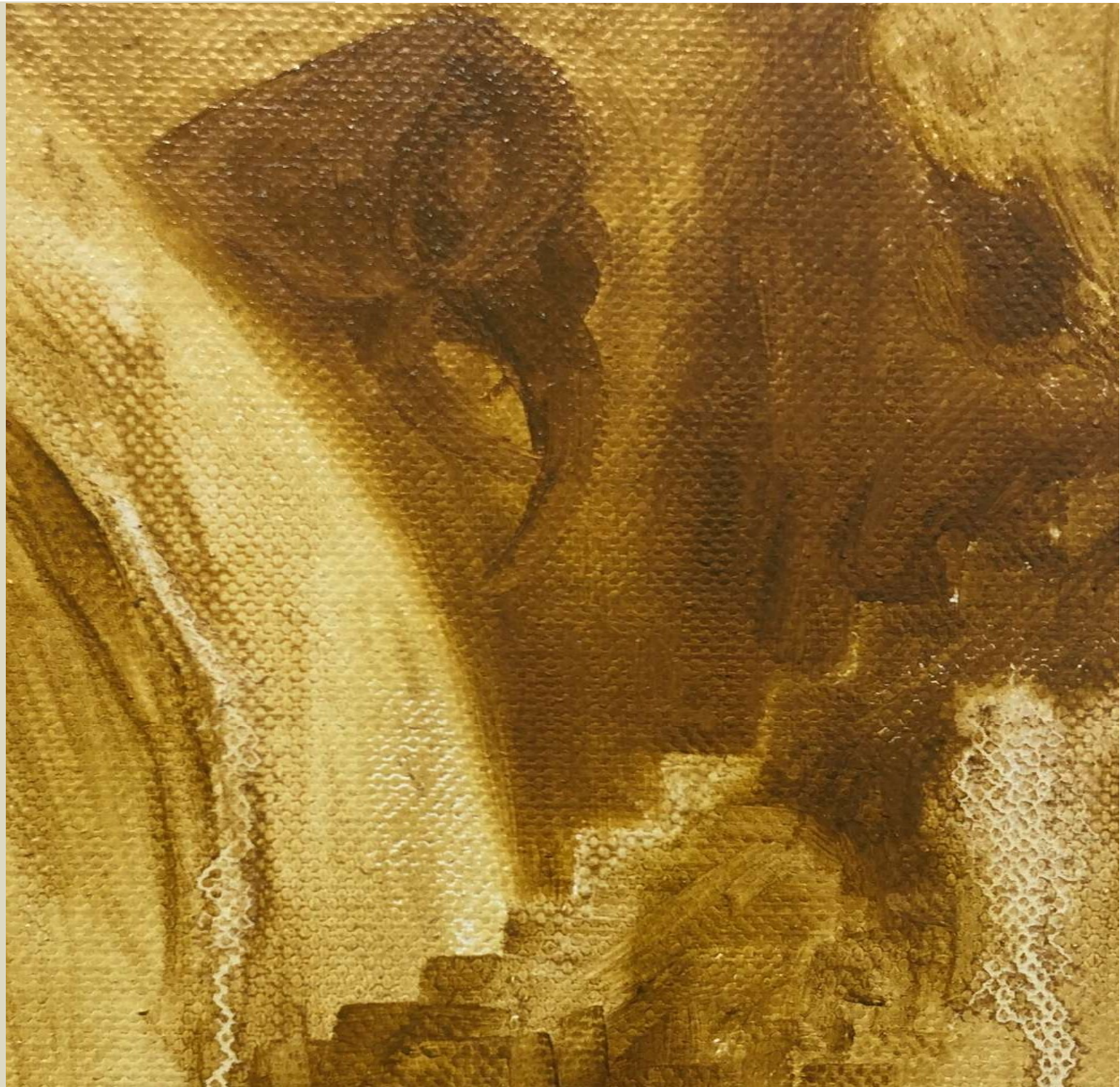


Tihei Māuri Ora

Exploring the Threads of Whakapapa
Through Kōrero Tuku Iho
Within a Tikanga-Oriented Practice

Hope Manaakitia Korewha

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Exegesis in support of practice-based Thesis

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Abstract

‘Tihei Māuri Ora’ pays homage to the Pūrākau of the creation of humankind and the origins of the cosmos. This phrase introduces the notion of this Wairua-guided painting project: by returning to our Pūrākau, we can further contextualise what it means to be Māori and pave the way towards an Indigenous future. But what does an Indigenous future look like? I engage with this question through a Tikanga-oriented art practice, setting boundaries and rules to ensure a sense of rightness within myself– affording my art and the concepts I am engaging with the respect they deserve. As a means of ‘storied memory’, painting becomes a form of processing and a learning of Kōrero tuku iho woven with my own lived experiences to stay connected to the culture I love so dearly.

At the heart of this project lies Te Whare Tupuna, the ancestral home; and the Mārae, which is the centre of Māoridom. Throughout this project, the Mārae has manifested in various ways: as a source of Mātauranga, as a grounding to Māori ways of being, and as a home. The concept of the Mārae establishes itself as a site of Whakapapa leads us to ideas around the interrelatedness of existence and toi as rongoā. These concepts build my own kaupapa Māori guided by Wairua and focussed on Indigenisation and sharing a message of hope for Indigenous futures.

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Attestation of Authorship

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

Signed,

07 May 2026

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Hapiti ono, Tatai ono, Te hungamate ki te hungamate,
Hapiti ono, Tatai ono, Te hungaora ki te hungaora,
Rātou ki a rātou, Tātou ki a tātou

Nau Mai Haere Mai

I te taha o Tōku Pāpa,

Ko Pukehuia me Pukehaua te Pou Whakahaere o Te Maunga o Te Ramaroa

Ko Tau Kahawai Te Awa

Ko Hokianga Whakapau Karakia Te Moana

Ko Matawhao Te Waka

Ko Te Piiti Te Wharenuī

Ko Omanaia Te Mārae

Ko Ngāti Kaharau me Ngāti Hau Ngā Hapū

Ko Ngāpuhi-Nui-Tonu Te Iwi

I te taha o Tōku Māmā,

Ko Maungatūroto Te Maunga

Ko TaiaMai Ngā Awa

Ko Ngātokimatawhaorua Te Waka

Ko Ngāwha Te Mārae

Ko Ngāti-Rangi Te Hapū

Ko Ngāpuhi-Nui-Tonu Te Iwi

Ka moe a Wilson Korewha me Irihapeti Te Wake, ka puta mai ko Hare Korewha.

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Introduction

Tāne Māhuta, the progenitor of man and Ātua of the forests, breathed the breath of life into the clay at Kurawaka, bringing the first instance of māuri into the whenua through the creation of the first woman, Hine-ahu-one. There, she sneezed ‘Tihei Māuri Ora’, translating to ‘The breath of life’. This is a common expression in Māoridom acknowledging our origins and used in mihimihi to exclaim ‘I am alive’.

This project calls attention to a Whakapapa way of seeing and feeling toward our kōrero tuku iho, showing how integral Pūrākau is to our existence as Māori. This kaupapa is embodied through my Tikanga-oriented oil painting practice that is guided by Wairua. At the heart of this project lies Te Whare Tupuna, the ancestral home, and the Mārae which is the centre of Māoridom. Throughout *Tihei Māuri Ora*, the Mārae has manifested in various ways: as a source of Mātauranga, as a grounding to Māori ways of being, and as a home. The concept of the Mārae has continued to permeate my heart and my thoughts, which has manifested into artistic expression to give voice to a feeling that I have never been able to verbalise.

Art transcends language barriers and penetrates directly into one’s Wairua: like feeling your Tūpuna in the call of the kāranga, painting

carries my voice and gives it visual form. My voice is woven through Kōrero tuku iho, invoking ‘storied memory’ and engaging with the spiritual potency of Te Kore as conduits for creativity. My approach to art operates along a continuum where contemporary materials and traditional ways of being merge. These ideas build my own kaupapa which seek to indigenise my practice and my existence as a young Māori wāhine living in a pākeha world. Thus, *Tihei Māuri Ora*, seeks to express the beauty of my culture that I love so dearly showing that by returning to our origins, we can contextualise what it means to be Māori and pave the way towards an Indigenous future.

Notes on kupu/language/terms

Throughout the chapters I will be breaking down the etymological structure of certain kupu that are pertinent to my thinking, as the core meaning of Te Reo Māori kupu often gets lost in English translation.

For instance, at its most common translation, Ātua means ‘God/s’.¹ The term ‘God’ carries innate empirical connotations which implies a hierarchical system where we are detached from our Ātua, which does not resonate with Māori understandings of the terminology. In breaking down the kupu, ‘Ā’ refers to a time beyond us, whilst ‘tua’ means the other side of something. ‘Ātua’ becomes that which exists

¹ www.dynamo6.com. n.d. “Ātua - Te Aka Māori Dictionary.” Ātua - Te Aka Māori Dictionary. Accessed April 28, 2026. <https://www.maoridictionary.co.nz/>.

beyond our comprehension on the other side. Within Māori systems of thought everything descends from our Ātua, meaning nothing sits in isolation. This positions not only Ātua but everything in known creation as a part of Whakapapa. With this understanding of Ātua, this project uses the term to refer to an extension of the self that exists as forces beyond comprehension.

I will not refer to these sacred historic narratives as “Māori mythology” as it would imply that they are fictional. These Pūrākau are taonga and a mana that is inherited. Instead, they will be referred to as ‘Kōrero tuku iho’– stories and wisdom handed down through generations. This affords them the respect and sense of tapu they deserve.

I will be intentionally capitalizing certain kupu to elevate their status as a term of importance.

An Awa that splits

Cultural credibility has been a high priority throughout the entirety of my research, as I strive to represent Mātauranga Māori appropriately. A potential issue arose where different sources provided different sequences to the same Pūrākau. All Pūrākāu have value. Like an awa that splits into various tributaries, our differences in stories come from one united voice spread across a range of

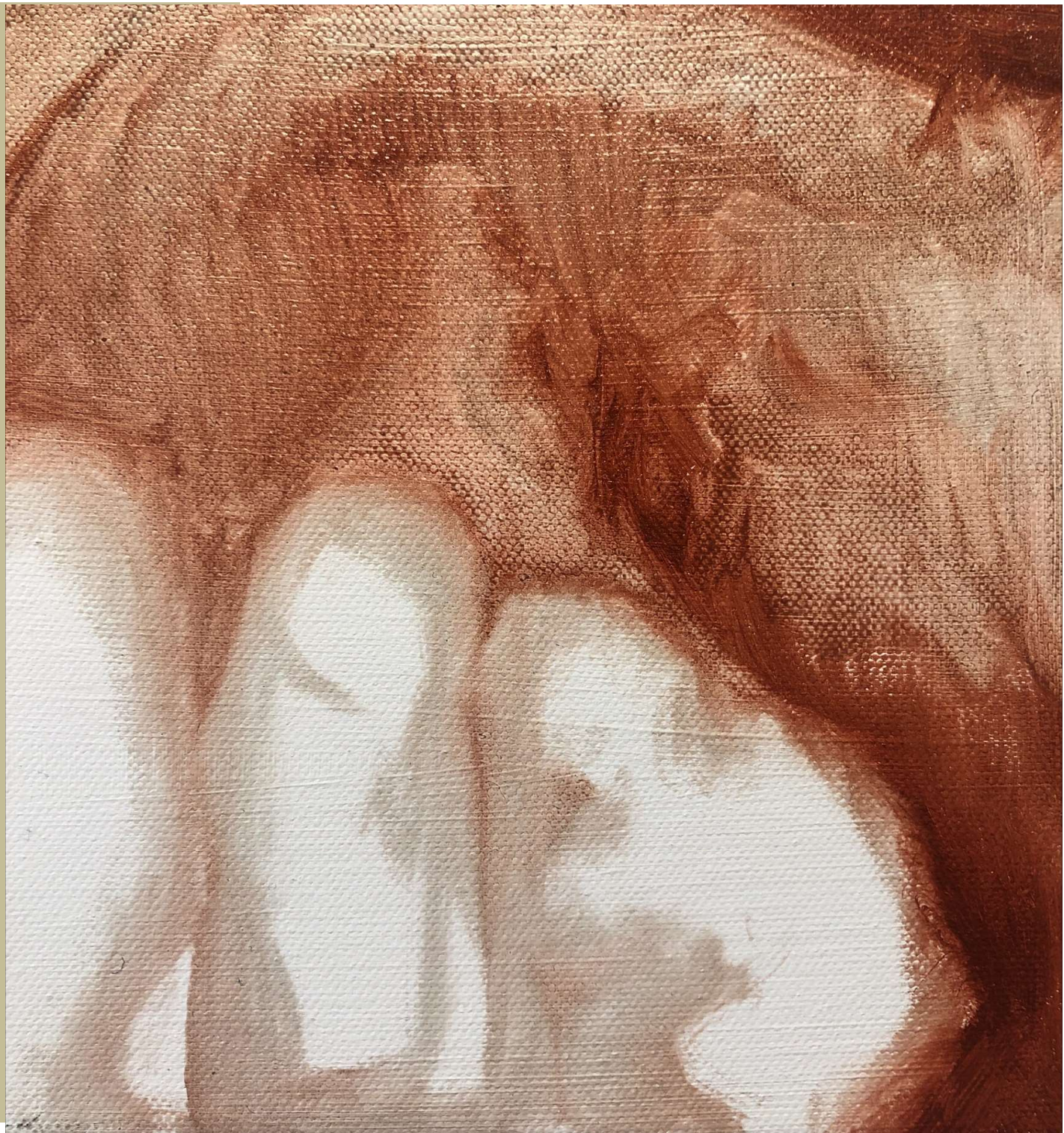
areas.² Due to restrictions of time and word limits, I have chosen to represent the narratives I have grown up with or have been verified through my own Whakapapa.

Positioning The Researcher

In Te Ao Māori, Tamariki are often named after Tūpuna. For instance, my sister’s middle name comes from our Nana Moana while my brother’s middle names come from our Poppa Wilson and Poppa Wally. As for myself, I was named due to unique circumstances.

Both my parents grew up in turbulent households riddled with mamae and raised us the best they could, hoping to break the chains of generational trauma that they went through and their parents went through. I was born in a time of struggle: my Pāpa had lost his parents and my Māmā got diagnosed with cancer three years later, so they named me the one thing they needed most, hope. In honour of their labour, I carry my name with pride and therefore strive to carry to carry this sense of hope throughout my practice.

² Webber, Melinda, and O'Connor Te Kapua. *A Fire in the Belly of Hineamaru: A Collection of Narratives about Te Tai Tokerau Tūpuna*. Auckland University Press, 2022. Pg 16.



