



# *HAU RONGO:*

*The Breath of Rongo*

By Bobby Campbell Wahawaha Luke  
Masters Thesis in Art and Design, 2016

This exegesis is submitted to AUT in partial fulfillment of the requirements for the degree of Master in Art and Design (Visual Arts)

Image 1 (front page). Lawson, K. (2013). Caves or prisons, Retrieved from: <http://karenlawsonartist.com/2013/09/21/caves-or-prison-cells/>

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**KARAKIA: Tatai Whakapapa**

*Ko Rangi,*

*Ko Papa,*

*Ka Puta, Ko Rongo,*

*Ko Tane Mahuta, Ko Tangaroa,*

*Ko Tumatauenga, Ko Haumiatiketike,*

*Ko Tawhirimatea Tokona Te Rangi Ki Runga,*

*Ko Papa Ki Raro Ka Puta Te Ira Tangata*

*Ki Te Whai Ao, Ki Te Ao Marama*

*E Rongo Whakairia Ake Ki Runga Kia Tina - Tina!*

*Hui E! Tiki E*

(Luke, 2016, pg.7)

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**ABSTRACT:**

This project is underpinned by a Taranaki genealogical worldview informing a series of knowledge exchanges that establishes the concept of 'Ora ki te Whakatupua', 'sustaining life knowledge anew'. From a cosmological Taranaki perspective this project explores an understanding of 'Rongo' (Deity). This visual photographic, video making and performance interdisciplinary project draws on the formation and transmission of knowledge's. It particularly focuses on the knowledge of Rongo through 'Hau Huri Matauranga', a circular turning of knowledge, established and re-established for the future in a contemporary world. It visually examines how this worldview of Rongo influences Tikanga, specifically through concepts of Tapu and Noa and cosmological knowledge, and how this is formulated, communicated and activated. These concepts are embodied within a contemporary practice focusing on domesticity and its materiality. A contemporary 21<sup>st</sup> century Maori material cultural forms as expressed in the home and Marae is the overarching context of this research, in which the methods become concepts, and concepts become methods.

*PREFACE*

***Ora ki te Whakatupua:***  
*Sustaining life knowledge anew*

## <sup>1</sup>Pepeha

Ko Taranaki Te Maunga

Ko Aotea Te Waka

Ko Tangahoe Te Awa

Ko Ngati Ruanui Toku Iwi

Ko Hamua, Hapotiki Toku Hapu

Ko Taiparohenui Toku Marae

Ko Alison Luke, Diane Luke Raua

Ko Robert Campbell Oku Matua

Ko Bobby Campbell Wahawaha Luke Toku Ingoa

---

<sup>1</sup> This is my Whakapapa (connection to my land, Iwi, Tribe & family). Please refer to appendix 1 for Translation

## HAU RONGO: 'The breath of Rongo'

The introductory Karakia 'Ko Rangi Ko Papa' (prayer) also used as a Tauparapara (introduction) on Page 6 is established by an understanding of certain Maori ideologies, it is a way to connect and reconnect through a passage or pathway set by karakia. This karakia explains and lays out that Whakapapa (connection) essentially binds this project together and acknowledge the forefathers of the notions that are about to be discussed throughout this thesis. It is important to reflect on the origins of such concepts as it reminds us of the Kaupapa (project at hand) of this research. The weight of this project is surrounded by 'Ora Ki Te Whakatupua' translated and interpreted as 'sustaining life knowledge anew'. This is a concept that has derived from 'Te Orokohanga O Te AO' otherwise known to be the very beginning of time. (Sole, 2005)

***E Rongo Whakairia Ake Ki Runga.  
Tuturu Whakaamaua kia tina, tina hui e, taiki e***

***Let Peace be grasped and let Rein  
Let this be my commitment to all!  
Draw together! Affirm!***

*'The breath of Rongo is an expression of peace, peace in many forms.  
The nurturing of his knowledge is carried through his breath and  
passed on. . . he is an ideology and an ilk to the people of taranaki.  
He is kotahi (one) Whai mana (integral), Whanounga (inspiring) and  
above all Manakitia (embracing).'*

This project is in search of a position where Maori ideologies can coexist with contemporary art and design platforms: taking focus from a Maori worldview within the worldview of Rongo. Rongo is a Maori concept that is described in many different forms, through daily innate Maori practices, ancient traditions such as Tangi and to the simplest forms of teaching traditions that gain a new layer of knowledge after every generation. Considering spaces around domesticity practicing the concept of Rongo is surrounded by epistemological methodologies. Through Performance, moving images and material practices my methods explore, extract and dissect the concept of Rongo. My aim for this project is to enable forthcoming generations to understand Rongo as a framework for everyday life. An understanding through *Whiri Kawe*, *Hau Huri Matauranga* and valuing the transmissions of knowledge. The purpose of this project is to make the past relevant to the current and prospects of future generations, it is to bind nuances of all different practices. In my practice this has become a two-year project investigating methods of deconstructing, analysing and reformulating ways of knowing and understanding knowledge as a present, past & future.



Image 2. Title *'Driving home'*, 2016, duration 3min

## **TIMATANGA: INTRODUCTION**

Knowledge, explained in many forms, taught in different ways, knowledge's that explore ways of knowing. *'There is a difference between seeing, knowing and understanding'* according to Manulani Aluli-Meyer (2010), in her explanation of what is epistemology. This acknowledges that 'knowledge' is formed, deployed and activated in different ways. My recent study around knowledge transmissions is based on truth and lived experiences, passed down from my mother and my greater matrilineal line. A knowledge surrounding domestic spaces, articulating and focusing on this I study the cyclic forms of knowledge. For example, how is Tikanga (a knowledge that is based on historical values and principles) formulated and reformulated for the present generations? How it is predicted for future generations and for particular situations, such as different practices, is further explained in *'Hau Huri Matauranga'* and *'Whiri Kawa'* (Chapter one).

This knowledge is based on epistemological understandings around Kaupapa Maori concepts and methods in Linda Tuhiwai Smith's *Decolonization Methodologies* (1999). Similarly, *'Aratika'* is another methodology drawn on by Moana Nepia (2012), explaining appropriate paths to take; Ara and Tika (Aratika) literally means 'the right path'. I have explored Rongo with these understandings and considered the methods of other relative artists and designers whom know and understand these concepts.

My second chapter discusses a more in-depth understanding of Rongo and the importance of Tapu and how Tapu is placed in a real life space through certain innate practices, please refer to appendix 2. It also discusses the forms Rongo operates, though it has many meanings, Rongo is essentially to Manaaki, or to take care, which falls into the category of Smiths decolonizing methodologies. This leads then to traditional practices surrounding Rongo stones and the historical domestic traditions of agriculture. The final chapter of my thesis, outlines the development of the research project and reflects on the range of works combining all of my practices of design performance and moving image with a focus around the 'Home' and 'Marae'.



Image 3. Title '*Driving home*', 2016, duration: 3min

## **CHAPTER ONE 1.0**

*Hohou*

To bind together, lash together.

