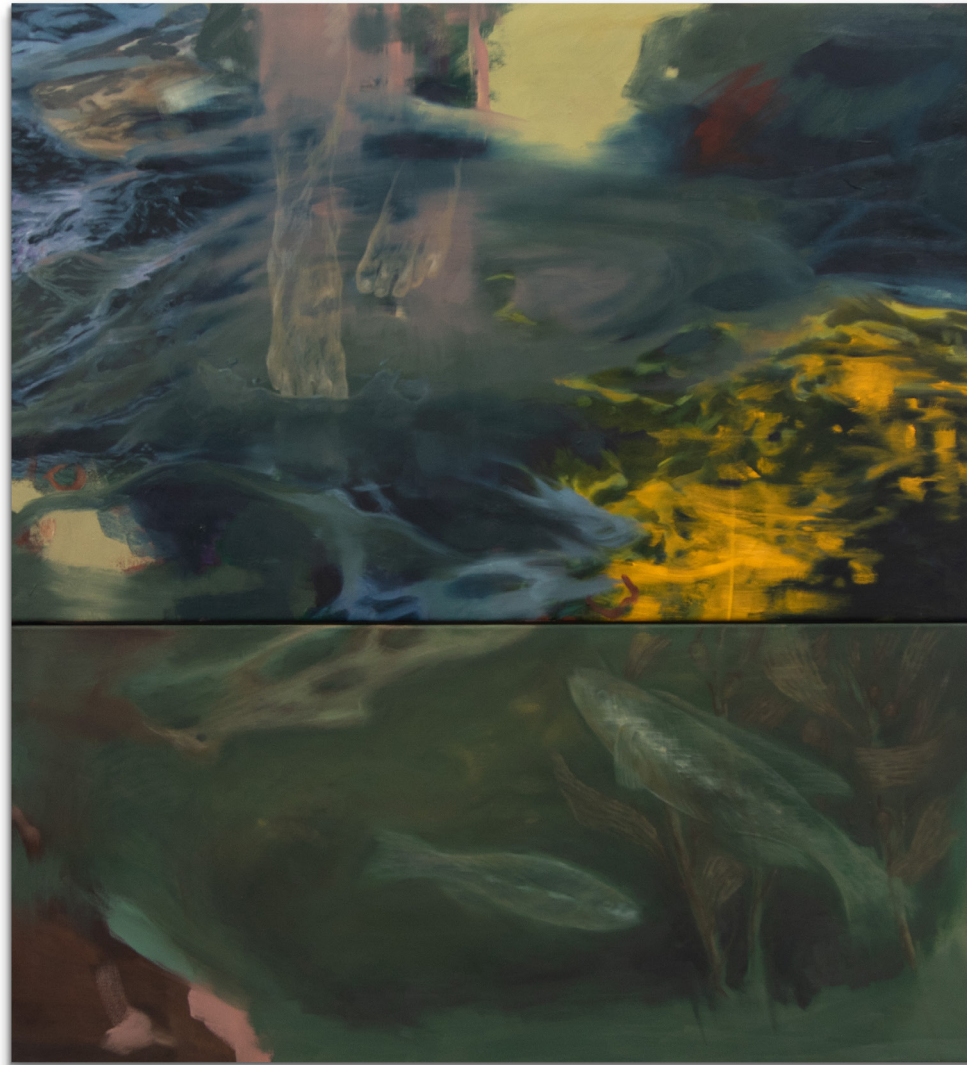
ABOVE figure 72: Exhibition Installation, Te Wai Ngutu Kākā Gallery, image taken by Paul Chapman.



LEFT figure 73: *Whakanoho Ano*, 2025, oil and acrylic on canvas, 600mm x 1200mm.

MIDDLE figure 74: *Provisions*, 2025, oil and acrylic on canvas, 700mm x 1200mm.