Chapter 1: *I Te Tīmatanga*

Humans have carried the aptitude for storytelling for thousands of years. Some of the earliest known records of storytelling go back to cave drawings dated over 50,000 years.³ Humanity has continued this custom through various mediums such as art, film, literature and music. Te Reo originated as an oral language, utilising visual arts and performance as a means of preserving and handing down history. A distinction across all Indigenous cultures is the shared focus on storytelling as pedagogy.⁴ These narratives weave a rich tapestry that brings depth and purpose to our sense of being. Stó:lō researcher Jo-ann Archibald Q'um Q'um Xiiem coined the term 'Indigenous Storywork' to highlight the importance of Storywork

³ Sullivan, Will. July 5, 2024 "Indonesian Cave Painting Is Oldest-Known Visual Storytelling." Smithsonian Magazine. Accessed April 17, 2026. <https://www.smithsonianmag.com/smart-news/indonesian-cave-painting-is-oldest-known-visual-storytelling-180984660/>.

⁴ Chan, Adrienne S. "Storytelling, culture, and Indigenous methodology." *Discourses, dialogue and diversity in biographical research* (2021): 170-185.

⁵ INDIGENOUS STORYWORK. n.d. "INDIGENOUS STORYWORK." Accessed April 3, 2026. <https://indigenoustorywork.com/>.

within an Indigenous lens, emphasising that stories can help guide the development of our heart, mind, body and spirit.⁵ Ngāti Awa, Ngāti Porou scholar Linda Tuhiwai Smith similarly pinpoints Indigenous Storywork as a decolonizing methodology, 'the right, the space, the voice to tell our own stories from our own perspectives'.⁶ Drawing on Archibald and Smith's examples, my approach to Indigenous Storywork and Pūrākau takes a different path from performance or oral tradition through the form of oil painting.

In the 2001 book *Painted Histories: Māori Figurative Painting*, Roger Neich traces the earliest known application of Māori figurative painting to the lid of a carved collected on one of Cook's voyages.⁷ The next oldest record of kōwhaiwhai was found on a waka paddle, believed to be around four to five hundred years old. The transfer from individual artifact to waka, predates the application of kōwhaiwhai in Wharenui, which is believed to have happened in the 1840s.⁸ It is then theorised that the symbolism of kōwhaiwhai, which carries notions of Whakapapa and mana,⁹ was adapted to adorn where as the arrival of the large European ships

⁶ Tuhiwai-Smith, Linda. *Decolonizing Research : Indigenous Storywork As Methodology*, edited by Jo-Ann Archibald Q'um Q'um Xiiem, et al., Bloomsbury Academic & Professional, 2019. *ProQuest Ebook Central*, <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=6934115>.

⁷ Neich, Roger. *Painted Histories: Early Maori Figurative Painting* / Roger Neich. Auckland, N.Z.: Auckland University Press, 2001.

⁸ Neich, Painted Histories,

⁹ inherited prestige, spiritual power

eroded the symbolic function of group pride for waka.¹⁰ These examples demonstrate how Māori figurative painting carry the capacity to adapt to rapidly changing social and cultural conditions, a quality that can be understood through its distinct relationship to tapu and noa. While mahi toi such as whakairo, raranga, and tāmoko have traditionally been associated with tapu, painting occupies the realm of noa. For this reason, I qualify painting as an independent and pliable medium ideal for navigating contemporary concerns.

I follow in the footsteps of wāhine painters like Robyn Kahukiwa, Emily Karaka, Kura Te Waru Rewiri and Star Gossage, who have laid the foundation for contemporary Indigenous painting practice. This places painting in a realm of spiritual freedom and adaptability, acting as a vehicle for voice. The paintings themselves are a learning and retelling of Pūrākau which become both method and outcome, weaving personal narratives with creation stories to establish my position within them.

In the following subsection, I will unpack what Pūrākau means to this project.

¹⁰ Neich, *Painted Histories*

Woven Histories

Te Pū,

Te More,

Te Weu,

Te Aka,

Te Rea,

Te Waonui,

Te Kune,

Te Whē,

Te Kore,

Te Pō,

Ki ngā tāngata Māori na Rangī raua ko Papa,

Ko tēnei te tīmatanga o te ao.

This is a waiata¹¹ created by my Poppa Manu Korewha reciting the origins of the universe, the Pūrākau of all creation. The general translation for Pūrākau is stories. But when we break down Pūrākau, ‘Pū’ refers to ‘Te Pū’ which heralds the first step to the inevitable conception of the universe, whilst ‘rākau’ means tree or wood. Combined, the entire word ‘Pūrākau’ refers to the base of a tree, highlighting origins and Māori stories of creation. When you cut a tree and look at its base, you can determine its age based on how many rings there are. In the same way, Pūrākau contain the layers of Indigenous thinking that build a holistic and complex body of knowledge.

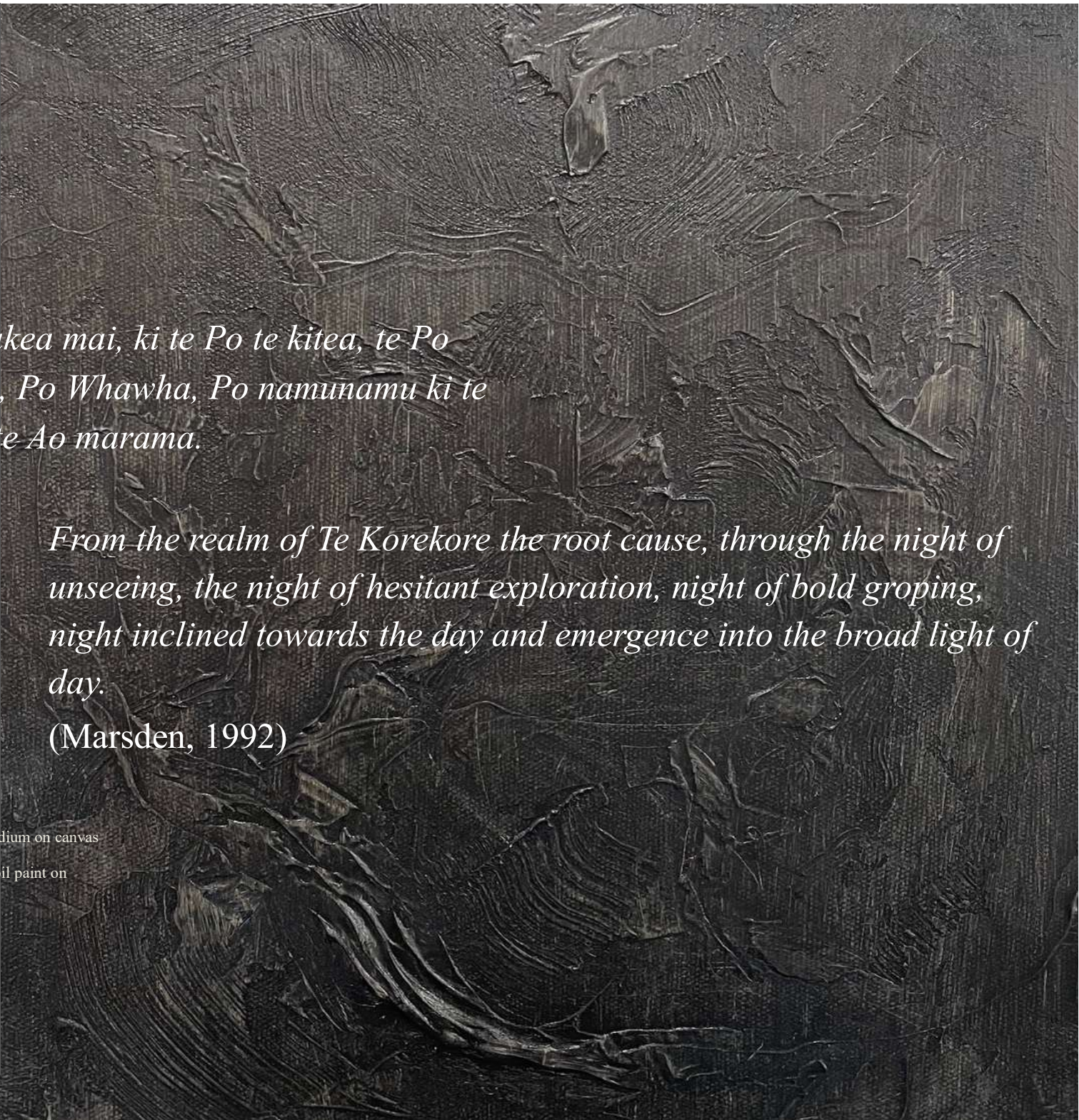
To bring a sense of personal understanding to Pūrākau, I questioned my Pāpa about why Pūrākau are so important to us. He responded by grabbing a taiaha¹² from his shed and held it out in front of me. He said, ‘this is just a piece of wood. It is not until it is given a Pūrākau does it become a taiaha’.¹³ This kōrero solidifies the essence of Pūrākau and how it appeals to Indigenous ways of being. Our waiata hold significance because of the stories they retell; our tāmoko¹⁴ hold significance because of the Whakapapa it records. It is our stories that give our words meaning, it is our stories that give our arts depth.

¹¹ Māori song/s or singing

¹² Māori carved weapon

¹³ My Pāpa John-Murray Korewha, in person conversation with me, 2025

¹⁴ Māori tattoos/tattooing



*Te Kore i takea mai, ki te Po te kitea, te Po
tangotango, Po Whawha, Po namunamu ki te
wheiao, ki te Ao marama.*

*From the realm of Te Korekore the root cause, through the night of
unseeing, the night of hesitant exploration, night of bold groping,
night inclined towards the day and emergence into the broad light of
day.*

(Marsden, 1992)

Figure 2. *Te Pō*, oil paint, moulding paste and gloss medium on canvas

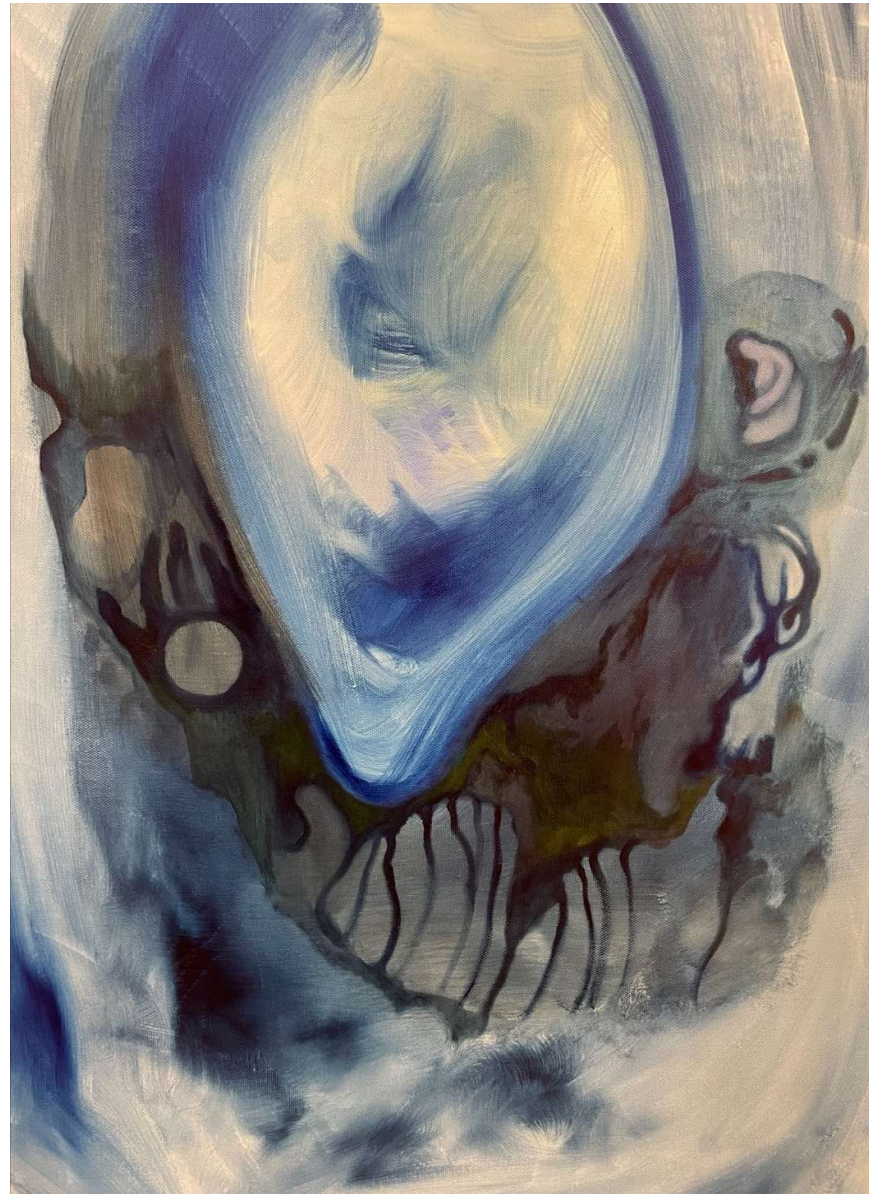
Figure 3. (following page) Close up of *Te Kore*, 2026, oil paint on
unstretched canvas 100x50

Te Kore

We trace the origins of our existence back to Te Kore, the great nothingness. From Te Kore came Te Pō, the great and unending darkness. From Te Pō came our primordial parents, Ranginui and Papatūānuku, and from their loving union brought forth their many children who lived wedged within their embrace. They were then separated by Tāne Māhuta, where Te Ao Mārama came into being, then consequently, all known creation.

Ngāpuhi, Te Aupōuri Tohunga and scholar Māori Marsden (1992) positions Te Kore as the absolute origin of the universe, describing it as ‘the realm between non-being and being; that is, the realm of potential being’.¹⁵ My Poppa Buck compares Te Kore to making a banana cake. Before you make banana cake you gather your ingredients, eggs, flour, bananas, milk etc. The elements necessary to create banana cake are present but they haven’t gone through the process of becoming a banana cake.¹⁶ In the same way, all the constituents necessary to form the universe existed in Te Kore in a state of formless, unorganised chaos. Chaos was then brought into order in the dark, in Te Pō, the realm of becoming, and eventually into the light of understanding, Te Ao Mārama.

¹⁵ King, Michael. *Te Ao Hurihuri: Aspects of Maoritanga* / Edited by Michael King. Auckland [N.Z.]: Reed, 1992.