**HAU HURI MATAURANGA 1.1**

Knowledge Cycle

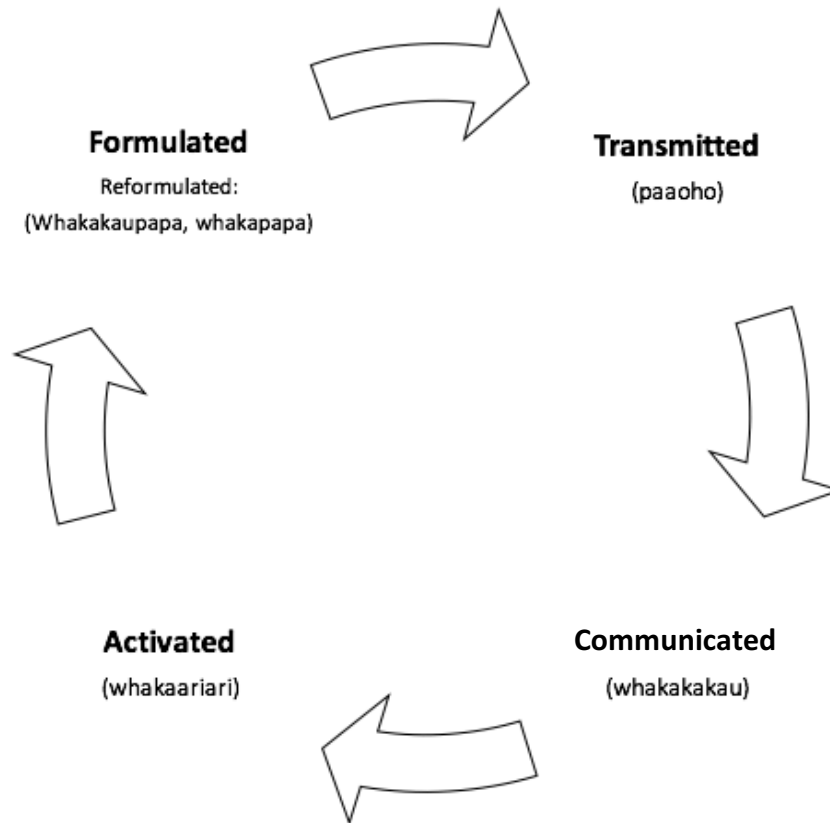


Image 4, B, Luke (2016) *Hau Huri Matauranga: Knowledge Cycle*

## ***Hau Huri Matauranga:*** *Explanation of diagram*

This is diagram (image 4) is my own visual interpretation that is based on a series of observations and studies in my previous project '*Pupuke Te Waananga: Documenting our growth of knowledge*', 2016 (Luke, 2016). This diagram provides a basis and understanding of transmissions of knowledge within Te Ao Maori (Maori worldview), fundamentally it informs knowledge's or Tikanga (Maori Values) passed on to forthcoming generations (me). It presents stages of framing Tikanga, knowledge and Matauranga Maori (Maori knowledge) and how it can be reformulated to become more relative to the contemporary time of today. It can be used in ways for us, meaning my generation looking into ancient knowledge's, as a way of understanding this knowledge and how I, as a contemporary practitioner, am able to weave this knowledge and have it become relevant to my practice and appropriate to my generation within current space and time. More specifically this is a <sup>2</sup>Tapu tapu (tool) that can be applied to a worldview within a Maori worldview, more specifically to my iwi (tribe) and hapu (sub-tribe). It also provides a basis for a methodology that can be applied to my practice.

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<sup>2</sup> please refer to appendix. 2

## STAGES OF HAU HURI MATAURANGA

**(WHAKAKAUPAPA, WHAKAPAPA) FORMULATION:** The first stage of Hau Huri Matauranga is the formulation of knowledge. The beginnings of knowledge, a fundamental and crucial part of this circular movement. From a Te Ao Maori perspective this would connect to the idea of 'Tatai whakapapa' (the sequence of the creation story). Ani Mikaere suggests that "Our Tupuna expounded their own unique theory of existence in order to explain the mysteries of the universe and to understand their place within it" (p.307). This theory essentially becomes the beginning of knowledge or the establishing stages of knowledge. Uniquely to Taranaki the sequence of Rongo within this theory becomes an ilk and is directly connected to a Taranaki worldview.

**(PAAOHO) TRANSMITTED:** The second stage of Hau Huri Matauranga is the transmission of the knowledge. This stage can be subjective in its understanding, but essentially the stage is particular to observations of innate cultural practices for example, as a child, observing my mother and learning at her knee on the Marae, whilst she operated within a cultural practice. Through these observations, transmissions of knowledge are subtly viewed through my own eyes as a Maori, more particularly a Maori from Ngati Ruanui/Taranaki.

**(WHAKAKAKAU) COMMUNICATED:** The third stage of Hau Huri Matauranga is the transmission of knowledge given to you, again this stage can also be subjective. It is the exertion of obtaining knowledge for yourself, or a more focused study of ancient knowledge and Te Reo (Maori language). For example, learning karakia or learning Whaikorero (speech) as an innate cultural practice through study and Waananga.

**(WHAKAARIARI) ACTIVATION:** The final stage of Hau Huri Matauranga is the stage of activation. Whakakakau and Whakaariari can essentially be the same thing: to learn is to practice, to practice what is taught is activating. The stage of activation of knowledge can be applied to more than one thing, it is to use the communicated learning and tacit knowledge from an elder or Kiako (teacher), activating it throughout life (as a use of tools provided that you are able to use them in the right manner). For example, being able to use the right karakia for a particular reason or situation.



Image 5, Title: *Looking after them*, 2016. duration: 5.09min, dimensions: 1920×1080

## **WHIRI KAWE 1.2**

Weaving the threads of knowledge

# Whiri Kawe: Diagrammatic knowledge threads

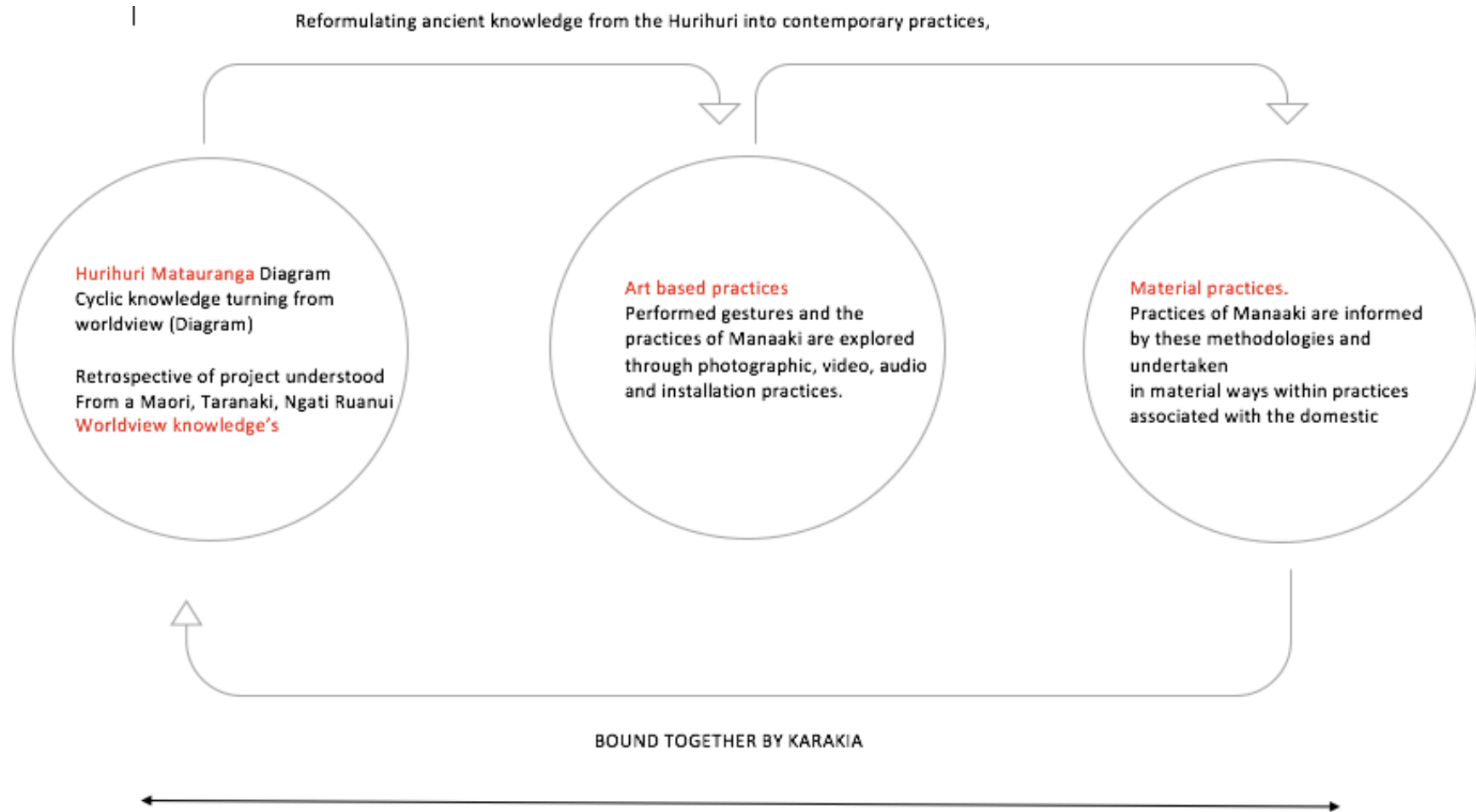


Image 6. Luke, B. (2016). *Whiri Kawe: Weaving the threads of knowledge*

The diagram (page 26) is an activated form and extension of 'Hau Huri Matauranga'. This is how I position my contemporary practice; in this circular movement of knowledge it implies a connection to each other through the reformulating stage or whakakaupapa of the knowledge cycle. Ancient knowledge to specific worldviews within Te Ao Maori (Maori world) can be reformulated appropriately to cater for a person's practice, life style and wellbeing. (Mikaere, 2011) In this case to inform my project as an interdisciplinary practice I have split my art practices into the use of materiality and film/video making and performance. The two practices are then well informed by a worldview knowledge, to Whiri kawe the three strands must connect together and to do this it needs to be bound, this is done through <sup>3</sup>karakia.