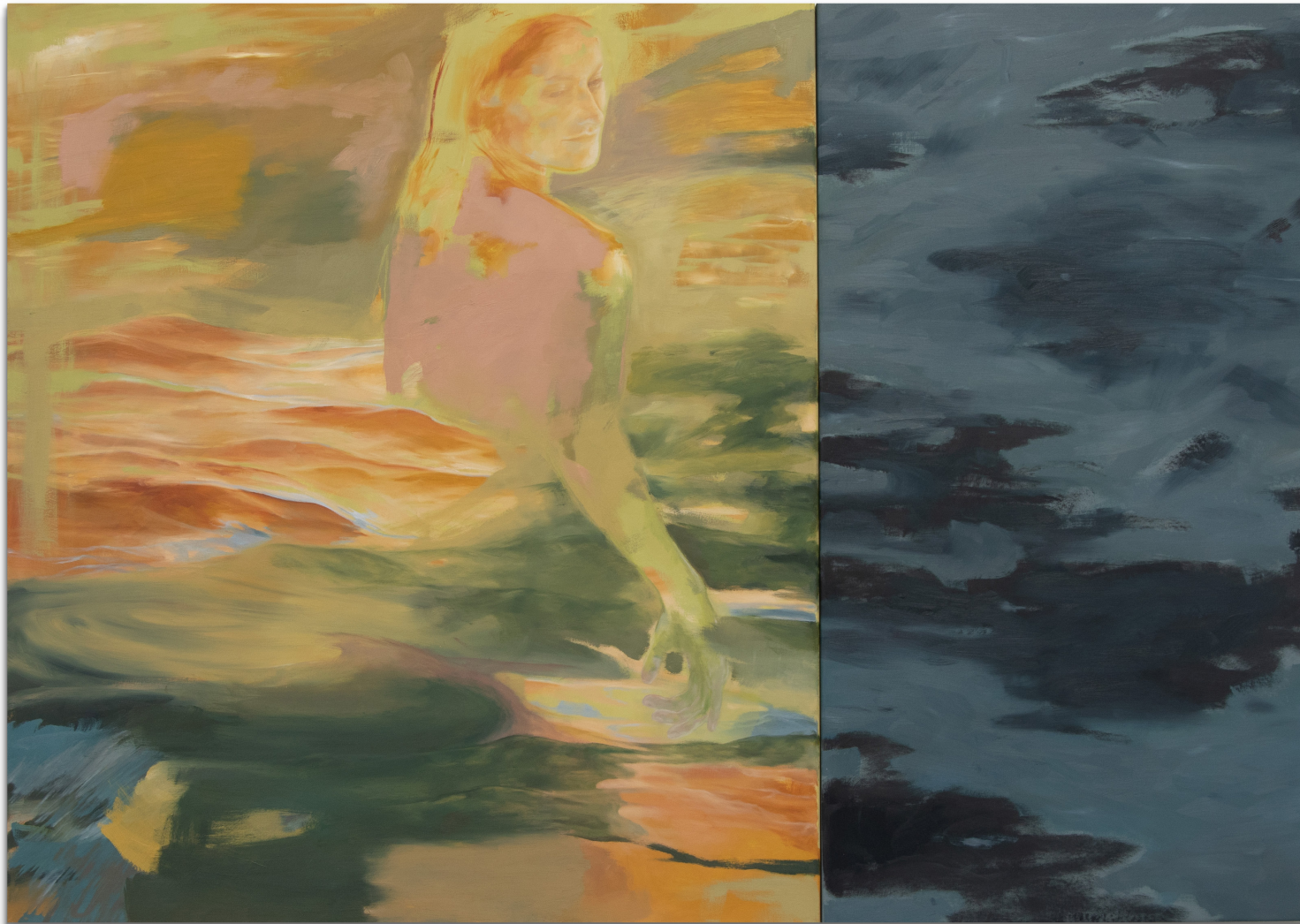
RIGHT figure 75: *Kuri, In Motion*, 2025, oil and acrylic on canvas, 900mm x 1200mm.



TOP CANVAS figure 76: *Whakaruku I Ngā Wai Tupuna*, 2025, oil on canvas, 1100mm x 700mm.
BOTTOM CANVAS figure 77: *Rarī*, 2025, oil on canvas, 1100mm x 500mm.



ABOVE figure 78: *A Cold Change*, 2025, oil and acrylic on canvas, 900mm x 1200mm.