¹⁶ My Poppa, Buck Korewha, telephone communication, April, 2026

In the PhD Thesis *Te Kore: Exploring the Māori concept of Void*, Dr Moana Nepia (Ngāti Porou) investigates the concept of Te Kore through creative-led practice, utilising video, poetry and performance. He draws from many different perspectives, establishing his own concept of Te Kore as the chaotic creative development from idea into art.¹⁷ Related to Nepia's understanding of Te Kore, the article *Beyond the Veil: Kaupapa Māori Gaze on the Non-Māori Subject* identifies Te Wāhi Ngaro as an underlying ideology within the practice of artist, Kura Te Waru Rewiri (Ngāti Kahu, Ngāpuhi, Ngāti Kauwhata, Ngāti Rangi). Wāhi means 'space or location', whilst Ngaro translates to 'something hidden, lost or the unknown', therefore meaning 'the space of the unknown' or 'the lost place'.¹⁸ This concept can be understood in relation to Te Kore, where what is unseen or obscured holds generative and spiritual significance.¹⁹ In her 1987 painting, *There is More in Te Kore*, Te Waru Rewiri explores the spiritual potency of the realms of Te Kore, Te Pō and Te Wāhi Ngaro. This work is rich with colour and form, with the abstracted designs of our Tūpuna flowing and ebbing in a sea of murmuring presence. The obscurity of each figure and the way everything merges into each other pays homage to the chaotic and allusive nature of Te Kore.

Drawing from these diverse perspectives and interpretations through art, I position Te Kore as a state of unknowing, of questioning,

where my paintings form the answer. My practice-led inquiry is formed from a position of unknowing and a Wairua response to Te Kore through physical mark-making with pencil, paper, paint and canvas. Thus, Te Kore acts as the realm of development, of potential being. Like the planting of a seed that grows into a mature plant, or gestation in the womb; chaos breeds and in its thoroughness, order is found.

In this way, I relate Te Kore to the creative practice-led exploration present within artmaking and a knowledge that comes to consciousness in the womb of mankind. The symbolism and literal function of the womb become a point of interest for this project as it constitutes the origins of all humankind, acknowledging our mothers as houses of humanity.

¹⁷ Nepia, Peter Moana. "Te Kore-Exploring the Māori concept of void." PhD diss., Auckland University of Technology, 2012.

¹⁸ Borell, Belinda, Kura Te Waru Rewiri, Helen Moewaka Barnes, and Tim McCreanor. "Beyond the Veil: Kaupapa Maori Gaze on the Non-maori Subject." *Journal of Sociology* 56, no. 2 (2020): 197-212.

¹⁹ Borell, 2020



Figure 4. Kura Te Waru Rewiri, *There is more in Te Kore*, 1986-1987, acrylic paint and tempera on canvas, photo courtesy of the artist Kura Te Waru Rewiri

*‘The centrality of birthing to our theory of creation serves as a constant reminder of the spiritual potency of the whare tangata. The process that brings each of us into being brought the world into being’.*²⁰

Te Whare Tangata

We begin our lives in the womb of our mother, in Te Whare Tangata. It is our first home, our first Wāhi Tapu, our Kāinga Tawhito. Like Te Kore, the womb contains the potentiality for life, and like Te Pō, it is a dark and enclosed space ripe with the notion of becoming. Te Whare Tangata literally translates to ‘the house of humanity’ and through that: ‘wāhine bridge the veil between life and death, connecting humanity to our ātua and whenua, acting as kaitiaki to Whakapapa’.²¹

The role of mother in Kōrero tuku iho can be traced back to Papatūānuku, the earth mother. She is the whenua that grounds and sustains us, just as wāhine sustain Whakapapa through Te Whare Tangata.²²

²⁰ Angeline Greensill, Mereana Pitman, Te Ringahuia Hata, and Annette Sykes. January 20, 2021. “IN THE MATTER OF the Treaty of Waitangi Act 1975 AND IN THE MATTER OF the Mana Wāhine Kaupapa Inquiry.”

²¹ Waitangi Tribunal. n.d. “The Significance of Te Whare Tangata for the Mana of Wāhine.” Accessed April 3, 2026.

<https://www.waitangitribunal.govt.nz/en/inquiries/kaupapa-inquiries/mana-wahine/te-kete-puputu/briefs-of-evidence-4/new-content-page-7>.

²² Greensill et. al, 2021



Figure 5. *He kākano ahau*, 2025, oil paint on raw unstretched canvas

From the union of Hine-ahu-one, the first woman formed from clay and Tāne Māhuta, the progenitor of man, came the first-born human: Hine-tītama, the dawn maiden. She grew and went on to have many children with her husband and lived not knowing who her father was. Longing to know him, she eventually discovered that her husband, Tāne, was her father. In her grief and shame, she fled to the realm of Rarohenga where she shifted into Hine-nui-te-pō, the Ātua of night and death. This dynamic ensures that Tāne Mahuta cares for his children in the world of light, whilst Hine-nui-te-pō protects our souls in the underworld. This Pūrākau constitutes the role of fathers as carers of our physical well-being, whilst mothers are protectors of spiritual welfare. ‘We are the only way in and out of this world through the sacred passage that is the birth canal’.²³

As a wāhine Māori myself, the fragile veil between life and death has been woven into my sense of being since birth, and I strive to carry this quality so that one day I may protect the spiritual welfare of my own tamariki. Through my creative-led practice, I am brought to a sense of stillness where I partake in creation; moving, feeling and negotiating what it means to be a wāhine.

²³ Greensill et. al, 2021

I lost my own Whare Tangata, my Māmā, when I was very young. She passed away peacefully after a long fight from cancer, and her loss has sent tidal waves of grief through me and my whānau. This severed my ties to my ancient home, and ever since then, I have been searching for what home looks like now. But her lineage lives on in her Tamariki – in me and my siblings, which has now passed on to my young nephew, Sonny, who was brought into our lives on February 15th, 2025. This duality between presence and absence permeates every brushstroke within my practice and establishes the significance of this project.

The common thread that binds life and death is Wairua, and whilst creating art, Wairua links me to those beyond the veil, to my Ātua, and to my whenua. This produces an echoing through space and time, acting as a conduit where Wairua is guided through my body, through my hand, into the paintbrush and upon the canvas. We will further unpack the qualities of Wairua in the following section.



Figure 6. *Waharoa*, 2026, oil paint on canvas: inspired by the memory of the entryway to the Urupā where my Māmā now rests

Qualities of Wairua

At its most common translation, Wairua means ‘spirit’ or ‘spirituality’. When we break the kupu down, Wai means ‘water’, whilst rua means ‘two’, together translating to ‘two waters’. In this way, I position Wairua as two pools of consciousness and a conduit between the Wai of the self and the Wai of the collective.²⁴ My Poppa Buck links Wairua back to Tāne, who imbued the aspect of Māuri into Hine-ahu-one which acts as a spiritual belt that binds our physical and spiritual bodies.²⁵ On the day we die, and our Māuri dissipates, these bodies are divided and our Wairua takes the journey to become stars. This adds the aspects of reciprocity where life is given and returned, maintaining a sense of universal harmony.

A good story requires balance. A.W Reed talks about the dichotomy between good and evil in his 1908 book *He Atua, He Tangata: The World of Māori Mythology* saying: ‘Evil was not closely associated with darkness, nor good with light’.²⁶ This denotes the qualities of good and evil as necessary energies, sharing similar notions to the duality of Te Whare Tangata. The great separation of Ranginui and Papatūānuku gave birth to Te Ao Mārama at the expense of their unity, the tears of Rangi nourishing our crops. Whiro-te-tipua (the Ātua of evil and death) and Tāwhirimātea (the Ātua of wind and storms) wage war against the children of Tāne Māhuta in retaliation for their parent’s separation, ensuring harmony between the forces

of life and death. Here, moments of tragedy open opportunities for growth. It is this transformative quality of Pūrākau that finds its way into the threads of my project.

I approach painting with no preconceived plan, relying almost entirely on Wairua guidance to determine each step. From the choice of colour to the movement of the brush, I lay myself at the mercy of Te Kore, of potentiality, where the artwork creates itself. This process of exchange occurs where I place a gesture, then respond to the gesture, engaging in dialogue and slowly carving form. In my *Taetahi series* (2025) I explored this approach, focusing on form and gesture by restricting myself to a single colour on each painting. Through this exploration, I found that colour influences me as much as it influences the essence of their inevitable form. Green and brown guided me to imagery of Te Taiao, red followed female figures and whenua links, whilst blue and black influenced imagery of celestial waters or skies.

²⁴ Karl Johnstone, in-person conversation, May 8th, 2026

²⁵ My Poppa, Buck Korewha, telephone communication, April 2026

²⁶ Reed, A. W., and Ross Calman. *He Atua, He Tangata: The World of Māori Mythology / A. W. Reed, Revised by Ross Calman*. Third edition. Auckland, New Zealand: Oratia Books, 2021.



Figure 7. *How deeply she loves*, 2025, oil paint on canvas, 5x7

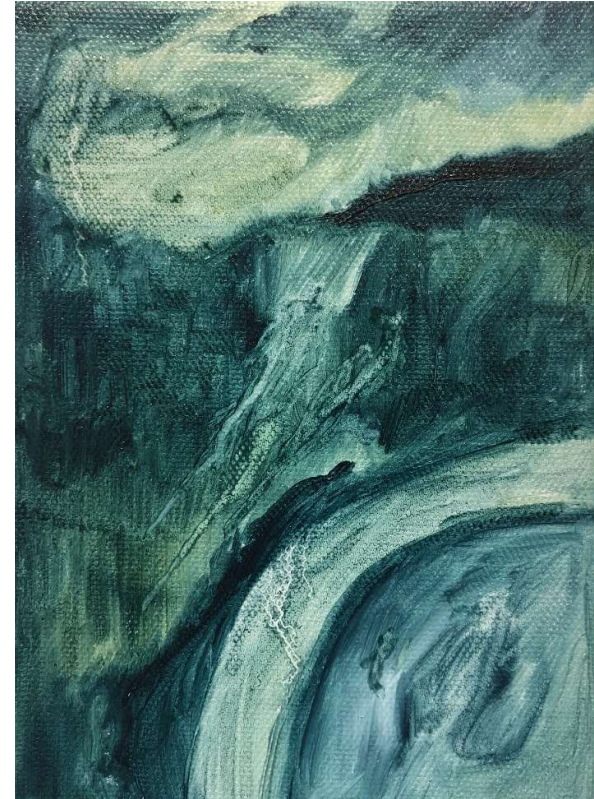


Figure 8. *Whakatata Mai Kotiro Ma!*, 2025 oil paint on canvas, 8x10

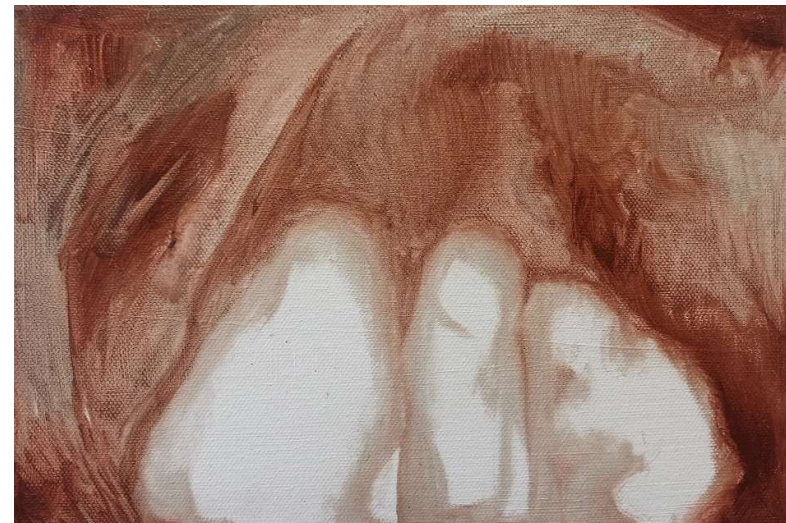


Figure 9. *Grapevine*, 2025, oil paint on canvas, 5x7

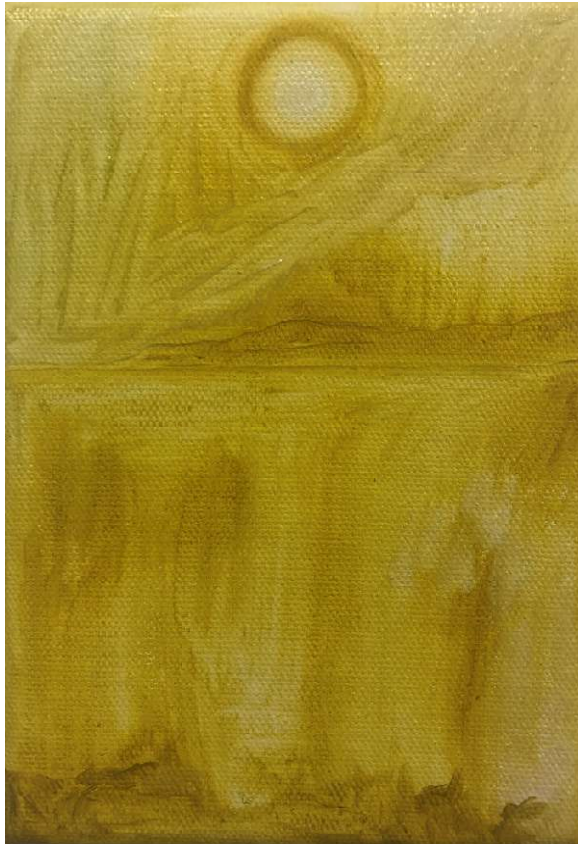


Figure 10. *Stained into my Kānohi*, 2025, oil paint on canvas, 5x7

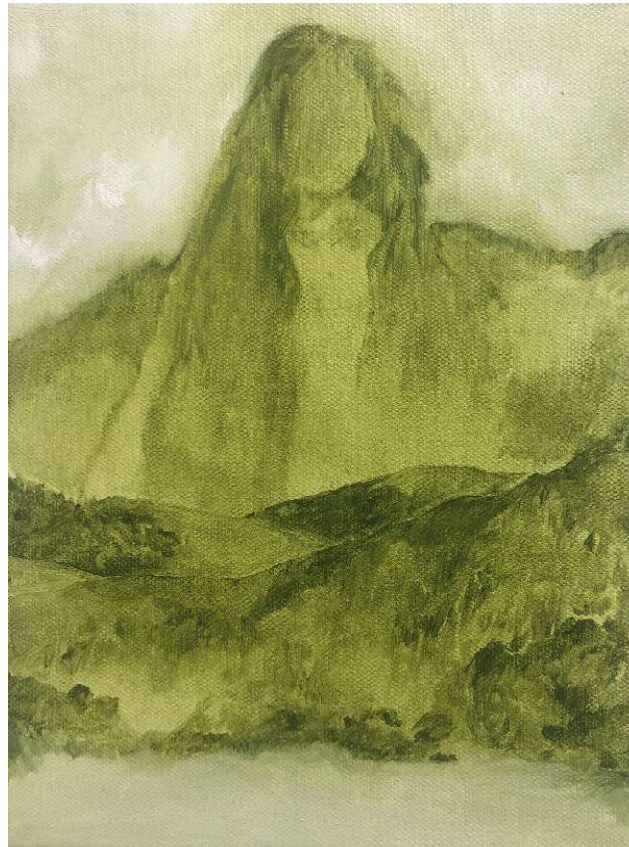


Figure 11. *She is a Maunga*, 2025, oil paint on canvas, 8x10



Figure 12. *Scenic Route*, 2025 oil paint on canvas, 8x10

Ngāti Wai, Ngāti Ruanui artist Star Gossage describes her paintings as emotions,²⁷ feeling herself as part of a continuum between the past and present, guided by the hands of her Tūpuna.²⁸ Inspired by her turangawaewae, Pākiri, she paints transient world-scapes invoking deep psychological connections with the land.²⁹ In her 2014 painting *Matariki*, a group of wāhine sit huddled together in cloaks and blankets, staring at the viewer. The figures not only occupy the space, but morph from it, sharing aspects of the landscape implied through colour and gesture. Similarly to Tim Melville's commentary on the piece, I see the figures not as individuals, but more like portraits of psychological and emotional states.³⁰ A deep blue envelops the painting, influencing a melancholic and ghostly feeling, holding a life of their own which opens space for quiet contemplation around fleeting moments of belonging and the beauty of memory. Like Gossage, the forms created in my paintings morph in and out of the landscape, expressing the deep connection of Te Ira Tangata to whenua and the inextricability of the two.