- **First thread:** Ancient knowledge and worldview (core), Hau Huri Matauranga
- **Second thread:** Art practice, photography, moving image, art researchers and artists
- **Third thread:** Material practices

The contextual study around knowledge forms a perspective that constitutes a general method of Kaupapa Maori practice for research and discipline. It is to establish a specific approach to creating Knowledge based on Maori ideologies in Russell Bishops paper (1998) I have applied to these cyclic knowledge systems, as a form of understanding Maori desires of self-determination (Tino-Rangatiratanga). This is an assertion that reinforces Maori initiatives so I am able to control and have the ability to form these cyclic diagrammatic turnings of knowledge from a Taranaki world view (Pihama, 2001). Russell Bishop (1998) quotes Kaupapa Maori is "the philosophy and practice of being and acting Maori". I explore this statement through a documented process of my lifestyle, my existence as a Maori traditions imbedded in me through Tikanga (Maori values) and Kawa(rituals). Whiri Kawe is another approach to knowledge, it is a form of application: re-formulating the ancient concept of Rongo & Maori ideologies around creation and applying it to contemporary practices. The purpose of this is to conjoin and bind of holistic/ancient knowledge's with contemporary practices and practitioners. These methods are created from practice and my practices are re formulated by my methods.

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<sup>3</sup> For more detail and relevance to project please find 'importance of karakia in Appendix 2

**HAU ARATIKA A KAUPAPA MAORI 1.3**

Methodologies, Aratika and Kaupapa Maori

Matauranga Maori and Kaupapa Maori based methods discussing epistemological and ontological Maori worldview are explored throughout this project. They have become the basis for methods used in Hau Huri Matauranga providing reference points for understanding Maori knowledge and where it has come from. Aratika Methodology orchestrated by Moana Nepia explores a deeper meaning in the critical decision making when establishing a pathway of Matauranga/Kaupapa Maori. These methods and appropriate approaches, establish an understanding of Rongo and the position it takes within these methodologies. The underpinning of these methodologies is largely based on narratives of creation in Ani Mikaere's, 'Colonising Myths: Maori Realities, 2011'. She explains that our Tupuna (our ancestors) explored their own unique theory of existence to understand the mysteries behind what they saw; and to articulate the space and understand their place within it. Mikaere quotes:

*"Their philosophy of life enabled them to make sense of the world around them, while providing foundations for behavioural code that allowed them to endure and thrive"* (Mikaere, 2011, p.304)

The title of the preface, 'Ora ki te Whakatupua: Sustaining life knowledge anew' is a direct reference to these philosophies, it is part of a wider understanding of whakapapa around creation. Tuhiwai Smith (1999) and Pihama (2001) carefully explain these theories around how we use our knowledge as a way of deploying a Maori agenda to foresee a better understanding for others to recognise. These methodologies are references for the foundations of Hau Huri Matauranga and Whiri kawē.

**ARATIKA**

Right Path/Approach

<sup>4</sup> 'ARA' meaning pathway or approach and 'TIKA' meaning what determines the right approach to practice. Kaumatua or older generations that have become repositories of knowledge share Aratika, and inspirational for the way they teach. This could be through articulating a simple Whakatauki being applied to a situation to enable understanding. It is a methodology that lets you reposition yourself from a statement that is related to the situation. For example, Nepia explains a particular situation that engages a transmission of teaching,

*"Nepia's relation recalls asking his mother, what is ihi? She replied "you know when you're making fried bread, and you drop a pinch of dough into the batter to see if its not hot enough and it goes fizz, that's ihi" (Nepia, 2012, p.118)*

From this statement the reader is able to reposition themselves and be transported to a particular memory that can be understood through narrative and lived experience. It focuses on the imagination particular to context and activities of a particular situation. Understanding is learnt by reflection and senses. The knowledge is then understood between the connections: between what we already know and how we can apply it to particular situations in a different way, perhaps through repositioning and imagination or to note a re-understanding of a tacit knowledge. Aratika adopts the same approach it is derived from Purakau (ancestral knowledge's) and to support these narratives follows Moteatea (prayer chant).

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<sup>4</sup> For more detail on Ara and Tika definitions please refer to appendix 3

**CHAPTER TWO 2.0:**  
*RONGO*

## **RONGO: PEACE**

### *Ideologies of Rongo*

Introduction to Rongo: In this chapter I discuss the key ideas/concepts in relation to the project and how it operates within the project. The aim is to acknowledge and recognise a deeper illustrated meaning behind the knowledge's of understanding Rongo and the Taranaki worldview. This chapter examines 'Rongo' and how Rongo operates in both a contemporary form and historical form. My methods become my concepts my concepts are my methods.

## HAU & HOU – RONGO

- Hau: 1. **(noun)** vital essence, place or object.  
2. **(noun)** ceremonial offering of food to an Atua (god)  
- A rite of presenting the Hau to the Atua with an offering or incantation.  
3. **(noun)** wind, breeze, breath.

‘Hou: 1. **(verb)** (Houhou) to bind, lash together, make peace (e.g. hohou rongo)’

(Te Reo definitions sourced from <https://maoridictionary.co.nz/>)

The interpretation of ‘Hau Rongo’ is ‘The breath of Rongo’, drawn from the definitions above, quoted from the 2011 Te Aka Maori Dictionary. ‘Hau’ is recognized as being associated with cultivation. Rongo is the god of cultivation and ‘Hau’ is the offering of food to the Atua (God). ‘Hou’ another word that has similar significance as the maker of peace and to create interconnectivity and to bind. The familiarity with Rongo is associated by ancient philosophies surrounding Mana and Mauri. With a focus on a Taranaki worldview and the concepts of identifying iwi variations, the aim of this chapter is to constitute a better understanding of the relationship between Rongo and Taranaki; and seek another understanding of Rongo and how Rongo operates as a Mauri and a Mana. Mauri can be a subjective word but is widely known to Te Ao Maori (Maori World) as a ‘vital essence’. There are many meanings associated with Mauri but is to create and articulate an understanding that it is essentially a life entity, Mana is a strength that identifies as a being of a power (Rongo) which is referred to in appendix 2 ‘importance of karakia’. In this chapter I start to explore and test ways of activating Rongo.

## RONGO Kohatu: Rongo stones

Rongo conceived by Ranginui (sky realm/father) and Papatuanuku (earth realm/mother) is closely associated with Kumara and is also known as the 'God of Kumara'. With its connection to food, Rongo is the god of cultivation and also peace, within a Maori context peace and cultivation are the same. A better understanding lays within the roots of 'offerings and honouring'. A stone that lays on the foot of one tree hill at Cornwall Park, Auckland called 'A Mauri' (Parsons, n.d). The plaque on the stone base quotes 'A "Mauri", Talisman of Rongo, the god of the kumara', describing the original location of the stone and the uses of the talisman by Maori on Omahu Pa and its significance to Maori. This image/work is a clear documentation form a post-colonial understanding according to colonialists (Parsons, n.d).



Images 7-8. Luke, B. (2016) A Mauri: Rongo stone, Cornwall Park

Rongo stones within ancient Maori communities were used and deployed as a form of fertilizer: they were placed in plantations when harvesting was to commence. Essentially Rongo stones became a form of symbolism and representation for people to seek a better understanding of how Rongo operates (Best, 1976). Throughout the project within my performative works I use the stone as a physical representation of Rongo. Rongo stones were laid in resting places before being used as part of a ritual, when cultivating and unearthing crops, these resting places were called 'Taumata Atua' abiding places that acted as shrines of the deities (Best, 1976). The Kumara stones were also described as He Toi kumara suggesting that Toi is acquainted with Toiora, which translated into the idea of 'wellbeing' and 'protestation'. This resonates with the whole context of Rongo as the caregiver, fertilizer, protector of cultivation. 'Rongo stones were placed on hillocks, known as puke, at the upoko of the whenua (head of the field being farmed) and another was planted at the Remu (end) the opposite end of the crop field (Best, 1976). This consecrated to the Atua kumara, the act of devoting and a symbol of offering