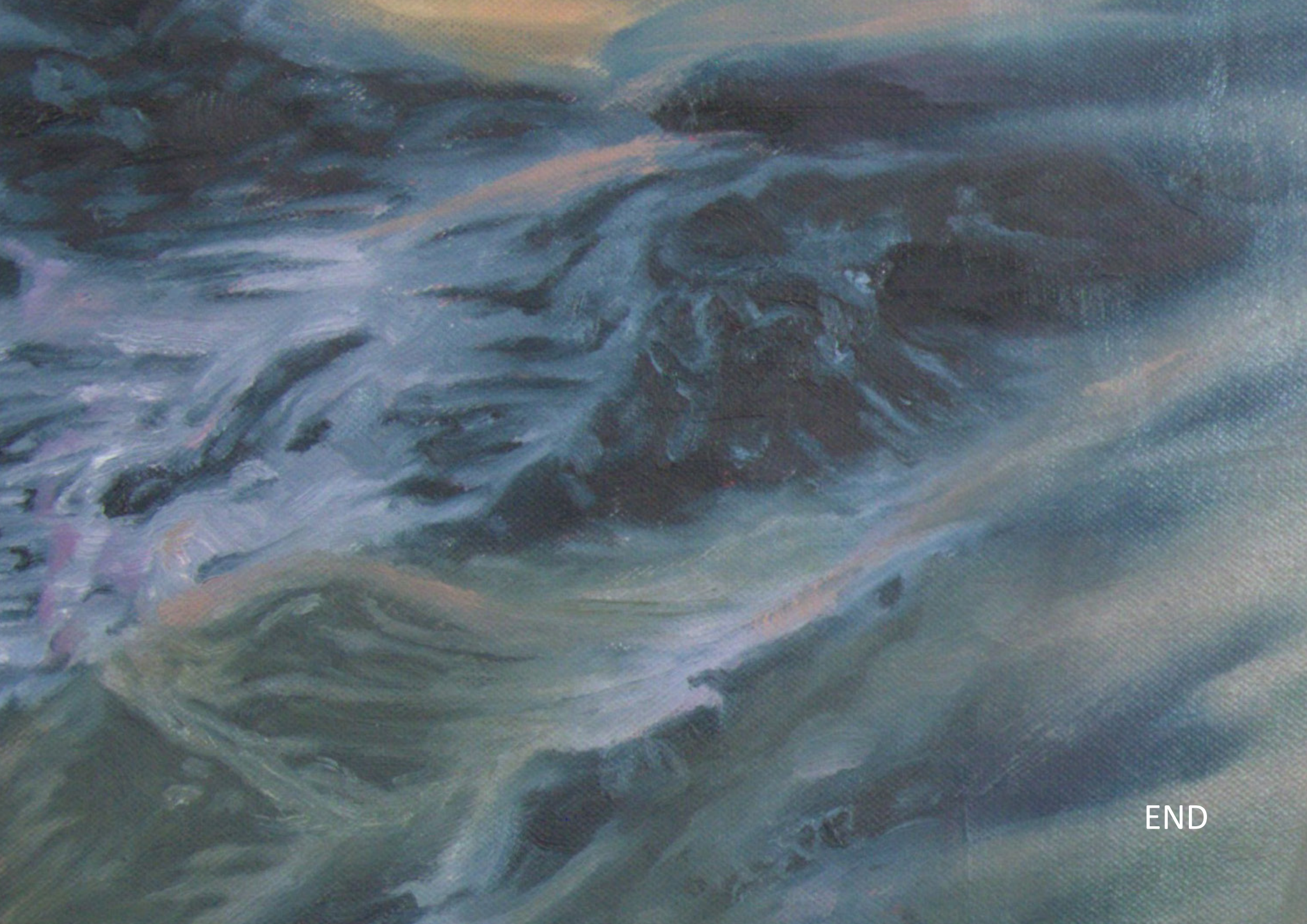


LEFT CANVAS figure 79: *Between Waves, I Trail My Fingers Over the Water's Surface*, 2025, oil and acrylic on canvas, 1100mm x 1200mm.
RIGHT CANVAS figure 80: *Currents*, 2025, oil and acrylic on canvas, 600mm x 1200mm.



LEFT figure 81: *Once Were Agriculturalists (purple)*, 2025, oil and acrylic on canvas, 200mm x 200mm.
RIGHT figure 82: *Once Were Agriculturalists (green)*, 2025, oil and acrylic on canvas, 200mm x 200mm.

NEXT PAGE figure 83: detail image, oil on canvas.



END

Glossary

Atua : (noun) ancestor with continuing influence, god, demon, supernatural being, deity,

Aroha : (verb) (-ina,-tia) to love, feel pity, feel concern for, feel compassion, empathise.

Awa : (noun) river, stream, creek, canal, gully, gorge, groove, furrow.

Haere mai! : (interjection) come here! welcome!- a greeting.

Harakeke : (noun) New Zealand flax, Phormium tenax.

Hauora hinengaro : (noun) mental health.

Hekenga : (noun) place to migrate to, migration, emigration, descent, go down, voyage.

Hinemoana : (personal name) female atua of the sea.

Hongi : (verb) (-a,-hia,-tia) to press noses in greeting.

Iwi : (noun) extended kinship group, tribe, nation, people, nationality, race.

Kai : (verb) (-nga,-ngia) to eat, consume, feed oneself. (noun) food, meal.

Kaihekengaru : (noun) Māori surfers.

Kaimoana : (noun) seafood, shellfish.

Kaitiakitanga : (noun) guardianship, stewardship, trusteeship, trustee.