As is evident in my *Taetahi* series discussed earlier, I explored a similar notion where I dissected fragments of the self through each painting. Through this process I discovered that Wairua can be found in the smallest of places and the smallest of canvases. This

established a clear connection between the emotive potential of colour and how that determines form, offering space for Pūrākau to emerge. Colour then becomes a form of storytelling that expresses the Wairua of this relationship, moving in and out of reality, of otherworldliness and of memory.

In the following section we will move into the idea of storied memory and how that applies to practice.

²⁷ Frontier, Flash. 2025. *Star Gossage on 'Becoming Emotionalist'* | *Flash Frontier*. August 6. <https://flashfrontier.com/artist-feature-star-gossage-on-becoming-emotionalist-a-korero-with-moata-mcnamara/>.

²⁸ NEPIA, MOANA. "About the Artist: Star Gossage." *The Contemporary Pacific* 28, no. 2 (2016): VII.

²⁹ Art News Aotearoa. 2015. "Star Gossage's Psychological and Emotional States." March 4. <https://artnews.co.nz/star-gossage-autumn-2015/>.

³⁰ Art News Aotearoa. 2015. "Star Gossage's Psychological and Emotional States." March 4. <https://artnews.co.nz/star-gossage-autumn-2015/>.



Figure 13. Star Gossage, *Matariki*, 2014, oil on board, 855 x 1260 x 40 mm, photo courtesy of the artist Star Gossage

Storied Memory

I grew up in the hub of the north, Kaikohekohe, where I spent many of my formative years walking the sketchy streets of Windsor Road and Wihongi Street, knowing the town like the back of my hand. I am the youngest of three siblings and the only one to attend Kōhanga Reo and Kura Kaupapa, establishing Te Reo as my first language which is a privilege I hold close to my heart. My Pāpa often tells me a story from my youth related to this. We went to the local fish and chip shop, Rosies, and I read the takeaway sign as ‘take-awa’ alerting my parents that I needed to learn English. I was promptly transferred to Kaikohe West School, and then when I was thirteen, we moved to Kerikeri. I can’t remember much before Kerikeri or before the Rosies ‘take-awa’ incident and I find myself in situations where friends and family recall moments I was part of, but I have no recollection of them. It’s a surreal experience, as if hearing about a life I never lived. This ‘forgottenness’ has revealed itself over the years, causing me to prioritise preserving memory.

I believe there are two deaths that we go through: the first happens when we take our last breath, while the second is when we are remembered for the last time. Our Pūrākau hold the love and lives of our Tūpuna. Their stories are carved into the pou of our whare and woven in our voices when we waiata, and it is through these traditions and Indigenous ways of being that we carry the memory of our loved ones within us. For what are people if not a collection of memories?

In her 2018 article, *Indigenous Storytelling*, Archibald talks about the role of storytelling in the way we create and recall memory, introducing the term ‘storied memory’.³¹ She honours Indigenous elders as keepers of knowledge who kept these stories safe within them in the face of colonisation; sharing this knowledge to younger generations through their lived storied memory. In his book *The Woven Universe*, Marsden corroborates the idea of storied memory, saying ‘The use of legend and story imprinted upon the mind, acted as pegs to which the finer details could be attached in progressive order to reconstruct the component features of that body of knowledge’.³² I engage with storied memory through painting, manifesting my interpretation of my own life and Kōrero tuku iho through symbolism, colour, form and space. This process manifests learned narratives into physical form, breathing memory into flesh. This is prevalent in two specific paintings from my *Te Pū o te Ātua series*, 2025, where I created personal interpretations of Ranginui and Papatūānuku.³³

Unlike the *Taetahi* series, which involved small canvases, I was now challenged with the task of working with large scale paintings. This taught me to use my entire body to span the length of the canvas, inducing an almost performative and playful aspect to painting which further embodied the Pūrākau I was engaging with. The

panels for Ranginui and Papatūānuku were painted on the same canvas side by side. Papatūānuku consists of warm yellow, brown and red tones, containing symbolism that represents the Māori feminine that Te Pō, Papatūānuku and all wāhine share. Ranginui is cloaked in colder tones of blue, purple and green, featuring the presence of floating bodies and the Taurapa³⁴ of my waka Ngātokimatawihāorua. This work exhibits the idea of wheturangitia, the journey our Wairua take to the stars, and the pouritanga of Ranginui as he yearns for his wife from above. Once completed, they were cut and separated. The symbolism that links both paintings are two halves of the same tree, representing Tane Māhuta and his role in separating our primordial parents. In this way, guided by Wairua, I transfer learned oral Pūrākau into māramatanga through the act of painting.

Painting then becomes a pedagogy which turns knowing into understanding through doing. This promptly shifts us into the following Chapter where we will address Tikanga, its relevance, and how it’s applied in practice.

³¹ Archibald, Jo-ann, and Q’um Q’um Xiiem. “INDIGENOUS STORYTELLING.” In *Memory*, edited by PHILIPPE TORTELL, MARK TURIN, and MARGOT YOUNG. Peter Wall Institute for Advanced Studies, 2018. <https://doi-org.ezproxy.aut.ac.nz/10.2307/j.ctvtzpfm.30>.

³² Marsden, Maori, and Te Ahukaramū Charles Royal. "The woven universe: selected writings of Rev. Māori Marsden." (*No Title*) (2003).

³³ As I approach painting with no preconceived plan, the following evaluation was acknowledged after the work's completion.

³⁴ The stern of a waka

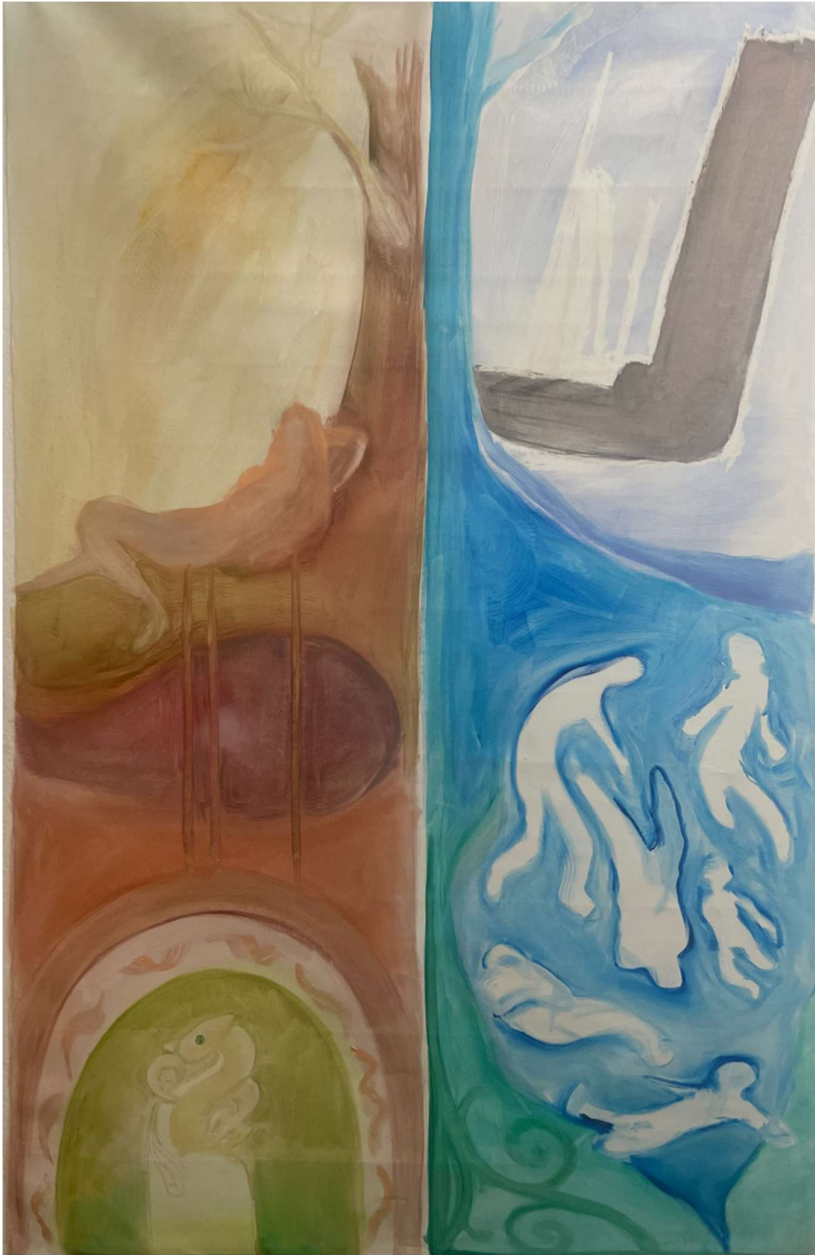
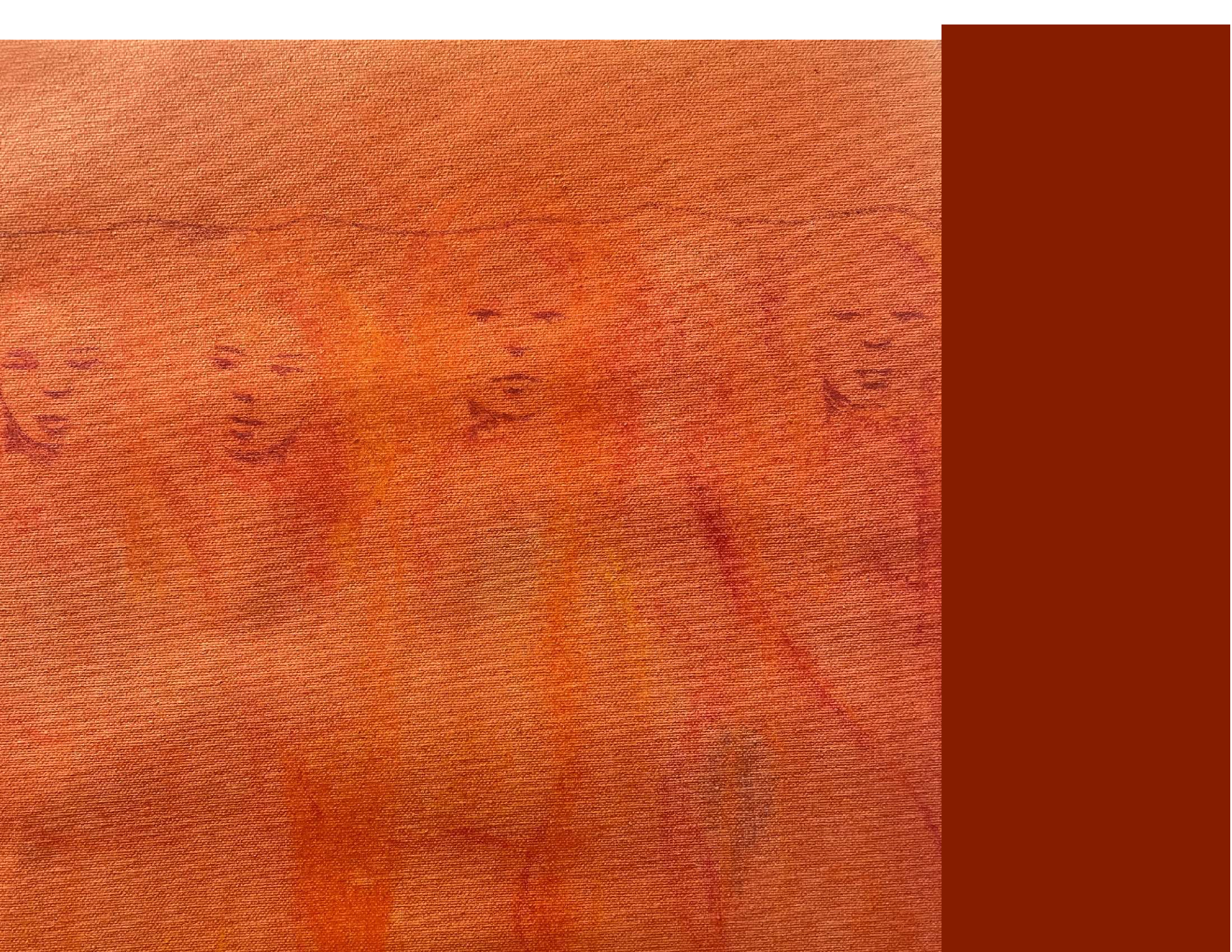


Figure 13. *Ranginui and Papatuanuku*, work in progress prior to literal separation, 2026, oil paint on unstretched canvas



Chapter 2: *I* *tēnei rā*

Tikanga is common practice across all cultures, no matter what background or belief. It is the traditions that guide you and the ethics behind what dictate your actions.

My definition of Tikanga is derived from the word itself: ‘tika’ meaning to be right or a certain correctness and ‘nga’ referring to a multiple of something. Therefore, Tikanga is a set of practices or rituals that abide by an Indigenous system of ethics. A process of “doings” that invokes a sense of

“rightness” in myself. Within my practice, Tikanga operates as an embodied methodology that shapes how I enter creative space and activate Mātauranga Māori through ritual and art practice.

In the previous chapter, I discussed the idea of Te Whare Tangata, our ancient home. Now, we turn our heads to Te Whare Tūpuna, our

ancestral home. On the Mārae where Tikanga is natural and where the truest extent of Māoridom is capable of being expressed.³⁵

‘If nourishment cannot flow from the roots to the leaves, the plant will surely die; if the nutrients of Maoridom cannot find expression upon the marae, then this culture will surely die’. (Tauroa, Hiwi and Pat, 1986)

³⁵ Tauroa, Hiwi, and Patricia Tauroa. *Te Marae: A Guide to Customs & Protocol / Hiwi and Pat Tauroa ; Photographs by Gil Hanly*. Auckland [N.Z.]: Reed Methuen, 1986.