Image 9 - 10 Title 'Washing the Rongo stone' (2016), duration 2:50min



Image 11, Title 'Washing the Rongo stone' (2016), duration 2:50min

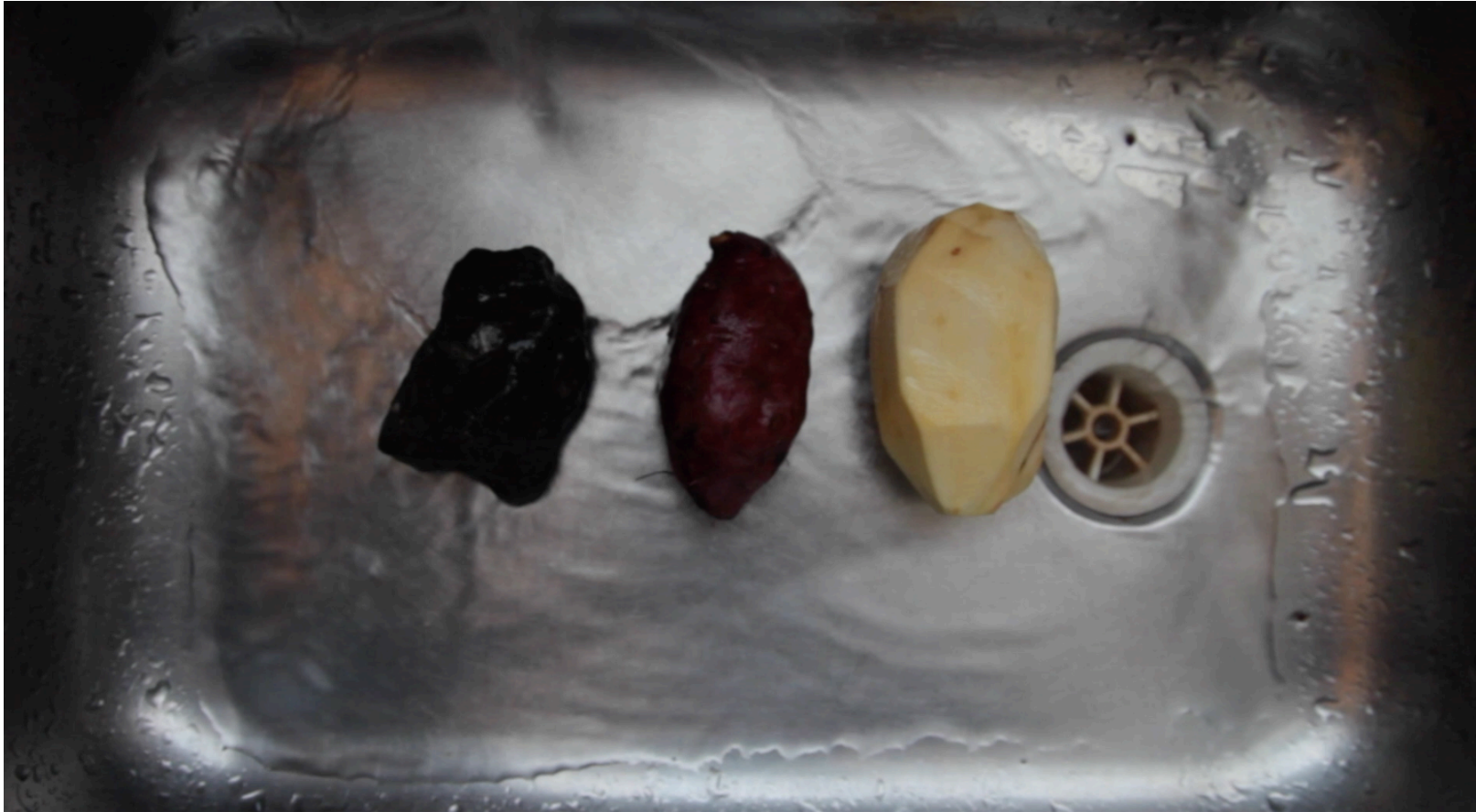


Image 12, Title: 'Washing the Rongo stone' (2016), duration 2:50min

**Washing the Rongo stone, 2016, duration: 2:50 min**

**Images 9 - 12**

The washing of Rongo represents a cleansing ritual in both a cultural context and a food preparation context. This moving image explores the interconnectivity of each object and its relationship with one another. The surroundings suggest that this moving image is in a domestic space of a kitchen, which places the performance in a domestic context. The rituals of activating Rongo stones, as practiced by ancient Maori, is a ritual acknowledged when I prepare food. Rongo is represented as the kumara and introducing the kohatu (stone) the context and relationship between the stone and the kumara combine and weave together. For each object I hold, I clean with my hand, which also acknowledges that I am holding the camera in my other hand. I cleanse each object in a way that is nurturing. To nurture your body is to nurture the food you eat, to prepare properly and to grow properly. This is the first of my works that introduces the spaces of domesticity, which I continue throughout the project.

**TARANAKI WORLDVIEW: RONGO**



Image 13, Title: 'Our Mountain' (2015) 96 x 420(mm), inject prints (Luke, 2015, p. 22)



Image 14. Title: 'Our Mountain' (2015) 96 x 420(mm), inject prints (Luke, 2015, p. 22)



Image 15. Title: 'Our Mountain' (2015) 96 x 420(mm), inject prints (Luke, 2015, p. 22)

*I am the mountain and the mountain is me – Our peoples saying (Taranaki)*

Image 16, (Luke, 2015, p. 22)

Taranaki is renowned for its histories involving land confiscations; a mention of Te Whiti o Rongomai and Tohu Kahahi need no introduction. As leaders of Parihaka Pa, it was a haven for the Maori in Taranaki, it was a tranquil place, need no harm a modest village under the shadow of the Taranaki Mountain (Sole, 2005). The community where Influenced by the 'Pai Marire' movement, this was the first independent Maori Christianity. The 'Pai Marire' was led by 'Te Ua Houmene' whom based their spiritual beliefs around goodness and peace. His church was also called 'Te Hou' (the breath of god). (Sole, 2005) The identity of Taranaki is explained in the acknowledgment of innate cultural practices such as song, chant and Karakia. The Karakia 'Ko Rangi, Ko Papa' is an example of that knowledge. This Karakia Positions its self as a 'formulation' of whakapapa (genealogy) within 'Hau Huri Matauranga' the 'knowledge cycle'. I mention this karakia in last years' exegesis, 'Pupuke Te Waananga', 2015 It references an understanding of a Taranaki iwi variation of the creation story. 'Tatai', meaning in order or to arrange and 'whakapapa', meaning connection.

Essentially this is an ancient Karakia (page 6) stipulating the order of connection. Highlights and articulates certain attributes and beliefs surrounding Rongo, also known as 'He Pukenga o Rongo Tamaiti'. Rongo recognises the need to assist in forms of social development and undertake action where the safety and wellbeing of the Taranaki people are assured, it is in the act of co-operation, consensus and commitment that create a collective strength. The plaque below is mounted on the foot of the 'Rongo stone' in Dunedin. This image below signifies certain symbolism that is acquainted with the Taranaki people and also a mention of 'Te Whiti and Tohu'.



Images 22 – 23, Lawson, K. (2013). Caves or prisons. Retrieved from: <http://karenlawsonartist.com/2013/09/21/caves-or-prison-cells/>

Images 22–23 show the Rongo stone, residing in Dunedin, a memorial to the fallen prisoners banished from Taranaki during the land confiscation wars. The simplicity of the memorial was to enhance and reflect the humility and peace-loving philosophy of prisoners, whom were followers of Te Whiti and Tohu (Dingwall, 2011). The stone was found offshore around the coast of south Taranaki; the surface of the rock is decorated faintly in ancient carving. The stone was then raised and inscribed with Rongo (Dingwall, 2011).

It was believed that ancient Maori would have used this stone, within cultivation rituals. The inscription carved on the stone, 'Rongo' is also named after the first settlement created by Te Whiti and Tohu called 'Te Maunga a Rongo o te Ikaroa a Maui Tiki Tiki a Taranga' which means 'in the hope for peaceful resolutions of conflict' (Sole, 2005). The importance of 'Rongo' activations is important to the people of Taranaki as, along with being a fertilizer for food, it was a fertilizer of an everlasting peace. During the Taranaki land war confiscations there was a need to find refuge and safety. The Prophecies of Te Whiti and Tohu lead a refuge that deployed the attributes of Rongo, in efforts to help and take care of the Taranaki people. This act of leading and nurturing are attributes of Manakitanga, which is in act of sharing and hosting. Linda Smith (1992) suggests the activation of Manakitanga in research and practice is embedding this value as a collaborative approach.

## **2.2 RONGO IS TO MANAKI: Manakitanga**

Rongo comes into fruition as an abiding entity that has become a part of practicing Manakitanga. Essentially takes form as a peace loving entity that strives to act out of hospitality and reciprocity of kindness, respect and humility. Carried and formed by Taranaki leaders, the response to Rongo through my practice is in act of purpose and not staging a performance. The activation of Rongo is peace; peace is to give; to make peace is an act of Manaki. Explained by Linda Smith (1995) Manakitanga within a research context is in the act of gathering, acknowledging and giving back, to share results which brings closure. This application of giving back and sharing is the activation of Rongo within a research context. Activating Rongo in my art practices, I approach Rongo in documentary and study form that documents tasks at hand that are purely done because they are needed to be done as a form of ritualistic chore. In Cora-Allen Wickliffe, *'Reimagining Maori Identity in art'*, 2013 she engages in her works the practicing of Manakitanga in performance called 'Fry for kai' (2013) the concept of this performance was to inform a collaborative public engagement where collaborative creative practices become a positive social model this is a performance based on participatory art (Wickliffe, 2013). In relation to this explorative study around the ideologies of Rongo I recognise a way of framing myself and articulating Manakitanga through gesture and performance and understand its placements, also through 'Hau Huri Matauranga' to re-evaluate and further develop form a way of understanding Rongo.