Karakia : (verb) (-tia) to recite ritual chants, say grace, pray, recite a prayer, chant. (noun) incantation, ritual chant, chant, intoned incantation, charm, spell.

Karanga : (verb) (-hia,-tia) to call, call out, shout, summon. (noun) formal call, ceremonial call, welcome call, call.

Kaupapa Māori : Māori approach, Māori topic, Māori customary practice, Māori institution, Māori agenda, Māori principles, Māori ideology.

Kohanga Reo : (noun) Māori language preschool.

Kōura : (noun) salt-water crayfish, the southern rock lobster, red rock lobster, spiny rock lobster, Jasus edwardsii.

Kōwhaiwhai : (verb) (-tia) to paint kōwhaiwhai patterns, decorate with kōwhaiwhai. (noun) painted scroll ornamentation- commonly used on meeting house rafters.

Kura Kaupapa : (noun) primary school operating under Māori custom and using Māori as the medium of instruction.

Māoritanga : (noun) Māori culture, Māori practices and beliefs, Māoriness, Māori way of life.

Marae : (noun) courtyard- the open area in front of the whareniui, where formal greetings and discussions take place. Often also used to include the complex of buildings around the marae.

Mātauranga : (noun) knowledge, wisdom, understanding, skill- sometimes used in the plural.

Maunga : (noun) mountain, mount, peak.

Mihi : (verb) (-a,-ngia,-tia) to greet, pay tribute, acknowledge, thank.

Moana : (noun) sea, ocean, large lake.

Mokopuna : (noun) grandchildren, grandchild- child or grandchild of a son, daughter, nephew, niece, etc.

muka : (noun) prepared flax fibre.

Ngā mihi : acknowledgements, thank you.

Ngaru : (noun) wave (of the sea), corrugation.

Pākehā : (noun) New Zealander of European descent.

Papa : (noun) plank, board.

Papatūānuku : (personal name) Earth, Earth mother and wife of Rangi-nui- all living things originate from them. (noun) Earth's surface.

Pepeha : (noun) tribal saying, tribal motto, proverb (especially about a tribe), set form of words, formulaic expression, saying of the ancestors.

Pūrākau : (noun) myth, ancient legend, story.

Rarī : (noun) greenbone butterfish, Odax pullus.

Ruku : (verb) (-a,-hia) to dive, diving, dive for.

Taharoa : (location) ocean- a name for the ocean.

Tangaroa : (personal name) atua of the sea and fish.

Tangi : (noun) rites for the dead, funeral- shortened form of tangihanga.

Taniwha : (noun) water spirit, monster, dangerous water creature, powerful creature, chief, powerful leader, something or someone awesome.

Taonga : (noun) treasure, anything prized.

Te ao Māori : the Māori world

Toa : (adjective) be brave, bold, victorious, experienced, accomplished, adept,

competent, skilful, capable.

Tūpuna : (noun) ancestors, grandparents.

Tūrangawaewae : (noun) domicile, standing, place where one has the right to stand- place where one has rights of residence and belonging through kinship and whakapapa.

Wāhine : (noun) women, females, ladies, wives.

Waka : (noun) canoe, vehicle, conveyance, spirit medium, medium (of an atua).

Waka Hourua : (noun) double canoe.

Whakaheke ngaru : (verb) to surf. (noun) surfing.

Whakapapa : (noun) genealogy, genealogical table, lineage, descent. (verb) (-hia,-tia) to place in layers, lay one upon another, stack flat.

whānau : (noun) extended family, family group, a familiar term of address to a number of people.

wharenuī : (noun) meeting house, large house- main building of a marae where guests are accommodated.

whiriwhiri : (verb) (-a,-hia,-ngia) to weave, plait. (verb) (-a,-hia,-tia) to discuss, decide, consider, negotiate.

Whakaruku : (verb) (-a,-hia,-tia) to immerse in water, perform a ritual immersion in water.

List of figures.

figure 1: detail image, oil painting.

figure 2: detail image, oil painting.

figure 3: detail image, oil painting.

figure 4: detail image, oil painting.

figure 5: detail image, oil painting.

figure 6: canvas with burnt holes.

figure 7: Domestic Objects (Part one), 2024, pine timber, canvas and jute cord, 600mm x 500mm x 500mm.

figure 8: Whiriwhiri install, Te Uru Gallery.

figure 9: Whiriwhiri ephemera detail image.

figure 10: Whiriwhiri braiding activation, Te Uru Gallery.

figure 11: digital photograph with underwater casing, La Jolla, San Diego

figure 12: digital photograph with underwater casing, La Jolla, San Diego

figure 13: sketchbook.

figure 14: nomadic art supplies.

figure 15: Cora-Allan, Encountering Aotearoa series, 2023. Whenua, kāpia ink, hiapo, brass.

figure 16: Tupaia, Māori bartering with Joseph Banks, 1769, Watercolour and pencil.

figure 17: small travelling paintings, 200mm x 200mm each.

figure 18: Wheke, 2025, oil on canvas, 400mm x 400mm.