Te Whare Tūpuna

The Mārae sits at the centre of Māoridom.³⁶ The Mārae is the entire whenua of a hapu, including Te Wharekai (the house of food), Te Wharemoē (the sleeping house), Te Wāhi Tapu/Urūpa (cemetery), and this project's focus: Te Whare Tūpuna (the meeting house). It goes by many names, Te Whare Whakairo (carved house), Te Wharenui (meeting house), and Te Whare Tūpuna (ancestral house). All these names locate this whare as a site of mana and Whakapapa.

I have fond memories at the Mārae, washing dishes in the wharekai whilst listening to laughter and gossip between the aunties and nanas. Listening to mihi and waiata in the Wharenui while our babies wander around the room as if they own the place, because they do. Falling asleep in a sea of bodies, enveloped in a choir of snores. I have always felt a strong connection to my many Mārae, but I could never truly describe what it means to me. That was until one day, my Pāpa defined it perfectly saying, 'it doesn't matter where you go or if you know where you're from, on the day you die your marae will come for you'.³⁷ This imbues the notions of aroha and belonging that situates the Mārae not simply as a village, but a home.

As a home, the Mārae protects and preserves Māori culture which have been, and continue to be, threatened to this day.

In the following section, I will discuss the historical and personal conflicts surrounding the persecution of Māoridom and the contemporary concerns which centralise Te Whare Tūpuna, as a site of Tikanga, within this project.

³⁶ Walker, Ranginui, "The Mārae: A place to stand," in *Te Ao Hurihuri: Aspects of Maoritanga* / Edited by Michael King. Auckland [N.Z.]: Reed, 1992.

³⁷ My Pāpa John-Murray Korewha, in-person conversation with me, 2025

Colonisation

Before I discuss how Tikanga operates within my personal practice, I need to contextualise the current political terrain to evaluate the external contexts I am working within. Personally, I tend to limit colonial influence to the past as I am a part of the kohanga generation. I have moved through life within a revitalisation era, being uplifted for being Māori and never truly experiencing the blatant racism and injustices my grandparents, parents or even my peers did. I have been blessed to live a life seemingly unencumbered by the weight of these prejudices. But that doesn't mean it isn't felt, nor should it be ignored.

In the present day 2026, Aotearoa is run by a coalition of centre-right wing parties³⁸ who have made some questionable choices during their Parliamentary term. The proposal of The Treaty of Waitangi Principals Bill in 2024 serves as a prime example. This bill intended to alter the principals of the Treaty without consultation with Māori, undoing years of work to clarify and uphold our founding document by introducing vague interpretations of the Treaty leading with the statement “everyone is equal”.³⁹ I remember

doom scrolling on my phone when the infamous video of Hana Rawhiti starting the Haka in Parliament appeared in my feed.⁴⁰ This event caused a stirring in myself, along with many others, to stand in kotahitanga with my people who I love so dearly against the powers that be. The proposal of that bill caused public outrage which resulted in the Toitū Te Tiriti hikoi,⁴¹ inspired by the many Māori protests throughout history.⁴²

Māori have been protesting since the signing of this country's founding document Te Tiriti o Waitangi in 1840. From that point on, colonisation has breached the laws of Māori, indoctrinated colonial ideals while taking land, whanau, resources and with that our sense of self.⁴³ My poppa would tell me stories about his life as a child, travelling by boat or riding horses to school only to arrive and be scolded and physically abused for speaking his mother tongue.⁴⁴ His generation of Māori had Te Reo literally beaten out of them. In many instances this manifested in fearing their own Tamariki would suffer the same fate, causing generational harm. This constituted a generation that grew up without their reo, growing up without a part of themselves. This rupture of connection was felt in other areas of

³⁸ National Party. n.d. “Become a Member.” Accessed April 16, 2026. <https://www.national.org.nz/join>.

³⁹ Principles of the Treaty of Waitangi Bill, 2024 (94-1) cl. 3 (1).

⁴⁰ “Hana's Haka Shows up the House | E-Tangata.” n.d. Accessed April 23, 2026. <https://e-tangata.co.nz/comment-and-analysis/hanas-haka-shows-up-the-house/>.

⁴¹ Stewart, Ella, Senior Producer, and Morning Report. 2024. “Behind the Banner: Inside the Hikoi Mō Te Tiriti.” RNZ, November 23. <https://www.rnz.co.nz/news/in-depth/534594/behind-the-banner-inside-the-hikoi-mo-te-tiriti>.

⁴² “Ngā Rōpū Tautohetohe – Māori Protest Movements | Te Ara Encyclopedia of New Zealand.” n.d. Accessed April 23, 2026. <https://teara.govt.nz/en/nga-ropu-tautohetohe-maori-protest-movements>.

⁴³ RNZ. 2022. “Loss of Identity, Whānau, Whakapapa Worst Effects of State Care - Māori Survivor.” March 9. <https://www.rnz.co.nz/news/te-manu-korihi/462970/loss-of-identity-whanau-whakapapa-worst-effects-of-state-care-maori-survivor>.

⁴⁴ My Poppa, Whaakaropai Rihari, in-person conversation with me, 2025

Māoridom such as The Tohunga Suppression Act 1907, which sought to make Tōhunga and their traditional practices illegal, stating that anyone who ‘... misleads or attempts to mislead any Maori by professing or pretending to possess supernatural powers in the treatment or cure of any disease, or in the foretelling of future events, or otherwise, is liable on summary conviction before a Magistrate’.⁴⁵ The New Zealand Settlement Act 1863 allowed the confiscation of land in northern tribes of Aotearoa if they were ‘engaged in open rebellion against Her Majesty’s authority’.⁴⁶ In 1860, 80% of whenua in the North Island was owned by Māori. By the 1910s Māori owned 27% of land, and by the 2000s a measly 4% of land was held onto by Māori.⁴⁷

The suppression of Tikanga Māori and confiscation of whenua were viewed as necessary steps to speed the process of assimilation into Western ways.⁴⁸ Colonial practices have continued to undermine Indigenous knowledge systems, inciting doubt, shame and a profound loss of identity for many Indigenous peoples. New Zealand lawyer and academic, Moana Jackson (Ngāti Kahungunu, Ngāti Porou, and Rongomaiwahine) talks about the notion of homelessness for Māori in his section of the 2022 book *Kāinga Tahi, Kāinga Rua*, introducing his kōrero with the words of Māori poet

Harry Dansey from his play called *Te Raukura* about the exiling of the Parihaka people:

*And so at last the exiles were brought home
And saw again the mountain of their dreams
And stood upon the earth they loved so well.*

Jackson noted four key concepts from that passage: mountain, dreams, earth, and love. These words resonated with Jackson's whakaaro on the notions of home stating: ‘When you take away the whenua from a people who regard themselves as tangata whenua; when you take away their ability literally to touch the mountains; if you limit their ability to dream their own dreams; if you take away the earth upon which they stood with love; then you render them homeless in the most complete sense’.⁴⁹

Over the course of this project, I have discussed the idea of colonisation with multiple different people, building a complex archive of opinions to form my own basis. Here, I have covered the clear impacts of colonisation from the past, but one conversation

⁴⁵ Tohunga Suppression Act, 1907, sec. 2 (1).

⁴⁶ New Zealand Settlements Act, 1863, (8) preamble.

⁴⁷ My Poppa, Whaakaropai Rihari, in-person conversation with me, 2025

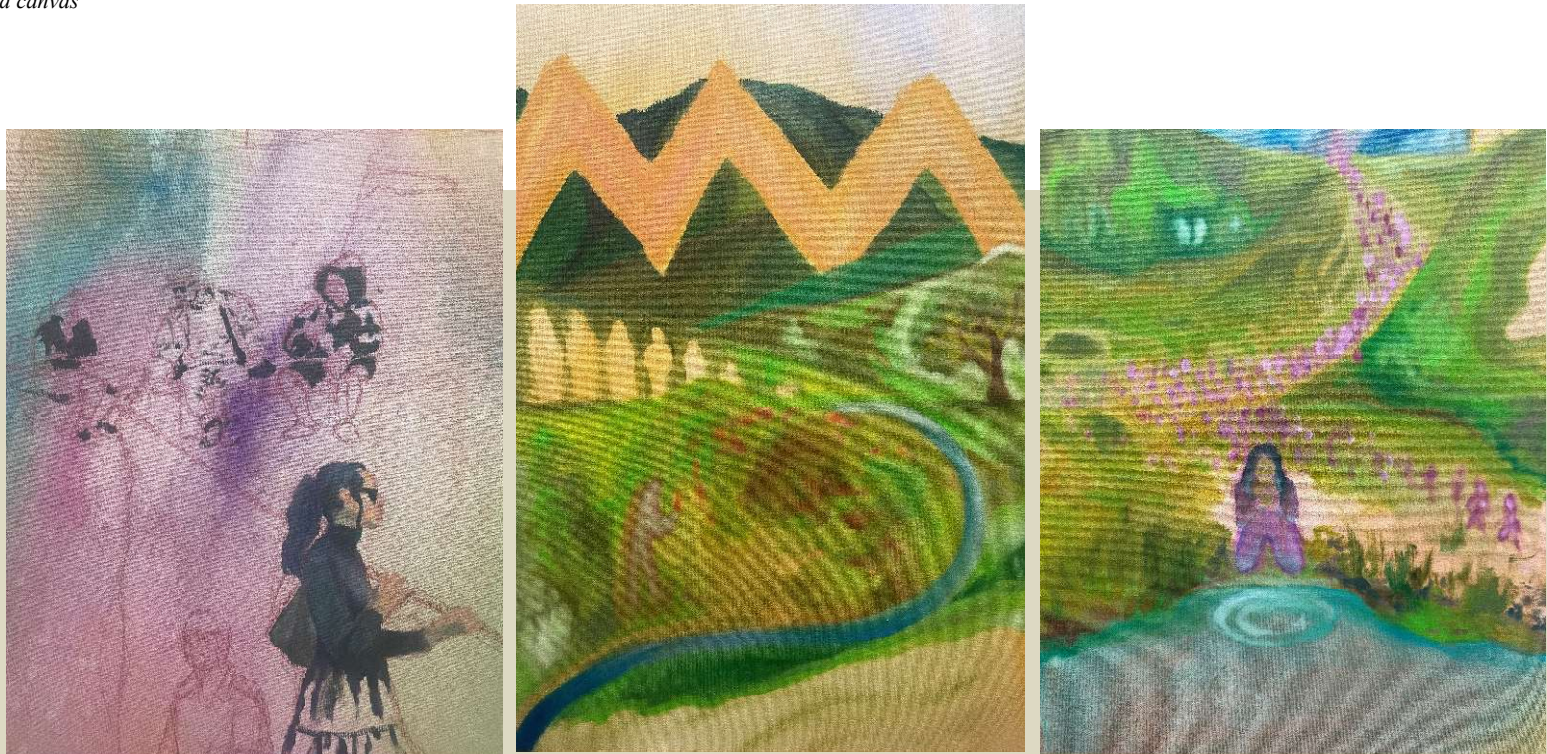
⁴⁸ Mead, Hirini. *Tikanga Māori : Living by Māori Values*, Huia Publishers, 2016. *ProQuest Ebook Central*, <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=4783665.p.16>

⁴⁹ Cram, Fiona, Jessica Hutchings, and Jo Smith. *Kāinga Tahi, Kāinga Rua: Māori Housing Realities and Aspirations / Edited by Fiona Cram, Jessica Hutchings and Jo Smith*. Wellington, New Zealand: Bridget Williams Books, 2022.

with a friend in 2025 impacted how I viewed colonisation in the present day. They proposed how colonisation affects minorities in invisible ways, so much so that they do not recognise that they are participating in the expansion of Western ideals.

This insightful assessment influenced the prioritisation of Tikanga within my practice as a resistance to the unconscious ways colonisation permeates our daily lives today.

Figure 15-17: Details from *Ngā Pou-e-toru series*, 2026, oil paint on unstretched canvas



Figures 15-17: Details from *Ngā Pou-e-toru series*, 2026, oil paint on unstretched canvas

The Many Dimensions of Tikanga

When I was a child, my Pāpa would take me to hui and Tangi so I could learn who I was as Tangata Māori. He knew that the best way to learn was to show up. Though I may have groaned and complained, those moments gave me the privilege of knowing Tikanga today. Through this, Tikanga acts as a dynamic grounding device, keeping me connected to my Māoridom and a resistance to colonial ways of being.

In the 2003 book *Tikanga Māori: Living by Māori Values*, Ngāti Awa, Ngāti Tūwharetoa, Tūhourangi scholar Tā Hirini Moko Mead writes ‘While mātauranga Māori might be carried in the minds, Tikanga Māori puts that knowledge into practice and adds the aspects of correctness and ritual support’.⁵⁰ This understanding positions Tikanga as a methodology which puts stories into practice, practice into meaning and meaning into knowing.

Within my practice, I have developed a set of Tikanga that I abide by within my studio. For instance, one of my core Tikanga is the removal of hū before entering my “Whare Toi” – my ‘House of Artmaking’. This reflects the same Tikanga enacted on the Mārae where manuhiri and tangata whenua alike are required to remove their hū before entering Te Whare Tūpuna. It is to be assumed that his custom is set for the sake of cleanliness,

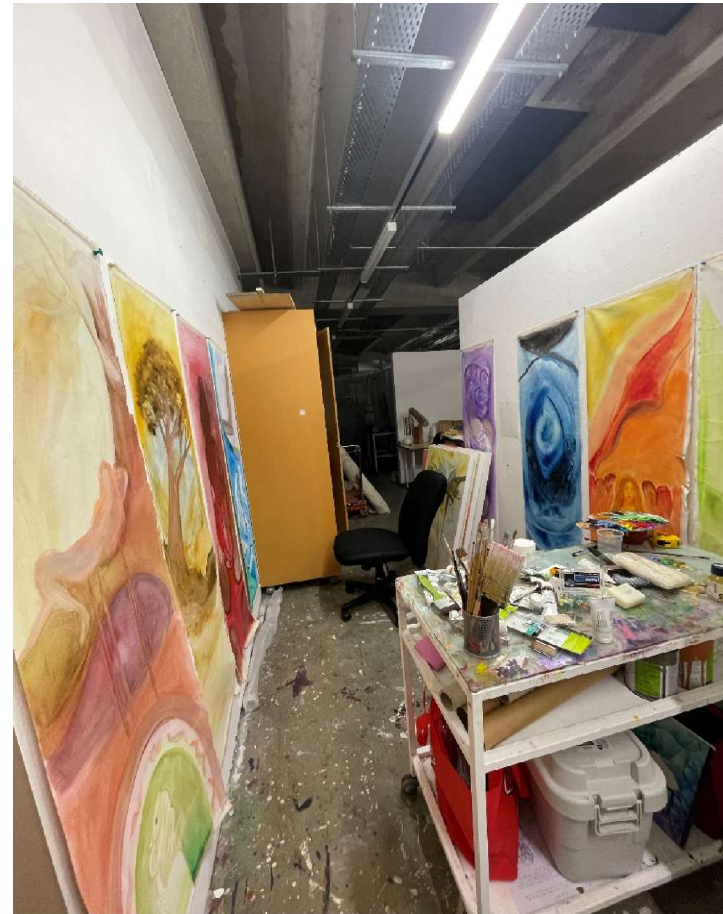


Figure 18. Studio, ‘Te Whare Toi’ studio dedicated space for painting,

⁵⁰ Mead, 2016, pg 21

but there is also a celestial origin behind its design. When we look at the layout of the Mārae: Te Mārae Ātea (the whenua in front of the Wharenui) is considered the domain of Tūmataunga (The Ātua of war), and the inside of Te Whare Tūpuna is the domain of Rongo (The Ātua of peace). So, in removing our hū, we leave the dirt of Tūmataunga outside before entering the domain of Rongo to maintain balance between these spaces. In this way, the act of removing hū is not simply a formality, but a courtesy to our Ātua and the realms they occupy. Tikanga is then positioned as a multi-dimensional act which activates Mātauranga Māori through physical enactment, whilst maintaining levels of tapu and noa.