Shannon Te Ao a moving image and performance artist actively roots his influences in Te Ao Maori paradigms that constitute a specific understanding around retracing history and relationships that are surrounding specific places. I introduce Shannon Te Ao as a reference of site specific places within my own practice through events and situations (Te Ao, 2014). A form of manakitanga is in engagement with histories surrounding the space in which I am performing and acknowledging. Te Ao's recent work's "Untitled (McMahon House studies), 2012", "Untitled (after Rakaihaututu)" & "Untitled (Andersons Bay), 2014", works share a unique approach to performance within working on sites that have a precise location and history. In the case of the trilogy of works they have become a manifesto of innate performances that surround specific case studies, these studies are an accumulative account drawn and deployed through articulated/choreographed performance. Though focused and identified on a certain historical event (past) the layering of events eliminates time and space.

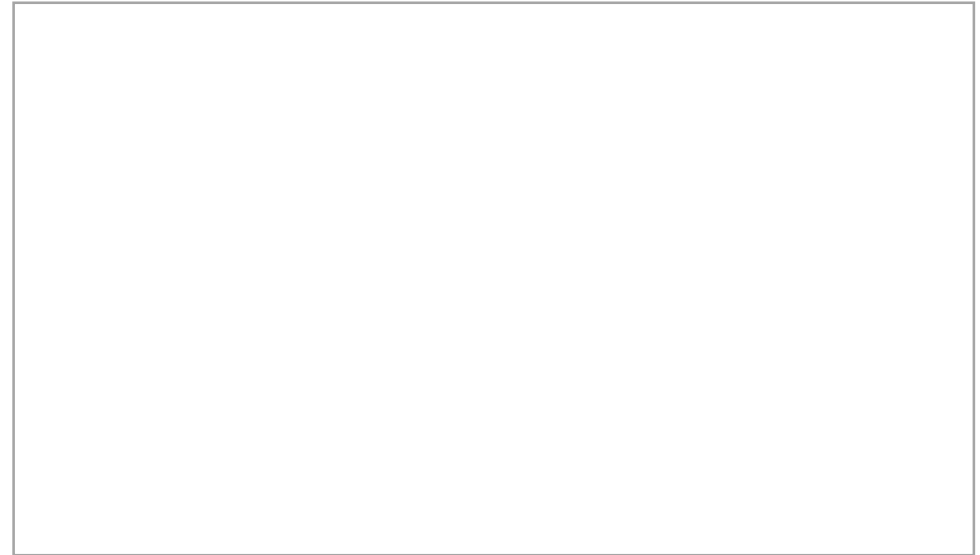
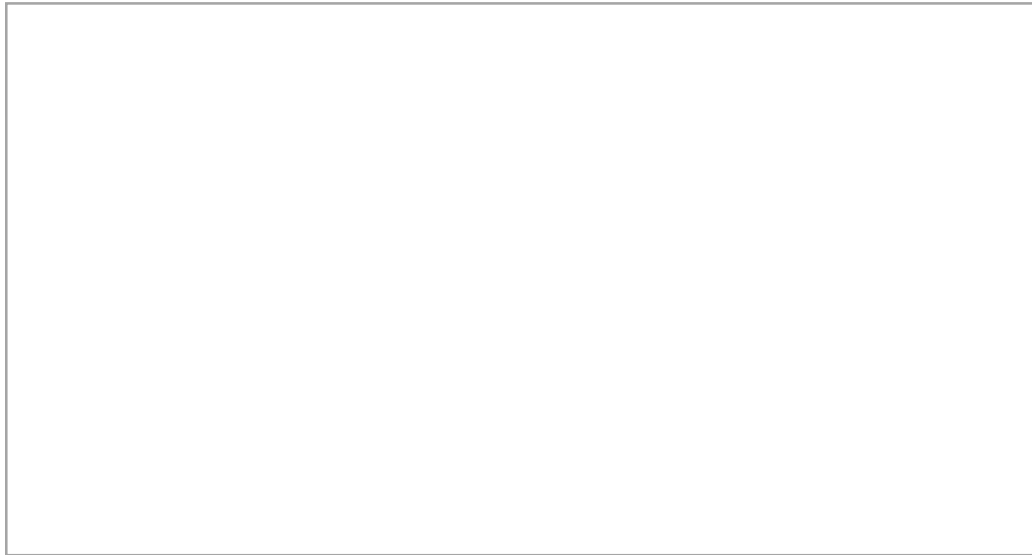


Image 24. Te Ao, S (2012) *Untitled (Rakaihaututu)* retrieved from:  
<https://vimeo.com/channels/842774/50117282>

Image 25. Te Ao, S (2012) *Untitled (McMahon House studies)* retrieved  
from: <https://vimeo.com/channels/842774/47923419>



*Image 26. Title: Looking after them. duration: 5.09min, dimensions: 1920 × 1080*



*Image 27. Title: Looking after the, 2016. duration: 5.09min, dimensions: 1920 × 1080*



*Image 28. Title: Looking after them, 2016. duration: 5.09min, dimensions: 1920 × 1080*



*Image 29. Title: Looking after them, 2016. duration: 5.09min, dimensions: 1920 × 1080*

## **Looking after them, 2016**

'Looking after them, 2015' deploys and activates the concept and relationship of Rongo within domestic practices of Manakitanga. This performance display's an approach that crosses a base around domesticity that has a refined relationship to my own realistic and ritualistic fruitions of domestic chores. Like Te Ao's work this is also site-specific work that retraces and acknowledges a certain time and history. With more than one layer it also becomes a monument of a specific historical event that identifies with my Iwi of Ngati Ruanui (Sole, 2005). I perform certain actions and domestic routines that were taught to me when looking after my Marae. I practice Manakitanga, deploying certain actions that are honouring my history, honouring the name of Marae This idea of looking after our knowledge through these practices are a form of Rongo encouraging peace through respecting our forefathers. The performance takes place at a monument or kohatu that acknowledges a specific event in Taranaki referred to as "Te hui i Manawapau: 1854".

Sanderson's contemporary art gallery group show install:



Image 30 – 31. Title: Looking after them, duration: 5:09min, 35-inch Monitor



Image 32 – 33. Untitled (Manawapau plaque), 2016. Duration: 2:00min, dimensions: 1920x1080.

### **Untitled (Manawapau plaque), 2016**

This untitled work (Manawapau plaque), 2016 engages innate gestures that reflect another ritualistic lived experience in a form of acknowledgment and affection to the significance of the object. Growing up this gestural hand acknowledgment to the plaque was seen often at Urupa (grave site), memorials and other significant places where kohatu (stone) were erected, in some cases it would be talked to as though you are speaking to it. In works 'Our mountain, 2015' (images 13-15) is explored in previous project examines and documents a specific situation where my mother and I talk to the mountain as though the mountain was a being, often referred to as 'koro'(grandfather) this act of communicating is a form of understanding a connection to whenua (land) and environment, that we are all connected to our surroundings. The rubbing movement, and the touch of my hand signifies a connection, a way of knowing there is a formulated whakapapa and almost is forms as a materiality. It is known that you don't touch the kohatu the kohatu touches you. I caress the plaque as though I am caressing and nurturing the historical lineage of my Tupuna in a personal affectionate manner. Like the work 'Washing the Kumara, 2015' it cleanses the plaque. I end the performance with adorning the plaque with a flower.

**CHAPTER THREE 3.0**

Binding Practices

### **3.1 IMPORTANCE OF PLACE:**

Home and the Marae

Placement and site specific performances and photographic studies have become an important aspect of my project: the camera becomes an agent and has the capability to witness, to account and to perform. To understand the formulated stage or whakapapa (connection) in the cyclic knowledge of Hau Huri Matauranga, is to understand its geological placement within the context of my practice. The stages of cyclic knowledge never change until it is reformulated, as my methods are my concepts and my concepts are my methods, what differentiates this method of working is placement. In this research project this is the environment of the home and Marae. The home is my Marae and the Marae is my home, both well connected to each other with similar understandings of Tikanga. I mention in *Pupuke te Waananga*, 2015 that Tikanga is a formulated frame work that can be changed and put into place to form and to sustain particular Maori values (Luke, 2015). In this chapter I discuss the in-depth approach to activating Rongo in site specific activations of place. I focus on specific areas that I have knowledge of and revisit spaces of, lived experience or are connected through history and narrative and trigger a sense of nostalgia. I seek to actively position Rongo in these areas that have interconnectivity.