Figure 19: Star Gossage, I Have Sung My Way Through the World, 2018, oil on canvas, 1255mm x 1255 mm.

figure 20: I Re-locate With My Belongings, 2024, oil on canvas, 900mm x 1200mm.

figure 21: Darcy Nicholas, Changing Generations. acrylic on canvas.

figure 22: Toi Māori Aalto colour palette, 2002.

figure 23: colour compositions with paint swatches.

figure 24: Asher Newberry, Kiritai (Ruruhira), 2021, acrylic and oil on board, 1500 x 1746mm.

figure 25: Raukura Turei, Te Huka o te Tai , 2022, flashe, aumoana (blue clay), polymer binder and onepū (black manganite sand) on linen, 910 x 1520mm.

figure 26: example of mark-making and detailed layers, Here, 2025, oil on canvas, 200mm x 200mm.

figure 27: Kaitiakitanga; Tending to the Garden, 2024, oil on canvas, 650mm x 500mm.

figure 28: Dominique Fung, Yellow Silk Screen, 2025, oil on canvas, 1524mm x 3200mm.

figure 29: John Walsh, Wharewaka, 2017, Oil on unstretched canvas, 1230mm x 1820mm, Private collection, Auckland, courtesy of Gow Langsford Gallery.

figure 30: John Walsh, Te Hinaki Te Ika, 2021, oil on canvas, 900mm x 1200mm.

figure 31: Making a Home, 2024, oil on canvas, 900mm x 1200mm.

figure 32: Regan Balzer, Kahe, 2025, mural.

figure 33: detail image, oil painting.

figure 34- 35: Ngaroma Riley, Once Were Gardeners, 2024, Exhibition, Season Gallery, Auckland.

figure 36 – 38: Once Were Agriculturalists, 2024, oil on canvas, 200mm x 200mm x3.

figure 39: Peter Robinson, Painting 1993, 1993, tar, wax, earth and oil on canvas, 1020mm x 5320mm.

figure 40: Simon Kaan, Maumahara IX, 2024, ink on fibre glass, 880 x 2360 x 55 mm.

figure 41: Sometimes the Ripples Persist Even in the Changing of Waters, 2025, oil on canvas, 200mm x 200mm, 200mm x 200mm.

figure 42: Waitara, 2024, oil on canvas, 1200mm x 1000mm.

figure 43 – 44: Alex Monteith, Surface Movements, 2016, Digital Photographs.

figure 45: Pierre Knop, Mother Wave, 2020, oil and mixed media on canvas, 1550mm x 1850mm.

figure 47: Katsushika Hokusai, The Great Wave off Kanagawa, 1831, ukiyo-e (Woodblock print), 246mm x 365mm.

figure 48 – 51: Fiona Clark, Te iwi o te wahi kore – series, 1979-81, Taranaki, Photographs.

figure 52: Whakaruku, 2025, oil on canvas, 200mm x 200mm.

figure 53: Rarī, 2025, oil on canvas, 1100mm x 500mm.

figure 54: detail image, oil painting.
figure 55: Whakaruku I Ngā Wai Tūpuna, 2025, oil on canvas, 1100mm x 700mm.
figure 56: Star Gossage, Ātaahua, 2024, oil and chalk on canvas, 1520mm x 910mm.
figure 57: ferry to Ra'īātea, photograph.
figure 58: Taputapuātea marae, Ra'īātea, photograph.
figure 59: The Only Store Open on a Sunday, 2025, oil on canvas, 700mm x 1200mm.
figure 60: waves in Tahiti, photograph.
figure 61: Star Gossage, My Aroha, Across the Ocean, to the First People, 2015, oil on board, 1200mm x 700mm.
figure 62: Claude Monet, Reflections of Clouds on the Water-Lily Pond, 1920, oil on canvas, 2000 x 12760 mm.
figure 63: Louis John Steele and Charles Frederick Goldie, Arrival of the Maoris in New Zealand, 1899, oil on canvas, 4910 x 7160 mm. Louvre, Paris.
figure 64: Greg Semu, The Arrival, 2016, Diptych- Type C photograph, 1265mm x 1687mm.
figure 65: Théodore Géricault, The Raft of the Medusa, 1819, oil on canvas, 4900mm x 7160mm. Louvre, Paris.
figure 66: Lisa Reihana, Groundloop, 2022, Single channel digital video with multi-layered audio, duration: 00:22:00 min, aspect ratio: 256:63.
figure 67- 68: Between Waves, I Trail My Fingers Over the Water Surface, 2025, oil on canvas, 1100mm x 1200mm. Currents, 2025, oil on canvas, 600mm x 1200mm.
figure 69: detail image, oil painting.
figure 70: Exhibition Installation, Te Wai Ngutu Kākā Gallery, image taken by Paul Chapman.
figure 71: Exhibition Installation, Te Wai Ngutu Kākā Gallery, image taken by Paul Chapman.
figure 72: Exhibition Installation, Te Wai Ngutu Kākā Gallery, image taken by Paul Chapman.
figure 73: Whakanoho Ano, 2025, oil and acrylic on canvas, 600mm x 1200mm.
figure 74: Provisions, 2025, oil and acrylic on canvas, 700mm x 1200mm.
figure 75: Kuri, In Motion, 2025, oil and acrylic on canvas, 900mm x 1200mm.