Opaskwayak Cree Scholar Shawn Wilson discusses the different dimensions of ritual in Indigenous research through his 2008 book, *Research is Ceremony*, where the structures of ceremony to Indigenous research are defined and validated. Wilson outlines an Indigenous Research Paradigm which consists of the 3 R's: Reciprocity, Respect, and Relationality as values integral to Indigenous Methodologies. This develops a holistic method of research which disparages focus on the individual in favour of the collective. In his research, Wilson conducted interviews with Indigenous scholars utilising the tradition of talking circles. This approach to research applied the value of respect in which participants were anointed the right to speak by holding the talking stick which was passed around the circle. This applied a harmonious sense of collective awareness where everyone



Figure 19. Image of *Whāriki* functioning as a threshold, with painted walls

understood when it was their time to speak and when it was time to listen attentively.⁵¹ This tradition can be seen in relation to Poroporoaki, the night before the burial on a Tangi, where whānau share stories of their lost loves ones by passing around a stick or tokotoko. Here we see the binding of Tikanga and Pūarakau that form the foundation of Indigenous Research Paradigms, applying the qualities of ritual support that inform this project.

Transitions between spaces are central to Tikanga. Entering an urupā moves you into a domain of tapu; upon exiting you are required to cleanse with water as whakanoa. Our Tūpuna did this as they understood humans as possessing two bodies, the body of the flesh dwand the body of the spirit. My paintings translate these states of being into visual form, tapu being a vital facet of this process. Tapu governs respect and energy, so in my studio I maintain similar boundaries: food and drink, as noa, are not allowed near my mahi, keeping the creative space spiritually coherent. I also recite a karakia before and after engaging with my practice to start the day and end the day with collective intention. This leads to the design of my studio space as a section of spaces dedicated to different states of being. I painted the walls of my Whare Toi brown and shaped one of the walls to hint towards a whare. In honour of delineating spaces, I separated certain areas, one for writing and reading, one for craft and drawing and an area dedicated to painting. To honour Tikanga further within the studio, I decided to delineate the threshold

between tapu and noa spaces using a whāriki. Rather than purchase one or commandeering one from whanau, I thought it fitting to create my own in the form of a tufted rug. This opened a new avenue where I witnessed how my painting approach transferred into tufting and, in this sense, I saw how tufting carried the potential to transmit mātauranga also. *Whāriki* (2025), consists of a kōwhaiwhai design and is characterised by three distinct koru which represent the Whakapapa between me and my two siblings.

In the following section, I will discuss my *Pou paintings* which bind Tikanga and aspects of Te Whare Tūpuna within my practice.



Figure 20. *Whāriki*, 2025, tufted rug with carpet yarn on monk cloth

⁵¹ Wilson, Shawn. *Research Is Ceremony: Indigenous Research Methods* / Shawn Wilson. Black Point, Nova Scotia: Fernwood Publishing, 2008.

Pou Paintings

Linking back to the concept of Te Whare Tūpuna, a significant structural component of the Wharenui is Pou Whakairo. Pou are essential to most Wharenui, both architecturally vital and standing as pillars of Whakapapa. Our Tūpuna are carved into these posts, holding the space and surrounding the area with notions of Kotahitanga and Whanaungatanga. When we lay to rest, we put our trust in them. Trusting them to watch over us and to hold up the roof of our whare so we may be sheltered.

The Tikanga and meaning of Pou Whakairo inspired my *Pou Paintings* series (2025-ongoing), which seek to command similar notions and emulate this state of being, wrapped in a korowai of Whakapapa. These paintings are created on long vertical unstretched canvas, reflecting the structure of pou and utilize painting as a form of carving.

Majority of the Pou Paintings begin with a colour that eventually guides me to a Pūrākau. For instance, when approaching the painting that would soon become *Hine-ahu-one*, I started by dipping my brush into red oil paint then applied one long continuous stroke across the top section of the canvas. Then I used this initial gesture as a starting point to establish a ground,



Figure 21. *Hine-ahu-one*, 2026, oil paint on unstretched canvas

painting in slow methodical brushstrokes to give shape to something familiar that I could continue to build from. To break the monotony of red, I changed between orange, yellow, beige and burgundy, staying within warm tones which led me to thoughts around clay and eventually Hine-ahu-one. I began mapping out a female figure in yellow in the bottom center of the canvas to represent Hine-ahu-one, then her role as a mother felt necessary to incorporate, so a group of people were added behind her to symbolise her Tamariki and the extensive Whakapapa that she is responsible for bringing into existence. That initial swooping gesture I made in the beginning turned into a Maunga, whilst also offering interpretations of a throat or an orifice.

With all these forms connected, I could contextualize this painting not only as an interpretation of Hine-ahu-one, but a Pūrākau that resonated personal narratives. This is my poetic evaluation of *Hine-ahu-one*:

She is the focal point and the more I look at her, the more she feels alive.

She holds authority over the painting and its constituents, holding an unshakeable gaze only a mother could give.

She is cloaked in a korowai assigning her prestige and respect, which is further emphasized by a large group of people standing behind her silently, as if they're waiting for something.

Stood firmly in the background is a Maunga, and it feels just as alive as she does.

I can see myself in her

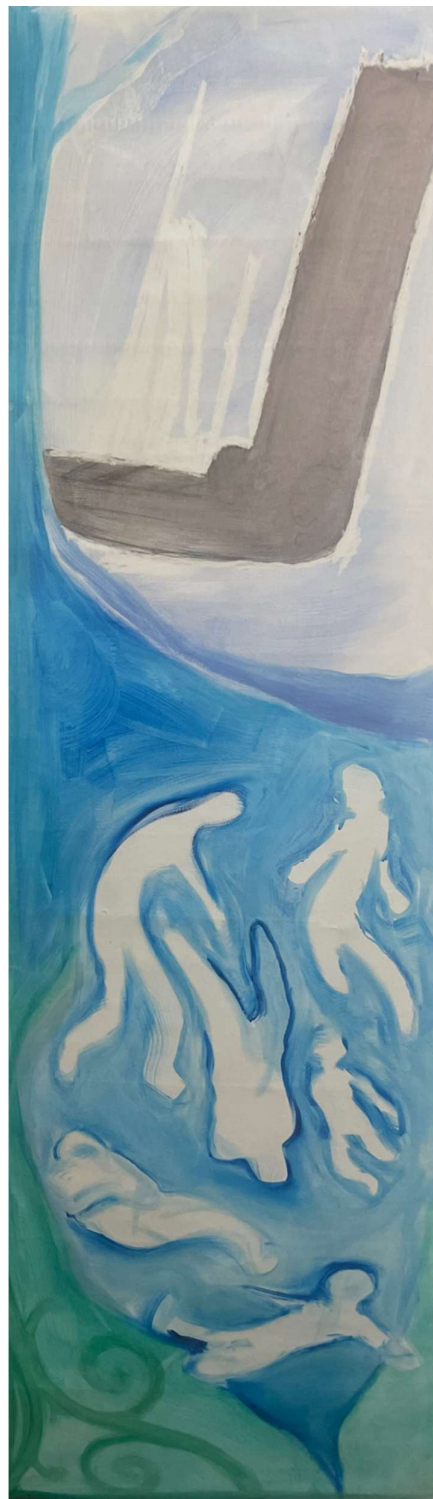
Her mouth doesn't move, yet I hear a thousand voices in her eyes.

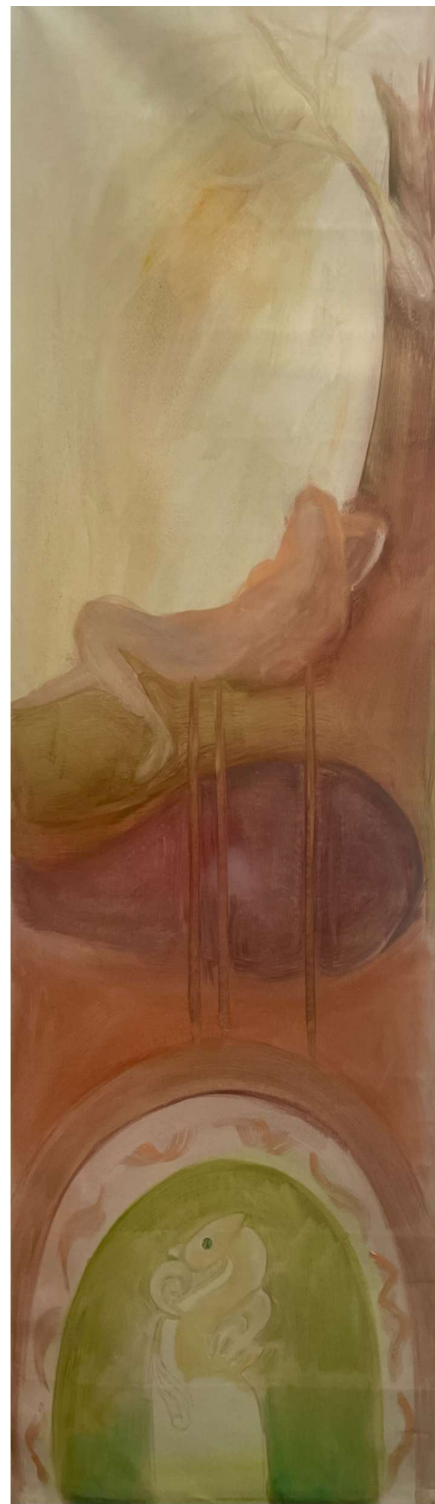
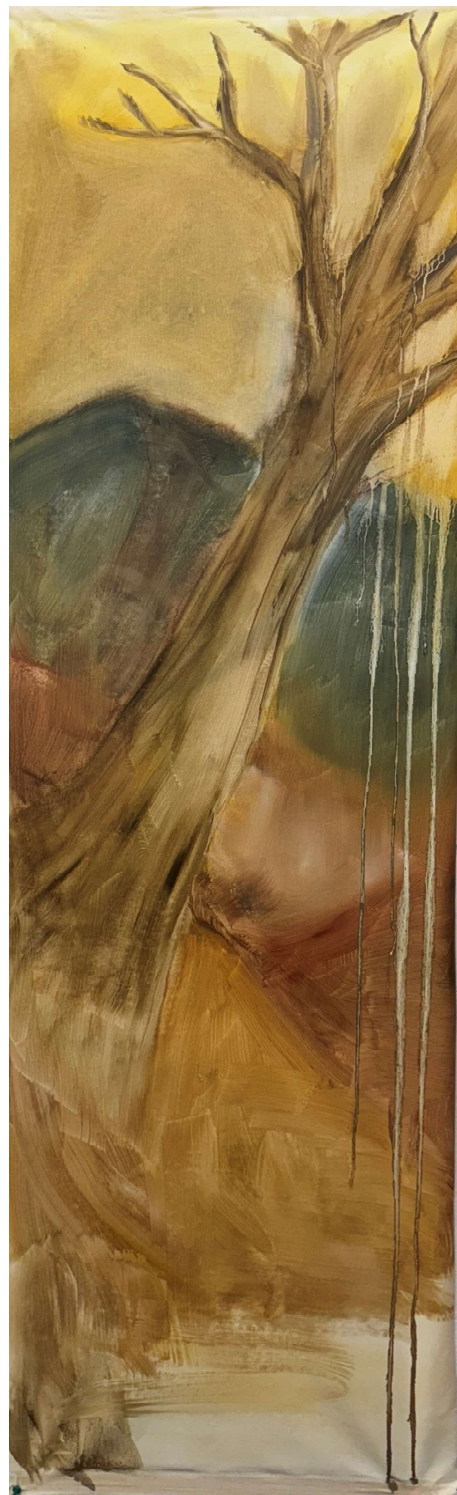
Hine-ahu-one is only one of many Pou Paintings I have created so far which gives form to my vision of a 'Painted Wharenuī'. Unlike Pou Whakairo, which are often meticulously designed to present a specific Pūrākau for a iwi or hapu, the Pou Paintings carry narratives that unfold over time. Like the stories shared to us as children that we do not understand until we carry the aspects of experience through time to truly grasp its purpose.