The recent works by Nathan Pohio, *'Raise the anchor, unfurl the sails, set course to the centre of an ever setting sun!'* (image 34), 2015 is a public art project that explores a cinematic approach to cultural identity particular to Pohio's heritage, this created a sense of place and acknowledgement to his forefathers. Pohio's commission was to represent an old photograph from the early 1900's of Maori leaders flanking Lord and Lady Plunket. In relation to site specific work and place, this work was erected in the Park of Remembrance an acknowledgment to Christchurch histories and the meetings of Maori and Pakeha alongside Otakoro (Avon River). In relation to my practice, it is in the parallel connection through narrative and recorded histories in interconnectivity of the placement of the work. The Maori leaders in Pohio's work are connected to to him personally as it is believed that they are from his sub-tribe (Poiho, n.d)



Image 34. Watkinson, H (2015) Title: Raise the anchor, unfurl the sails, set course to the centre of an ever setting sun.  
Retrieved from: <http://www.scapepublicart.org.nz/scape-8-nathan-pohio/>

## ***MARAE & RONGO***

In this chapter my practices explore Rongo in the context of my Home (Taranaki) which is my Marae. It is important that my practices the origins of its knowledge, as a child growing up I was taught the activations of Rongo through Manaakitanga on the Marae.



Image 35. Title: Sweeping Rongo 2016, Duration: 8:00min, Dimensions: 1920 × 1080



Image 36. Title: Sweeping Rongo 2016, Duration: 8:00min, Dimensions: 1920 × 1080



*Image 37. Title: Sweeping Rongo 2016, Duration: 8:00min, Dimensions: 1920 × 1080*



*Image 38. Title: Sweeping Rongo 2016, Duration: 8:00min, Dimensions: 1920 × 1080*

Image 37 – 38 are two different frames of the same work, that operate as a shift. It reflects a time shift after each frame a non diegetic sound of a bell cuts between representing certain stages of the work.



Image 39. Title: Sweeping Rongo 2016, Duration: 8:00min, Dimensions: 1920 × 1080

## **Sweeping Rongo, 2016**

### **Images 35 – 39**

‘Sweeping Rongo’ is a work that explored two terrains of site-specific places. ‘A “Mauri” stone’ I mentioned earlier became an interest within the study of Rongo stones and their significance. The whakapapa of Rongo takes us to the site of this stone, the park itself, where the stone is erected in the shadow of One Tree Hill on Cornwall park. The name Cornwall is given by Logan Campbell, as a descendent of Logan Campbell, from the Campbell clan in Scotland. This establishes the relationship between the placement of the stone and myself. Perched and supported by a mount the stone is glorified and tucked away. As I study the ideologies of Rongo with the relationship of Manaakitanga, I explore through video editing methods a relationship with the Rongo stone, encapsulating its own followed by an edit that frames me as the performer grooming my Marae. The triangular composition of me cutting and pulling the weeds along the Atua (entrance to marae) has me taking care of my Marae. This video work brings these two sites into relation. The video cuts between the Rongo stone to me sweeping. The Title Sweeping Rongo, addresses the relationship between the gestures and actions in the performance. It explores understandings of Rongo as a peace loving entity through the ideas of Manaakitanga. My Kaitiakitanga (care giving) of the Rongo stone represents the project’s ideologies. I reformulate Rongo through a contextual practice, interweaving Rongo as the material form and the activating the ideologies of Rongo through gesture and performance.



Image 40 – 42. Untitled (A Mauri) Duration: 3:00min, Dimensions: 1920 × 1080

### **Untitled (A Mauri), 2016**

#### **Images 39 – 42**

The work 'untitled (A Mauri)', is a slow moving panning video that was one part of a three-part study of the Rongo stone in Cornwell park. This video was accompanied by diegetic audio. In the testing of diegetic and non diegetic sounds I explored the relationship between the Rongo stone, and the ideologies of Rongo. In the work 'Sweeping Rongo, 2016', I used the diegetic domestic sounds of me working, cleaning and gardening. This sound scape of the sweeping, the picking of weeds, the foot step noises enhanced by my gumboots are an important way of articulation both my Mahi (work) and kaitiakitanga. This was further explored non-diegetically in the the panning shot of the Rongo stone.



Image 43. Title: Cleaning the hangi pits, 2016. dimensions: 1920×1080, duration: 3min



Image 44 - 45. Title: Cleaning the hangi pits, 2016. dimensions: 1920×1080, duration: 3min



Image 46. Title: Cleaning the hangi pits, 2016. dimensions: 1920 × 1080, duration: 3min



Image 47 - 48. Title: Cleaning the hangi pits, 2016. dimensions: 1920 × 1080, duration: 3min

## Cleaning the Hangi Pits, 2016

Images 44 – 48

'Cleaning the Hangi Pits' is a work that is part of a study and documentation of me undertaking domestic jobs on my Marae. The focus of this video work is to articulate contemporary understandings, using non-diegetic sound, related to the histories and heritage of my Taranaki people. Kapo Wairua, translates as to grab or to take somebody's spirit, this can be considered a bad entity & with me grasping the camera exerting these innate performances I control what the viewer sees, and control how much I am willing for them to see. As I perform tasks on my marae, I examine the rocks in the hangi pits and how they operate in the process of cooking food on our whenua (land). From lived experience and lessons taught by my whanau (family) the rocks are buried in the pit with wooden pallets stacked on top. This is then set alight, so the rocks reach a high temperature, ready to cook the kai (food). This holistic approach to cooking with stones has a resonance with the operation of ancient Rongo stones. My performance aims to show a strong relationship between the whenua (land) and Rongo. The non-diegetic soundscape in this video work is the sound of wind blowing that had been recorded at the river mouth of Tangahoe river. The wind indicates the transmissions of Rongo knowledge. The sound of a drum beating, has direct significance to historical events at Taranaki, the drum beat is significant to Parihaka and associated with Te Whiti and Tohu, as it was used by military armed forces when land was confiscated. It has become a symbol of our people's past, and is now used in our Waiata (songs) as a reminder of that significant event.

'Cleaning the Hangi Pits, 2016', installation images



Image 49. Title: Cleaning the hangi pits, 2016. dimensions:45-inch monitor, duration: 3min

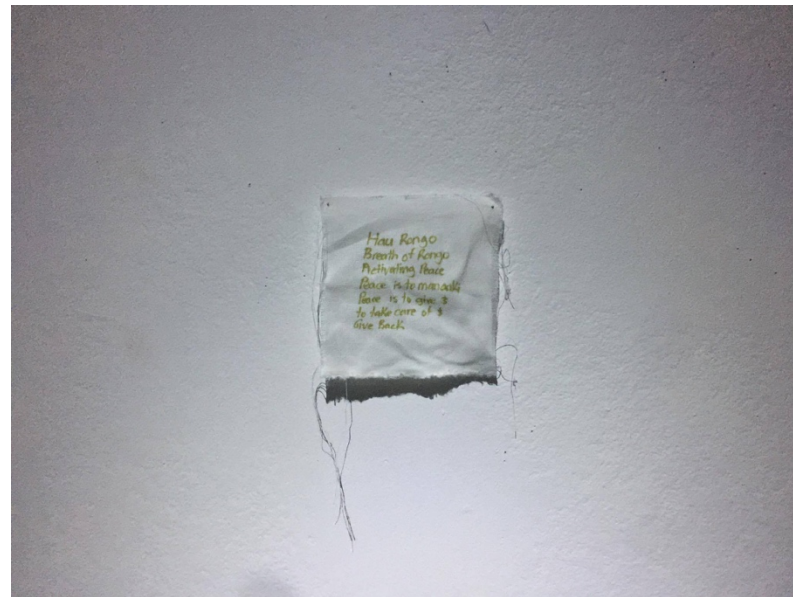


Image 50. Title: Cleaning the hangji pits, 2016. dimensions: 100 x 100 (mm)



Images 51 – 52. Title: Hangi stones (Rongo Kohatu), 2016. Dimensions: 420 x 594



**Hangi stones (Rongo kohatu), 2016**  
**Images 51-53**

Hangi stones (Rongo kohatu) are photographic documented movements of the rocks used in Hangi, derived from the work 'Cleaning the Hangi Pits, 2016' I started to become fascinated with the position of the rocks after they had been used. In 'Cleaning the Hangi pits, 2016' my chore was to tidy the area, organize and sort according to size and suitability. This photographic study is documentation of the process in 'Cleaning the Hangi pits, 2016' this documents the results of practices, rather than the practices themselves. This series also resonates with the description of how historical Rongo stones used in this manner are used.