figure 76: Whakaruku I Ngā Wai Tupuna, 2025, oil on canvas, 1100mm x 700mm.
figure 77: Rarī, 2025, oil on canvas, 1100mm x 500mm.
figure 78: A Cold Change, 2025, oil and acrylic on canvas, 900mm x 1200mm.
figure 79: Between Waves, I Trail My Fingers Over the Water's Surface, 2025, oil and acrylic on canvas, 1100mm x 1200mm.
figure 80: Currents, 2025, oil and acrylic on canvas, 600mm x 1200mm.
figure 81: Once Were Agriculturalists (purple), 2025, oil and acrylic on canvas, 200mm x 200mm.
figure 82: Once Were Agriculturalists (green), 2025, oil and acrylic on canvas, 200mm x 200mm.
figure 83: detail image, oil painting.

Bibliography.

"Māori Artist Darcy Nicholas." Accessed April 8, 2025. <https://darcynicholas.co.nz/darcy-nicholas/>.

Aalto Paint. "Toi Māori Aotearoa Palette." Accessed January 15, 2025. <https://www.aaltopaint.co.nz/inspiration-articles/history-toi-maori-palette>.

"Archived Page: The Swimmer — How Te Rau-o-Te-Rangi Crossed the Strait of Kapiti." NZETC. Accessed April 10, 2025. <https://ndhadeliver.natlib.govt.nz/webarchive/20210104000423/http://nzetc.victoria.ac.nz/tm/scholarly/tei-CowHero-t1-body-d2.html>.

Artist Profile. "Star Gossage." December 20, 2017. <https://artistprofile.com.au/star-gossage/>.

"Asher-Newbery: The Central Artists Talk" [PDF]. Accessed February 25, 2025. <https://thecentral.co.nz/usr/library/documents/main/asher-newbery-the-central-artists-talk.pdf>.

Auckland Art Gallery. "CULTURAL ID: Marae, Maunga, Motu." December 5, 2020. <https://www.aucklandartgallery.com/whats-on/exhibition/cultural-id-marae-maunga-motu>.

Auckland Art Gallery. "I Have Sung My Way Through the World." Accessed February 23, 2025. <https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/30263/i-have-sung-my-way-through-the-world>.

Beattie, H. "Traditions and Legends: Collected from the Natives of Murihiku (Southland, New Zealand), Part XI." *The Journal of the Polynesian Society* 28, no. 4 (112) (1919): 212–25.

Buck, Peter Henry. *The Coming of the Māori*. 7th reprint. Wellington: Māori Purposes Fund Board, 1977.

Davidson-Ladd, Jane. "Overturning the Narrative: Steele and Goldie's *Arrival of the Maoris in New Zealand, 1899*." *Journal of New Zealand Studies*, no. 38 (2024): 6.

Douglas, Jamie. "Returning Home." *Heritage New Zealand*, no. 144 (2017): 36.

Eindhoven, Jan E., and W. Edgar Vinacke. "Creative Processes in Painting." *The Journal of General Psychology* 47, no. 2 (October 1952): 139–64. <https://doi.org/10.1080/00221309.1952.9710660>.

Gow Langsford Gallery. "John Walsh." Accessed March 18, 2025. <https://gowlangsfordgallery.co.nz/artists/222-john-walsh/>.

"GROUNDLOOP, 2022 by Lisa Reihana." Art Gallery of New South Wales. Accessed April 3, 2025. <https://www.artgallery.nsw.gov.au/collection/works/348.2022/>.