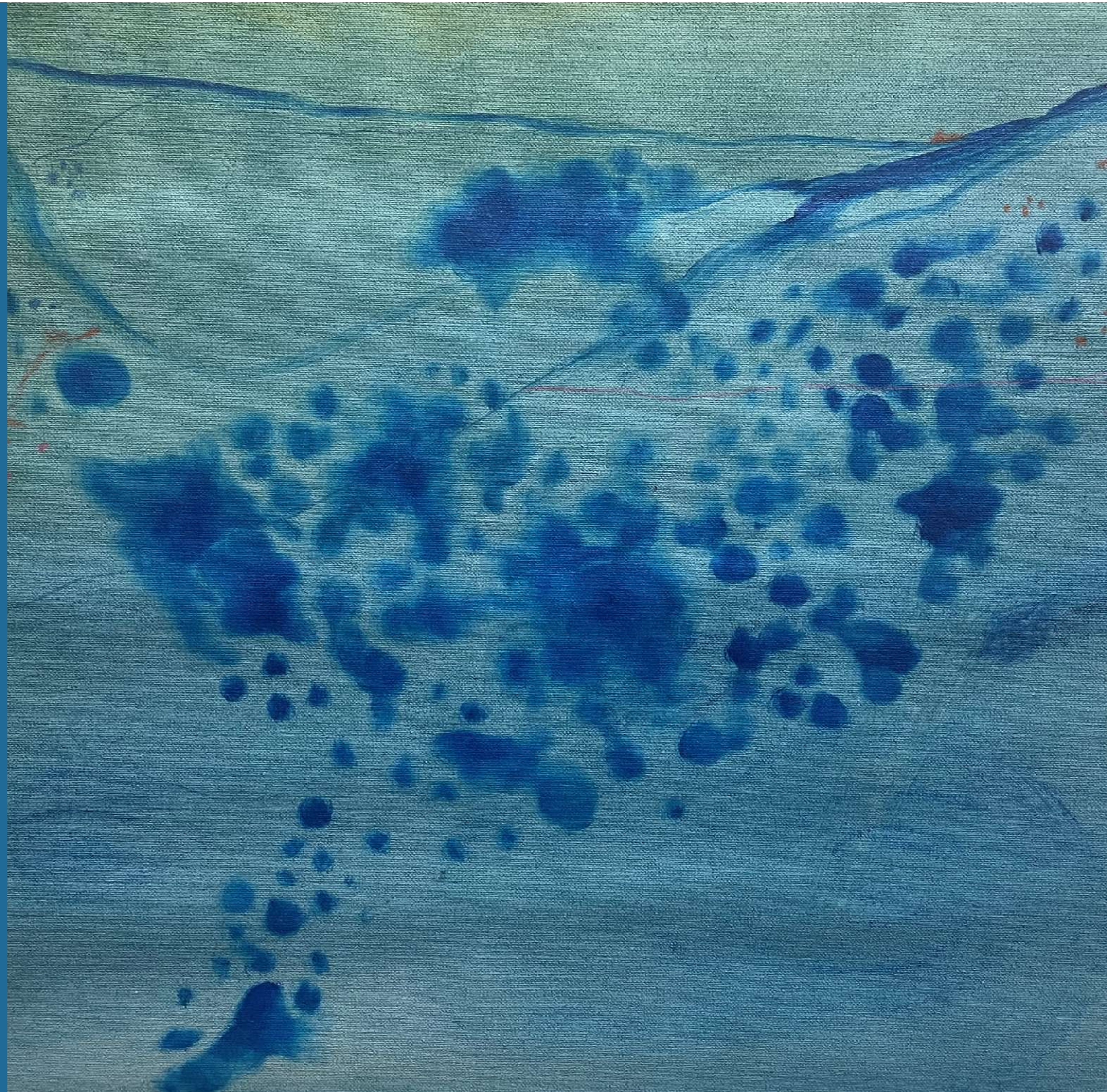
Through the Pou Paintings I had to learn how to relinquish control and allow the paintings to grow on their own. If I pushed the idea too harshly, I would disrupt the flow of a composition and if I was too inactive, the paintings would remain in a state of stagnation. Therefore, this series of works taught me how to maintain a sense of balance, providing the layered meaning of stability that Pou represents both literally and metaphorically.

In the following chapter, we will address the relationality of this project. Like the relationships made between Pou in a Wharenuī, we move to the binding agent which weaves everything in known creation together: to Whakapapa, which guides our hopes and dreams toward an Indigenous future.

Following pages: Figure 22. *Te Pū o te Ātua series*, 2026, oil paintings on unstretched canvas. Works in progress.







Chapter 3: *Ā* *mua*

From the power of Pūrākau, to the role of Tikanga, we now move to the manawa line of this project: to Whakapapa, the lens which makes sense of everything discussed. The general translation for Whakapapa refers to genealogies. If we break the kupu down, ‘whaka’ denotes an action or activeness, while ‘papa’ means a ground, a foundation and pays homage to the whenua, Papatūānuku. When combined, the whole word refers to an active layering of ground, or in this case, a layering of relations.

Relationships constitute who we are. Whether familial, platonic or romantic, we are the result of our connections. This applies to non-human relationships, to animals, to the environment, to objects and even to ideas. In *Research is Ceremony*, Wilson states ‘relationships don't just shape Indigenous reality, they are our reality’.⁵² This introduces the term ‘relational accountability’ as a value integral to

Indigenous research.⁵³ When we hold ourselves accountable to our relationships, we stay true to our Whakapapa. In the article *Onamata, Anamata: A Whakapapa perspective of Māori Futurisms*, Hana Burgess (Ngāpuhi, Te Roroa, Te Ātihaunui a Pāpārangi, Ngāti Tūwharetoa) and Te Kahuratai Painting (Ngāpuhi, Ngāti Rongo, Ngāti Raukawa, Ngāti Tūwharetoa) discuss relationality as Whakapapa, stating that ‘to *be* is to *be* in relation’, expressing that by being in ‘good relation’ with our intergenerational relationships, we determine our sense of self within a world ripe with complexity.⁵⁴ This opens space and time, stating ‘In knowing something’s Whakapapa, the layers that make it up, you can know how it came to be, and how it relates to wider existence. In knowing Whakapapa, we can know what will come to be – we can know the future’.⁵⁵

Similarly to the ideologies of Burgess, Painting and Wilson, my understanding of Whakapapa extends beyond blood, bleeding into everything. This notion of interrelatedness and viewing the world as a Whakapapa of connections Indigenises my practice and brings me back to a sense of self that aims toward Indigenous futures. But this brings us back to the question: **what does an Indigenous future look like?**

⁵² Wilson, 2008, description

⁵³ Wilson, 2008, pg 97

⁵⁴ Burgess, Hana, and Te Kahuratai Painting. "Onamata, anamata: A Whakapapa perspective of Māori futurisms." *Whose futures* (2020): 207-233.

⁵⁵ Burgess, 2020, pg 209

Tūrangawaewae

When I think about what an Indigenous future looks like to me, I think of a mountain of mountains. In Te Tai Tokerau, our Maunga hold deep significance and line the boundary of Ngāpuhi, standing as the pou of ‘Te Whare Tapu o Ngāpuhi’, ‘The Sacred House of Ngāpuhi’. Maunga are consistent motifs throughout my work. The Maunga depicted in my paintings do not represent a specific pou within this whare but rather represent their domineering nature and symbolic significance. Maunga rise above the land, shaping the horizon and drawing the eye. For my Tūpuna, who travelled without maps or signs, these peaks acted as guides. This is why Maunga are often recited first in pepeha; by finding the highest point on the horizon, you could locate the whenua, and the marae gathered at its base. Therefore, within my project, Maunga are symbols that guide us back home.

The concept of home differs from person to person and the word in and of itself suggests a deep connection to a place, person or thing – home extends beyond the walls of a house.⁵⁶ The previous chapters discussed different homes: Te Whare Tangata: our ancient home, Te Whare Tūpuna: our ancestral home, and now we come to our Tūrangawaewae: the place one has the right to stand. At a simplified level, our Tūrangawaewae starts at the literal ground, the earth in which our feet are planted, Papatūānuku. The kupu ‘whenua’ itself

connects us back to narratives of creation and return, whenua which means both land and placenta. In Te Ao Māori it is tradition that when a baby is born, we bury the placenta in the whenua to link us back to our primordial mother and honour our tūrangawaewae.

Artist Raukura Turei (Ngāi Tai ki Tāmaki, Ngā Rauru Kītahi) explores the threads of Whakapapa in her painting practice using onepū (iron sand) and aumoana (blue clay), connecting to her Māori identity by returning to the source, to the whenua.⁵⁷ Turei’s painting, *Te Poho o Hine-Moana*, 2021, is a large-scale set of six paintings that sit together as one body of work. It consists of an initial layer of oil paint, then aumoana, then onepū, creating a mesmerising effect where the light hits at different angles expressing the Wairua of the whenua. Turei’s approach to layering with oil paint and whenua exhibits the relational layers of Whakapapa that connect us back to Papatūānuku, to our Tūrangawaewae.

⁵⁶ Henriette Steiner and Kristin Veel, “Negotiating the Boundaries of the Home: The Making and Breaking of Lived and Imagined Walls,” *Home Cultures* 14, no. 1 (2017): 1–5, <https://doi.org/10.1080/17406315.2017.1322742>.

⁵⁷ The Art Paper. n.d. “Whenua as a Catalyst for Reconnection.” Accessed May 21, 2025. <https://www.the-art-paper.com/journal/raukura-turei-jade-townsend-season>.



Figure 23. Raukura Turei, *Te Poho o Hine-Moana*, 2021, onepū (iron sand), raw pigments and oil on linen, 2540 x 6100 mm, photo courtesy of the artist Raukura Turei

Building from Turei's practice, I paint memory-scapes of the sweeping land from the many road trips I take back home. Through memory and lived experience, I carve the essence of Tūrangawaewae through ambiguous hints to landscapes. In my *whenua series*, 2025, I collected shells and rocks from my whenua, Wharengaere, and chose items at random. Four were chosen and I painted the likeness of each shell/rock onto small square canvases. I utilised moulding paste and oil paint as a means of building layers and building a relationship to my whenua, in turn, to my Whakapapa.

This exploration revealed a couple of key observations for this project.

The first was how my understanding of home expanded as something embedded within the natural environment. The muted greens, creams, ashy greys and reds carry a sense of simplicity and comfort that evoke the same sense of calm as resting on the beach enjoying a sunset. This shifted my thinking toward muted colours and challenged me to incorporate these tones more frequently alongside my established vibrant palette. Additionally, unlike Turei, who employs earth pigments, I primarily work with oil paint. This offered a daunting question: Why am I using whenua as a reference rather than medium, and merely simulating their likeness on canvas?

To address this dilemma, we will move into the following subsection of this chapter, Te Ao Hurihuri, which adds the notions of transformation and adaptation toward this project.



Figure 24-27, *Whenua Painting series*, 2025, oil paint with coarse moulding past, soft gel paste on canvas, 15x15,

Figure 28.-29. Live paintings of the whenua from my home, 2026, oil paint on canvas: Paintings made based on my home whenua in Waimate North

Te Ao Hurihuri

The world that existed at the time of my Tūpuna is a different world to what exists today. Te Tai Ao (The natural world) is dominated by towns and cities, money governs whether we can eat or not, and the internet puts the world at our fingertips. This constitutes Te Ao Hurihuri, the ‘ever-changing world’ that shifts and morphs with each rising sun. When our Tūpuna first settled in Aotearoa, they needed to develop new technologies and new materials to have relevance to our new ways of being.⁵⁸ This shows us that for a culture to persist in a world that is constantly shifting, it needs to adapt.⁵⁹

Within this project, Te Ao Hurihuri opens me to new ideas and opportunities to develop as an Indigenous artist with a multi-faceted identity: I am not simply an individual, but a fusion composited from a collective. Artists like Raukura Turei, Robyn Kahukiwa, Kura Te Waru Rewiri, Star Gossage and Emily Karaka all utilise euro-centric mediums in a way that acknowledges our complex identities whilst continuing to elevate Mātauranga Māori through art. Taking inspiration from these wāhine toa, I claim oil paint and canvas as Indigenous mediums that represent my friendships made

over the years, honouring my tauiwi brothers and sisters who I have lovingly intertwined into the fabric of my Whakapapa.

Ngāpuhi weaver, Maureen Lander (Te Hikutu) writes how Tūpuna knowledge ‘is dynamic and responsive to change, combining the threads of tradition and innovation in an entwined continuum from past to present’.⁶⁰ She explores the intricacies of Whakapapa in her 2017 exhibition, *Flat-Pack Whakapapa*, which consists of three installations of various uniquely weaved artworks. The weavings exhibit vibrant pops of dyed harakeke, where the movement of the woven strips begin from the middle and move outwards, inviting the potential for addition. This reflects the nature of Whakapapa: tracing relations from a common ancestor and the space open for elaboration through our mokopuna. Building on this idea, each artwork is intentionally designed for ease of transport, honouring whanau who have moved away from home and carry their Whakapapa within them.⁶¹ Lander’s practice works closely with the potentiality of harakeke, how it functioned in the past, then how it can be used to function for the future.

⁵⁸ “Adapting to New Lands and Climate | Te Ara Encyclopedia of New Zealand.” Accessed May 8, 2026. <https://teara.govt.nz/en/maori-clothing-and-adornment-kakahu-maori/page-2>.

⁵⁹ I do not want to confuse ‘adapting’ with ‘conformity’ because we will not conform.

⁶⁰ Maureen Lander, “Te Ao Tawhito/Te Ao Hou: Entwined Threads of Tradition and Innovation” in *Whatu Kākahu: Māori Cloaks*, ed. Awhina Tamarapa, end ed. (Wellington: Te Papa Press, 2019)

⁶¹ “Maureen Lander: Flat-Pack Whakapapa | Govett-Brewster Art Gallery | Len Lye Centre.” Accessed May 6, 2026. <https://govettbrewster.com/exhibitions/2018/maureen-lander-flat-pack-Whakapapa/>.



Figure 30. Maureen Lander, *Kit-Set Whanaungatanga*, 2017, harakeke, teri dyes, *Flat-Pack Whakapapa Exhibition*, photo courtesy of The Dowse Gallery and the artist Maureen Lander

As a plant, Harakeke represents whanaungatanga and Whakapapa, the outer fronds representing our grandparents and tupuna, and the most inner fronds representing our babies, nga Rangatira o apopo.

I was inspired by the Whakapapa integral to weaving harakeke and created my 2025 artwork *One in the same, in two different seas*. I began with an unstretched canvas where I drew an image with oil pastels. The scene depicted a wāhi including Moana, Whenua, Maunga and a Mārae. Upon finishing, I scrubbed the surface which merged the colours, resulting in the black and blue pigment overwhelming the entire canvas. The canvas was then cut into strips and woven into a renewed surface. The prior image was transformed, leaving slight remnants of what it once was. Through this artwork, I experienced how the act of weaving can activate Mātauranga. As an individual artwork, *One in the same, in two different seas* functions as a vessel of place cemented in an untethered moment in time. The scrubbing of the oil pastels and the act of cutting and weaving introduces a diasporic and ephemeral subject. Through construction, deconstruction and reconstruction, the painting transforms into a living piece of art where space, time and māuri collide.

The title was inspired by a poem I wrote about the piece:

Can you feel me when I breathe?

Hā ki roto, hā ki waho

I live in you as you live in me

One in the same, in two different seas

This poem alongside the artwork is a dedication to the many aspects of Whakapapa woven into the fabric of my existence, while expressing how the everchanging world constitutes an openness to change

Embracing this change is simple, but not easy. Like the Harakeke, which functions as a symbol of Whakapapa, we are asked to grow and sacrifice parts of ourselves for the benefit of the collective. With this in mind, we move into the following section to apply this methodology within creative practice.