Images 53. Title: Hangi stones (Rongo Kohatu), 2016. Dimensions: 420 x 594

## ***HOME & RONGO***

I examine and explore my concept through in the placement of origins of Rongo to activate through domestic chores and spaces of domesticity on the Marae. In this chapter I follow the same study reformulating the cyclic knowledge in a different place home (Auckland).

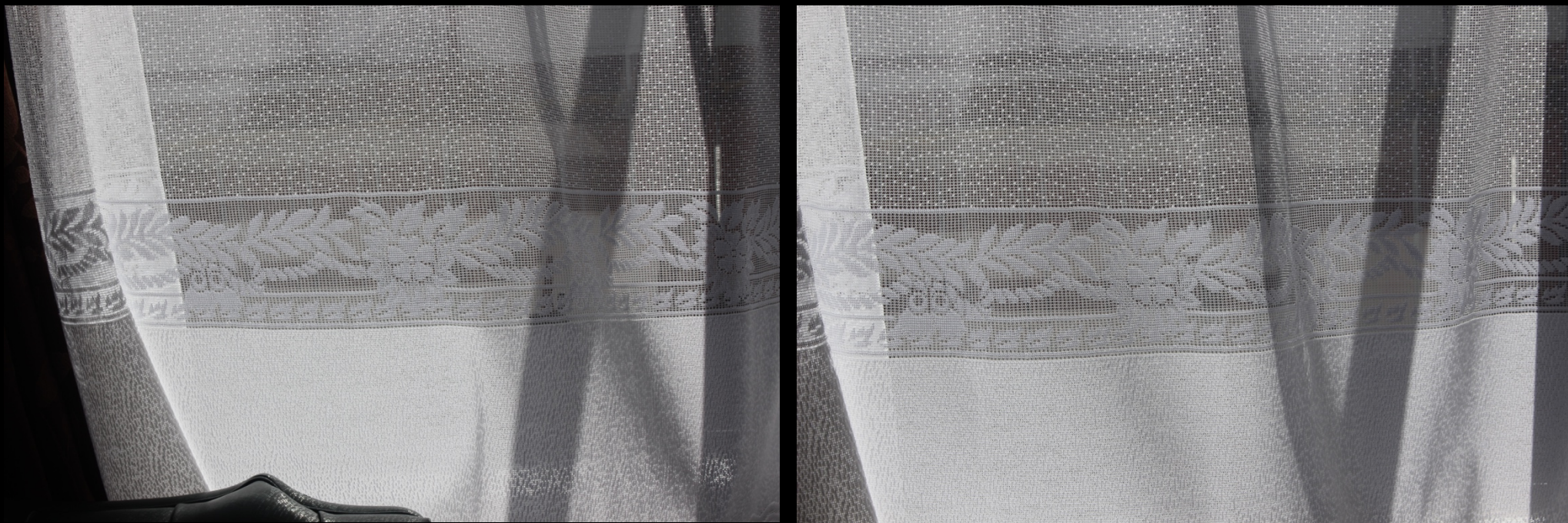


Image 54 –55. Title: Rongo at Home, 2016. dimensions 420 x 594



Image 56. Title: Rongo at Home, 2016. dimensions 420 x 594 Printed on inkjet matt paper.



Image 57. Title: Rongo at Home, 2016. dimensions 420 x 594 Printed on inkjet matt paper.

## **Rongo at Home, 2016**

### **Peeling the Kumara, 2016**

**Rongo at home, 2016** is a two-part series presented separately as a series of photographs and vide work. As the research project's context draws in the areas of domesticity, I draw on works of Joanna Margaret Paul's moving image work 'through a different lens', an exhibition curated by Peter Todd. Joanna Paul comments on motherhood and domestic life through 'warn traces of an urban neighborhood Rongo at Home, 2016' emulates this response to domesticity and an acknowledgment of motherhood, the activation of Manaaki is set in origins of the formulated transmissions, mum essentially is the third thread of 'Whiri Kawe', her practices I observe as a child growing up. The Photographs of the Curtain hold a narrative with a certain materiality. There is a difference of the home (Taranaki) and Home (Auckland). The knowledge of Rongo, cyclic movements & transmissions of knowledge do not change, but the placement and areas of deployment do, with a reformulation of knowledge that adapts to the environment. This manifests in lived experience. While growing up, the kitchen was not only the place of cooking, but the place to engage with family, engaging in conversation. This whanangatanga (importance of family) is a lead practice by our parents. The act of being hospitable in our own home just as much as we would at the Marae is a form of activating Rongo.



Image 58. Peeling the Kumara, 2016 Dimensions: 420 x 594, Duration: 5min



Image 59. Peeling the Kumara, 2016 Dimensions: 420 x 594, Duration: 5min



Image 60 - 61. Peeling the Kumara, 2016 Dimensions: 420 x 594, Duration: 5min

### **Peeling the Kumara, 2016**

This work is a wide-angle slow motion panning shot that cuts to a frame where peeling the Kumara is taking place. It is part of the work 'Washing the Rongo stone, 2016', in which the work acts as a continuation of this ritual task. Here I perform and practice tacit knowledge gained through the engagement of hospitality and Manaakitanga from my Marae. I again introduce the kumara as a manifestation of the Mahi and exertion of this food preparation is in relation to Rongo.



Image 62. Drying the washing inside on a rainy day, 2016, duration: 8min, dimensions: 420x594



Image 63. Drying the washing inside on a rainy day, 2016, duration: 8min, dimensions: 420x594



Image 64 - 65. Drying the washing inside on a rainy day, 2016, duration: 8min, dimensions: 420x594

**Drying the washing inside on a rainy day, 2016,**

The work, 'Drying the washing inside on a rainy day, 2016' is based on a particular situation or mishap that happened between my mother and I, but is also an expression of knowledge and learning, again taking place at home (Auckland). This work is based on a certain situation where my mum is washing my clothes, drying the shirts inside (as it is raining outside) with a determination to get the laundry done. This innate action and motherly gestures is a form of Manaaki in preservation of her old ways, her knowledge's from her greater matrilineal line examines hospitable exertions in the knowledge or acknowledgment and preservation of knowledge in a different space and matter. The video is a series of panning cuts moving stills and photographs that document the drying, ironing and care of these shirts. These shirts are a form of domestic materiality. The engagement with and care of this material life is important to the gesture and action what articulates the Rongo within my art practice.

Home and Marae have become a crucial part of my practice, to articulate spaces that recognise and form a better understanding of Rongo. I start with the Home and Marae as they are synchronous places regarding the concept of Manaakitanga. The placement of these preformative studies relates to the knowledge closely seeking to activate and deploy. As the performer and the image maker (camera operator) I articulate and control what the viewer can see. Decisions to only see what I want to show the viewer rather than an overarching context which shows the innate Maori practices as a whole. This form of pronouncement is reformulating a way for people to see in the context of what the viewer engages with, this is a way of appropriating indigenous practices through a lens. This can resonate with a way to reformulate (Hau Huri Matauranga) away for the viewer of the 'other' or 'viewer' to see and to understand this knowledge the context of this body of work. The content of works is discussed in the commitment to witnessing specific moments in documenting personal experiences and cultural practices. Barry Barclay author and film maker of 'In our own Image', 1990 explores these concepts of understanding Maori ways of self determination within cinematic politics of the lens. Barclay quotes:

*'Every Culture has a right and responsibility to present its own culture to its own people. That responsibility is so fundamental it cannot be left in the hands of outsiders, not be usurped by them. Furthermore, any culture living closely with another ought to have regular opportunities to express its self to that other cultures in ways that are to its own values and needs' (1990, pg.7).*

In that determination of cultural values and needs I reformulate soundscapes, video edits and intentional camera gestures that suggest that I am actively holding the camera to appropriately respect the Tikanga (values) of innate practices. With the introduction of material forms and expanding the possibilities of the work's encounter through the exploration of installation practices, such as in the work 'Cleaning the Hangi pits, 2016', I started exploring the relationship between materials and their domestic context with greater consideration.

## **CHAPTER 4.0**

Final art exhibit, AD2016



Image 66



Image 67



Image 68



Image 69



Image 70



Image 71

(Image 66-71)

**Title:** *Houhou Rongo*

**Installation:** x1 linen shirt on wire hanger, dirt and grass sourced from location in moving image, Hangi stones sourced from Marae that are in the moving image.