Harari, Yuval N. *Sapiens: A Brief History of Mankind*. Vintage Books, 2015.

Hau'ofa, Epeli. *We Are the Ocean: Selected Works*. Honolulu: University of Hawaii Press, 2008.

"Here Kupe to Cook: Digital Catalogue" [PDF]. Accessed November 8, 2024. https://storage.googleapis.com/pcc-wagtail-media/documents/Here_Kupe_to_Cook_digital_catalogue_X5qO7F8.pdf.

"Hiapo (Tapa Cloth)." Collections Online – Museum of New Zealand Te Papa Tongarewa. Accessed February 8, 2025. <https://collections.tepapa.govt.nz/object/83487>.

Hokowhitu, Brendan, Aileen Moreton-Robinson, Linda Tuhiwai Smith, Chris Andersen, and Steve Larkin, eds. *Routledge Handbook of Critical Indigenous Studies*. London: Routledge, 2020.

Hokusai, Katsushika. *Under the Wave off Kanagawa (Kanagawa Oki Nami Ura), Also Known as The Great Wave, from the series Thirty-Six Views of Mount Fuji (Fugaku Sanjūrokkei)*. Color woodblock print, 1836. <https://www.artic.edu/artworks/24645/under-the-wave-off-kanagawa-kanagawa-ok-nami-ura-also-known-as-the-great-wave-from-the-series-thirty-six-views-of-mount-fuji-fugaku-sanjūrokkei>.

Houkamau, Carla, Robert Pouwhare, and Marcos Mortensen Steagall. "Integrating Māori Perspectives in Environmental Management and Fisheries." *LINK Praxis* 2, no. 1 (October 19, 2024): 126–60. <https://doi.org/10.24135/link-praxis.v2i1.32>.

Howe, K. R., and Auckland War Memorial Museum, eds. *Vaka Moana: Voyages of the Ancestors – The Discovery and Settlement of the Pacific*. Auckland: David Bateman, 2006.

Ingersoll, Karin E. *Waves of Knowing: A Seascape Epistemology*. Durham: Duke University Press, 2016.

"Kahe Te Rau-o-Te-Rangi." New Zealand History. Accessed April 10, 2025. <https://nzhistory.govt.nz/politics/treaty/signatory/8-4>.

Kahukiwa, Robyn. *Wāhine Toa: Women of Māori Myth*. Auckland: Penguin Books, 2000.

King, Paula Toko, Donna Cormack, Ricci Harris, Sarah-Jane Paine, and Melissa McLeod. "'Never-Ending Beginnings': A Qualitative Literature Review of Māori Temporal Ontologies." *Kōtuitui: New Zealand Journal of Social Sciences Online* 18, no. 3 (July 3, 2023): 252–67. <https://doi.org/10.1080/1177083X.2022.2138467>.

King, Ross. *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*. London: Bloomsbury Publishing Plc, 2017. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=5317414>.

Martins, Kim. "Polynesian Navigation & Settlement of the Pacific." *World History Encyclopedia*. Accessed April 8, 2025. <https://www.worldhistory.org/article/1586/polynesian-navigation--settlement-of-the-pacific/>.

Merkin, Sophia. "Decolonizing Landscapes: Indigenous Belonging in John Walsh's Paintings." *Re: Locations – Journal of the Asia-Pacific World* 3, no. 2 (November 30, 2020): 123–37. <https://doi.org/10.33137/relocations.v1i1.34474>.

Mita, Ngahuia. "Tairāwhiti Waka, Tairāwhiti Tāngata: Examining Tairāwhiti Voyaging Philosophies." PhD diss., University of Otago. Accessed March 21, 2025. <https://ourarchive.otago.ac.nz/esploro/outputs/doctoral/Tair%C3%84%20whiti-Waka-Tair%C3%84%20whiti-T%C3%84%20ngata-Examining-Tair%C3%84%20whiti/9926478438401891>.

Moore, Peter. "The Art of Tupaia." *Lapham's Quarterly* (blog), June 5, 2019. <https://www.laphamsquarterly.org/roundtable/art-tupaia>.

Native Affairs Summer Series: Ancient Māori Surfing. Written by W. Te Kanawa. Auckland: Māori Television, 2017. Video file.

Neich, Roger. *Painted Histories: Early Māori Figurative Painting*. Accessed February 21, 2025. <https://aucklanduniversitypress.co.nz/painted-histories-early-maori-figurative-painting/>.

New Zealand Portrait Gallery. "Star Gossage: He Tangata – The People." November 26, 2020. <https://www.nzportraitgallery.org.nz/exhibitions/2020/11/25/star-gossage>.

Ngata, Apirana, and Wayne Ngata. "The Terminology of Whakapapa." *The Journal of the Polynesian Society* 128, no. 1 (2019): 19–42.

"Pierre Knop | Mother Wave (2020)." *Artsy*. Accessed January 14, 2025. <https://www.artsy.net/artwork/pierre-knop-mother-wave-1>.

Potaka-Dewes, Atutahi. "Encountering Aotearoa: From Yacht Expedition to Art Exhibition." *Pacific Media Network*. Accessed January 28, 2025. <https://pmn.co.nz/read/arts/encountering-aotearoa-from-yacht-expedition-to-art-exhibition>.

Remnant, Debbie, Robert W. Moran, James Furness, Mike Climstein, Wayne A. Hing, and Catherine J. Bacon. "Gradual-Onset Surfing-Related Injuries in New Zealand: A Cross-Sectional Study." *Journal of Science and Medicine in Sport* 23, no. 11 (November 1, 2020): 1049–54. <https://doi.org/10.1016/j.jsams.2020.05.010>.

RNZ. "Movies Aren't the Only Attraction at Māoriland Film Festival." *Radio New Zealand*, March 31, 2025. <https://www.rnz.co.nz/news/te-manu-korihia/556751/movies-aren-t-the-only-attraction-at-maoriland-film-festival>.

Salmond, Anne. *The Trial of the Cannibal Dog: Captain Cook in the South Seas*. London: Allen Lane, 2003.

Sanderson Contemporary. "Simon Kaan – Overview." Accessed January 26, 2025. <https://sanderson.co.nz/artists/25-simon-kaan/overview/>.

"Season." *Season Aotearoa*. Accessed January 23, 2025. <https://www.seasonaotearoa.com/projects/6-2>.

Smith, Linda Tuhiwai. "Some Notes on 'Being Constructed': The View from My Grandmother's Verandah." *Te Pua* 1, no. 1 (1992): 59–64.

Strecher, Matthew C. "Magical Realism and the Search for Identity in the Fiction of Murakami Haruki." *The Journal of Japanese Studies* 25, no. 2 (1999): 263–98. <https://doi.org/10.2307/133313>.

Surface Movements Mt Maunganui, by Alex Monteith, 2014. Video. <https://vimeo.com/88849453>.

Waiti, Te Aramoana, Jordan, and Shaun Awatere. "Kaihekengaru: Māori Surfers and a Sense of Place." *Journal of Coastal Research*, 2019, 35–43.

Te Aka Māori-English Dictionary. Edited by Māori Language Commission. Wellington: Huia Publishers, 2004.

Te Uru. "Alex Monteith: Surface Movements Te Piha." Accessed January 13, 2025. <https://teuru.org.nz/products/alex-monteith-surface-movements-te-piha>.

Te Uru. "RELAY: AUT Toi Ataata Visual Arts." Accessed April 4, 2025. <https://teuru.org.nz/products/relay-aut-toi-ataata-visual-arts>.

"Texture of Practice: Raukura Turei." *Vessel Magazine*. Accessed April 8, 2025. <https://vessel-magazine.no/issues/3/embodiedknowledge/texture-of-practice-raukura-turei>.

The Central. "John Walsh – Overview." Accessed March 18, 2025. <https://thecentral.co.nz/artists/john-walsh/overview/>.

"The Many Water Lily Paintings of Monet." *ForThePeopleCollective.org*, October 27, 2022. <https://www.forthethepeoplecollective.org/the-many-water-lily-paintings-of-monet/>.

Tim Melville Gallery. "Tim Melville." Accessed April 15, 2025. <http://www.timmelville.com>.

"Toi Tu Toi Ora by Nigel Borell." *Penguin Books New Zealand*. Accessed April 8, 2025. <https://www.penguin.co.nz/books/toi-tu-toi-ora-9780143776734>.

Tucker, Raewynne Nātia. "Tātou o Tagata Folau: Pacific Development Through Learning Traditional Voyaging on the Waka Hourua, Haunui." Master's thesis, Auckland University of Technology, 2020. <https://hdl.handle.net/10292/13712>.

Tuheiaiva, Ariihau, and Anita Smith. "Transnational Values in the Development of a World Heritage Nomination for the Sacred Site of Taputapuātea/Te Po, Valley of Ōpoa, French Polynesia." In *World Heritage in a Sea of Islands*, 54. 2012.

Van Dyk, Sian. "Fiona Clark: Te Iwi o Te Wāhi Kore." Accessed January 23, 2025.
<https://www.sianvandyk.com/fiona-clark-te-iwi-o-te-whi-kore>.