**Dimensions:** 177x100 cm projection

**Duration:** 4min

**Location:** St Paul's street Art Gallery

**Event:** AD2016, End of year Exhibition

Houhou Rongo, Houhou reinforces the concept of bringing peace to an over arching paradigm within Te Ao Maori, the deployment and activation of peace through a creative contemporary practices are explored through sculptural forms and method of installation. Particularly the moving image, which is central to the work collates a particular worldview articulating performance and image making.

## CONCLUSION

This exegesis tracks the broader practice based visual art project, and discusses fundamentally the methodologies that is the research project. I have discussed and worked within practices of photography, video-making and performance; collating documentations of an innate 'Taranaki worldview of knowing', using Rongo as the contextual subject and the foundation of this project. Within these practices I have been able to create an opportunity to examine the origins of a Taranaki worldview of 'Rongo'. Within my performances and documented video practice I was able to draw upon an overarching context of a 'Maori way of knowing' (Smith, 1999). This project not only positions itself with a way of knowing but a way of my 'knowing'. Learning cyclic knowledge transmissions has given the opportunity to create new platforms, new stages that deploy another way of knowing (Tikanga), in this case a more focused iwi variation of knowledge. With influential artists such as Nathan Pohio and Shannon Te Ao I was able to understand their positioning as they shared the same indigenous perspectives of understanding Mātauranga Māori within a contemporary art context.

The purpose of this project is to articulate how ancient knowledge is formulated through historical significant events such as Parihaka is embedded in our culture through the reforming of Tikanga for contemporary practices. Through the study of existing spaces, the forming of new knowledge is applied. Whiri kawe implies that there could be more than three threads of knowledge; there is an ability to weave different contemporary practices together with the knowledge of my forefathers and ancestral lineage. Sole (2005) quotes:

*'He who holds the present holds the past*

*He who holds the past, holds the future*

*The past of our ancestors is our future'*

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## APPENDIX. 1

Pepeha Translation:

My Mountain is Taranaki

My Canoe is Aotea te Waka

My River is Tangahoe

My Tribe is Ngati Ruanui

My sub tribe is Hamua and Hapotiki

My Marae is Taiporohenui

My Parents are Alison Luke, Diane Luke and Robert Campbell

My Name is Bobby Campbell Wahawaha Luke.

## APPENDIX. 2

### The importance of karakia and Tapu:

Michael P Shirres Quotes in chapter 6 page 77

*“The Third Basket of Knowledge is called te leete tuaatea. In Maori Marsden's understanding this is the knowledge we experience which is beyond time and beyond space. This is the knowledge which can be experienced in ritual, the knowledge which becomes part of our daily living as we use the karakia.*

*To chant the words of the karakia is to become one with the ancestors and to use their words in invoking the Atua, the spiritual powers, and in loosing ourselves from what is destructive, binding ourselves to what is life-giving. Then in the 'eternal present' of ritual, one with the spiritual powers and strengthened with their Tapu and Mana, we become one with the whole movement of creation i te /core, kite poo, ki te ao maarama, 'from the nothing, to the night, to the world of light'.*

*This, then, is the purpose of the karakia as can be seen from the words of the karakia, especially the major rituals, and from the actions that accompany the rituals.”*

(Shirres, 1997)

The three knowledge baskets, Kete Aronui the knowledge basket of the natural world, Kete Tuauri, the knowledge basket of rationality, and then there is the basket of Tuaeatea knowledge basket of the spiritual world. Tuuaeatea are innate practices that surround the connection with our ancestors invoking the atua, the spiritual powers. Karakia is used to connect to the spiritual worlds that invoke particularly agents as a way of binding to what is life giving and to loosening what is destructive. (Shirres, 1997) We then become the eternal present through ritual and with the supporting elements of Tapu and Mana (strength and spirit) we become one with the atua (supreme deity) and we become connected with the movement of creation (te Timatanga) creation story. Binding and loosening of Karakia: The karakia used as ritual loosens any inimical beings from a person or subject, the binding of karakia, binds that is beneficial to the person or subject. In retrospective to my project karakia from a Taranaki prospective will be engaged through the binding of Worldview knowledge and contemporary practices. Connecting the knowledge through the atua in order for it to become a binding agent, this will connect transmissions of knowledge for my framework around Hau Huri Matauranga Maori frame work. Karakia will be used as a form of connection to the realm of rongo and stipulated what it is that it is connecting to. (Shirres, 1997) Essentially establishing new whakapapa through karakia

Tapu is an element of spirituality that is associated with the terms of being restricted or forbidden, this connotation has been observed as something bad will happen. Though its context is understood in that manner it is also known to carry more than one element. Tapu is a study made up of two elements one is the element of reason and the second is the element of faith. These link the concepts of Tapu and Mana. From the element of reason Tapu is shown as the potentiality of Mauri or a power and the element of faith is abiding strength of spiritual powers of ko rangi, ko papa.

## Two elements

*TAPU: element of reason: "Potentiality of power"*

*MANA: element of faith: "strength of spiritual powers"*

(Shirres, 1997)

*"gods of creation are Tapu" ko rangi ko papa also means Tapu and Tapu erected through the mana of IO"*

## Intrinsic tapu:

The full nature of tapu is to understand that Maaori not only see two universes that is the spiritual world and the material world but also the world of the in between, the realm of which becomes a partition of the two worlds closely linked to each other.

*"all activities in the everyday world being seen as coming under the influence of the atua, the spiritual powers. So the mana of the spiritual powers is the source of the tapu of the person and extends to the tapu restrictions surrounding the person."*

Intrinsic tapu is formulated from the two elements, a power within its self (tapu) and the mana (strength of a higher being) that gave birth to the tapu. For example, RONGO is Tapu but the mana of Rongo is from His parents, Rangi and Papa, this established a innate whakapapa and connection of not only the spiritual world of the gods but also people in the material world as well. Another example is in the diagram below:

The tapu of the Kumara is found in the mana of Rongo. (Shirres, 1997)

## **TAPU AND TAPU, creature meeting creature, person meeting person, Power meets power.**

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- Power against power

This can either become constructive or destructive.

The understanding of extended Tapu (powers) is from inflicting or preventing powers meeting powers, for example the Tapu of Rangi and the Tapu or Papa was constructive. Creature meets creature, person meets person. And to control the the Tapu and Tapu or the power meeting the power there is certain systems that are needed to take into place which become restrictions of the relationships between the power or the tapu between the person and others in their space. In cases of tapu, Tapu is not only a material power but also a spiritual power that is guided by and represented by the Atua. Certain restrictions are also dependent on iwi you are from as it can be various and have different systems for different iwi.

## **TE HOHOU RONGO: the binding of peace**

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### **The restoring of Tapu**

The restoration of Tapu resides in the expression of peaceful offerings, a story from Waikato of Kiki and Tamure where the forcefulness to gain more mana and great Tapu through transgressions when kiki coined warfare and to kill Tamure to which he had failed because Tamure was protected by a great spiritual power by his daughter. Kiki seeks violence to gain more Tapu and Mana through violence to which only kills him self. To recognize the Tapu and mana of a person, creature and being is not through the power to destroy another person's power but that person's power to Mananaki, to protect and look after people. Tamure's daughter his been recognized to have great tapu and mana because she was able to Manaaki her father. It is to show fitting hospitality and to tautoko to support the issues shown they take up, these are peaceful exertions that compile a mutual understanding and have a greater positive impact. Though Manaaki and Tautoko is not always shown just as it is in Tumare's case the tapu of a human being can be violated this occurs when people meet or powers they encounter, as I mentioned in Tapu

and Tapu it can become constructive or destructive. A similar story like Kiri and Tamare is also a story from Taranaki called Rauamanga and takarangi, A peace union between Taranaki iwi and Te atiawa. (Shirres, 1997)

## APPENDIX. 3

### Ara and Tika

**Ara** is engaged with the concept of a pathway, it articulates the certain spaces during the journey into investigatory research and practice, it is an interpretation and narration of these spaces or stages which becomes precedents of the original idea. It is a methodology used in a descriptive form of the journey through research and practice. Ara also means in Maori to wake up, to arise to be aware and the expression of surprise. It is also explored as an inner pathway and outer pathway of the physical and mental being. Aratika or just Ara can be a subjective method, which approaches the bodies senses as a place or site used for multiple ways of knowing

**Tika** (values, behaviors and concept) is derived from the word Tikanga which determines certain principles that are right, appropriate, correct and fair. Tikanga is known to be a concept that best controls, informs social situations pertaining to particular Maori protocols. This is the first law of Aotearoa (New Zealand): Tikanga is used to maintain appropriate relationships of people and their environment. Tikanga up holds the Tapu of political, social and natural Powers (Tapu). Tikanga is a Maori philosophy and a Maori knowledge embedded into Matauranga Maori.

*Nga Mihi Kia kautau katoa*

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