Figure 31-32. Process photos of painting, *One in the same, in two different seas*, oil pastels on unstretched canvas, 2025



Figure 33. The initial stages of weaving *One in the same, in two different seas*, 2025



Figure 34. *One in the same, in two different seas*, 2025, Oil pastels, oil paint on weaved strips of unstretched canvas



Figure 35. *Kia tau te Rangimārie*, 2025, oil paint on weaved strips of unstretched canvas

Figure 36. *Ki runga, Ki raro, Ki roto*, 2025, oil paint, oil pastels on unstretched canvas with strips of canvas woven in

Figure 35-36. integrated strips of canvas from *One in the same, in two different seas*, adding the aspects of continuity and interrelatedness of Whakapapa

Toi as Rongoā

*‘Art, music, poetry — that’s how Indigenous people fight back. We don’t have weapons. We don’t want weapons. We have a voice. We have creativity. We have brightness and talent’.*⁶²

Rongoā is generally understood as ‘traditional Māori medicine’. When we break the word down to the kupu Rongo, ‘Ro’ refers to ‘roto’ (‘inside’), whilst ‘ngo’ is the atomic vibration that exists in the atmosphere and the various energy centers located along the length of the spine. Therefore, ‘rongo’ refers to our inner senses in relation to everything in the universe. When the ‘ā’ is added, it is a tense that refers to the very beginning of time. Combined, the kupu Rongoā defines a process of returning us to a state of rongo that existed in the beginning of time.⁶³

Artists and loving couple, Lissy and Rudi Robinson-Cole (Ngāti Hine, Ngāti Kahu) engage directly with the idea of ‘toi as rongoā’ through their shared art practice. Lissy explains that ‘Rongoā addresses every aspect of who we are as Māori. Not just a band-aid to fix a symptom, but something that goes much, much deeper’.⁶⁴

⁶² Husband, Dale. 2024. “Maungarongo Te Kawa: ‘We Have Brightness and Talent.’” *E-Tangata*, June 8. <https://e-tangata.co.nz/korero/maungarongo-te-kawa-we-have-brightness-and-talent/>.

⁶³ My Poppa, Buck Korewha, telephone communication, April 2026

By this definition, toi is not merely a research method, but a means of healing through creative practice.

Their most recent project, *Wharenui Harikoa*, 2025, offers a glimpse into the potency of Rongoā within art in the form of a large-scale Wharenui. In contrast to common Wharenui which are built with wood and metal, *Wharenui Harikoa* is crocheted entirely of bright, soft, neon coloured yarn. This was a three-year journey that involved the aroha of an entire community to turn their vision into reality. Carved with the hands of Rudi, whilst crocheted with the hands of Lissy, *Wharenui Harikoa* becomes embedded with Whakapapa and mana. Coupled with the transformative use of colour and yarn, we are invited to rest in its walls and feel the aroha of each Tūpuna, and each Pūrākau.

⁶⁴ Te Whare Taonga o Waikato Museum & Gallery. 2022. *Artist Interview - Lissy and Rudi Robinson-Cole, Toi Is Rongoaa*. 11:44. <https://www.youtube.com/watch?v=bR9iGKYnyXQ>.



Figure 35. Lissy and Rudi Robinson-Cole, *Wharenui Harikoa*, 2025, large-scale crocheted Wharenui with organic vibrant soft yarn, photo courtesy of the artists Lissy and Rudi Robinson-Cole



Figure 36. Maungarongo Te Kawa, *Hineteiwaiwa*, 2025, Whakapapa Quilt, photo courtesy of the artist Maungarongo Te Kawa

Operating on similar notions to Lissy and Rudi, artist, Maungarongo Te Kawa (Ngāti Porou), creates Whakapapa quilts that exhibit Te Ao Māori Pūrākau using colourful fabrics and shiny sequins. His unique approach to sewing and colourful textiles exhibits the playful joy of Māoridom which often gets clouded. Te Kawa describes his work as ‘a metaphor for wrapping somebody in their story, and from the ancestors wrapping them in their aroha and mauri’.⁶⁵ *Hineteiwaiwa*, 2023, is one such work which exhibits Te Kawa’s creative interpretation of Hineteiwaiwa, the Ātua of Te Whare Pora (The house of weaving), the moon and childbirth. The composition centres Hineteiwaiwa whilst wrapping her in a cosmos of her Tamariki and kaitiaki. *Hineteiwaiwa* expresses the interconnectedness of Whakapapa, the power of Indigenous storywork and the rōngoā of creative expression.

Drawing on Lissy & Rudi and Te Kawa’s practices and ideas, I locate rōngoā in the act of creation- taking part in the same process that created the world. Gathering an unorganized chaos: the grief, shame and pain that is packed tightly in our bodies, and through the darkness of uncertainty, of the cathartic process of artmaking, we move into the light of understanding and healing.

Like Lissy, Rudi, and Te Kawa, I employ the use of western materials within an Indigenous practice. This weaves a Whakapapa of cultural recovery, a positive resistance to colonial structures and honours our Tūpuna so that we might move into the future with a

balanced state of rongo. My practice builds from those of Lissy, Rudi, and Te Kawa, in its centring of Wairua as a primary method of practice. I am guided by the unseen hands of something bigger than myself, the hands of those who have come before me. By following their counsel, my practice establishes a Whakapapa to Wairua itself.

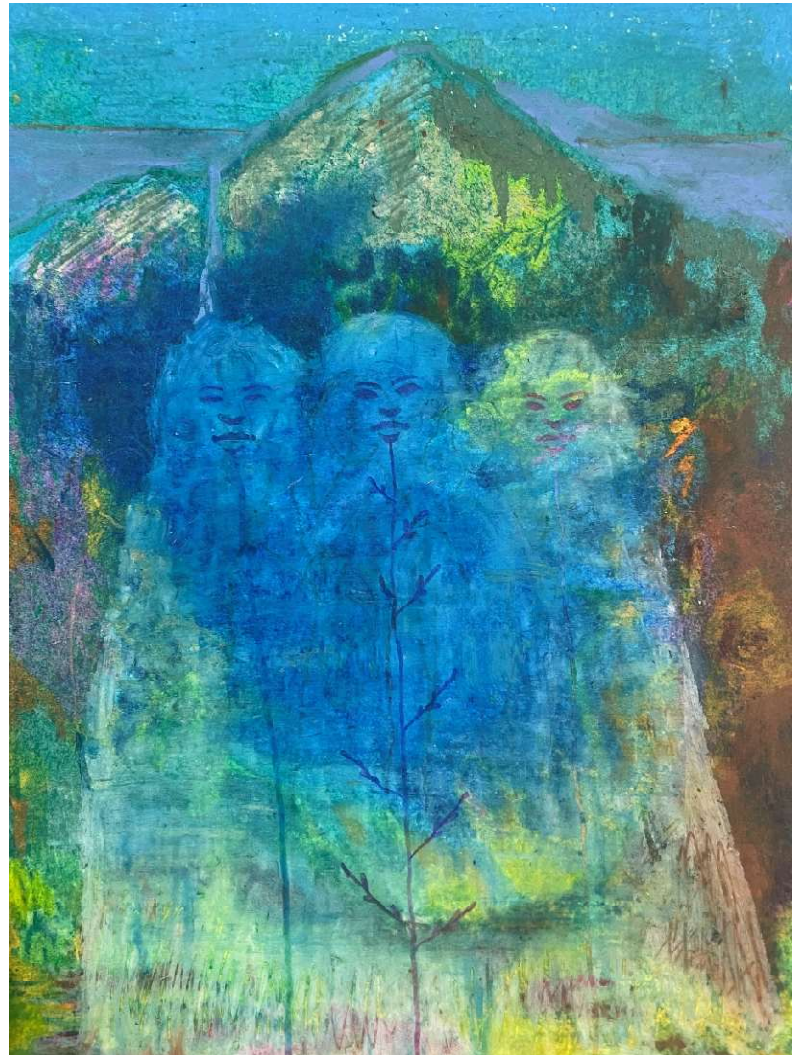
In a series of exploratory artworks from early 2026, I returned to my source, to drawing—the medium of my heart. This resulted in multiple artworks that produced visuals that are still unfolding—unveiled Pūrākau nestled in the folds of Te Kore. In, *Untitled 4*, 2026, I approached the paper with swift swooping gestures which wrapped around into a circle and eventually built the roots of a tree. The branches sprawled out into the sky, into auroras, whilst the roots dispersed into the whenua and formed the basis of the various Māunga dotting the horizon.

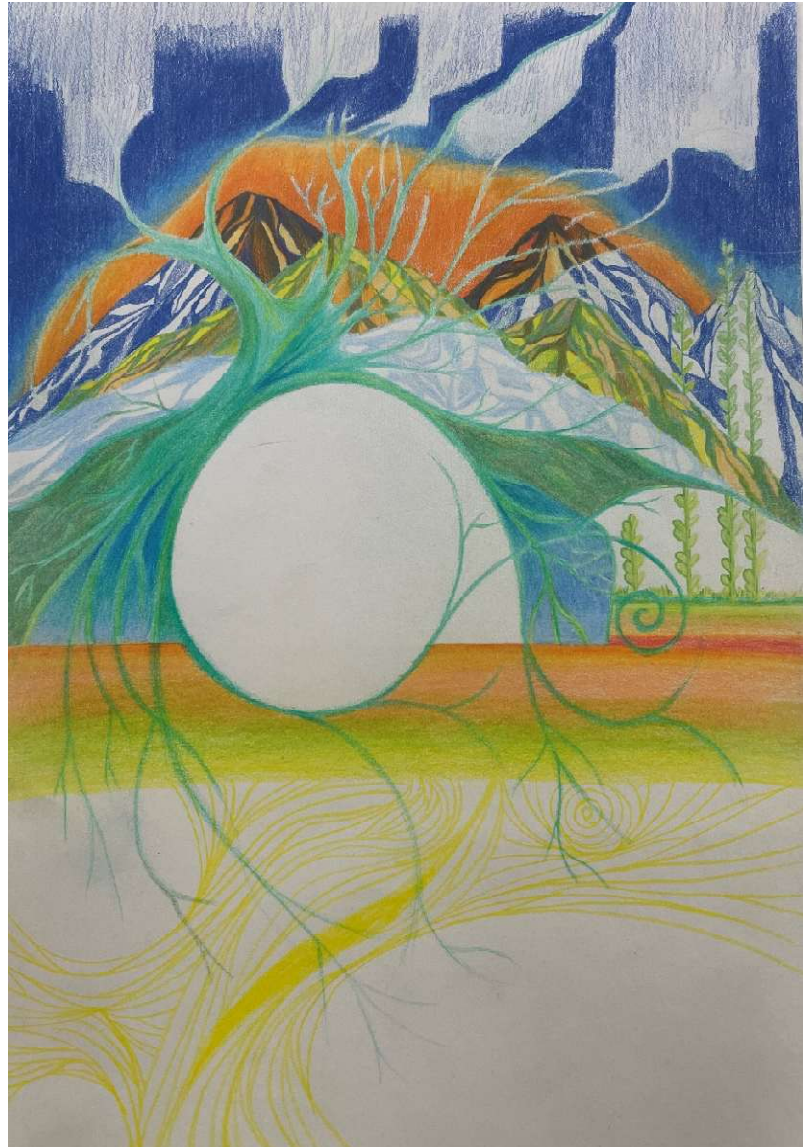
As a complete series of works, they contain whimsical imagery, dream-like symbolism and a vibrant complexity which I have carried through later works. This exploration actuated a turning-point within my practice and acknowledged a clear link between how I draw and how I paint. In both mediums there is an energy or essence of an “otherness” present through colour contrasts and layering. This unique approach to mark-making reflects a constant state of becoming which utilises negative space to imply ‘this is not the end’ and reflects the continuity of Rongoā within artmaking.

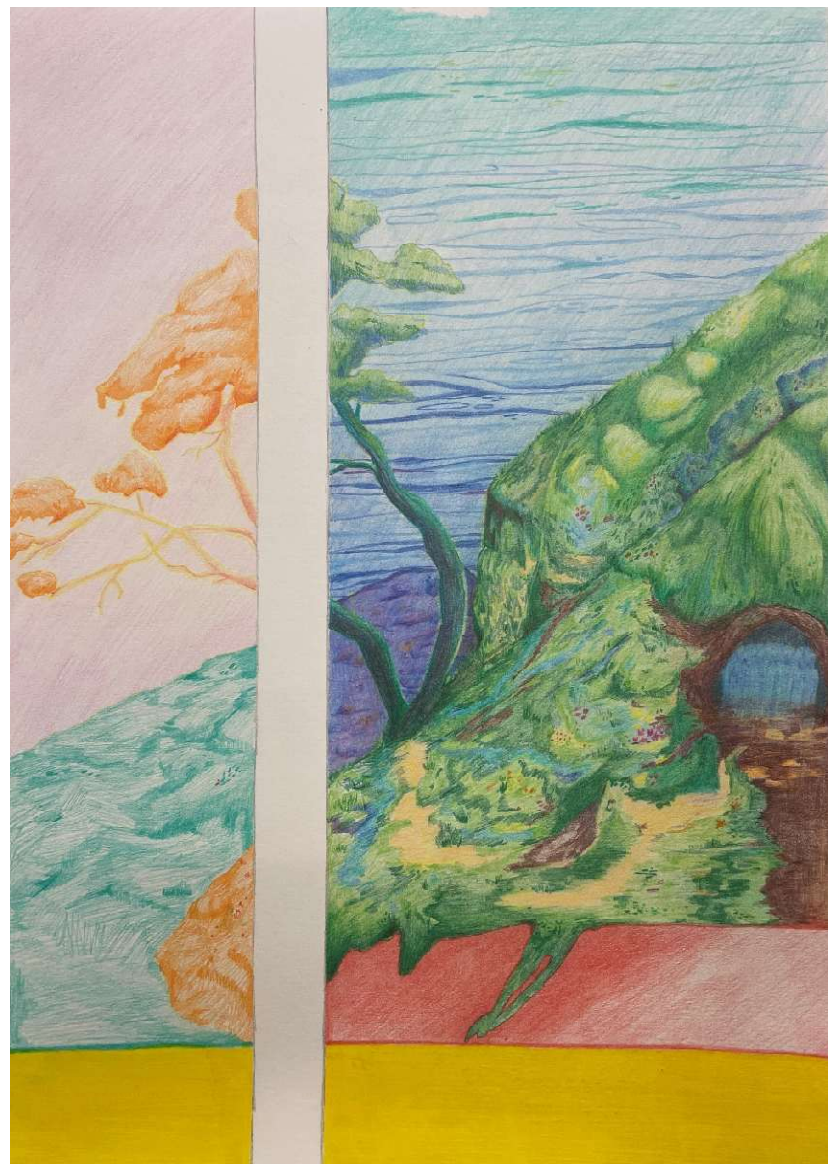
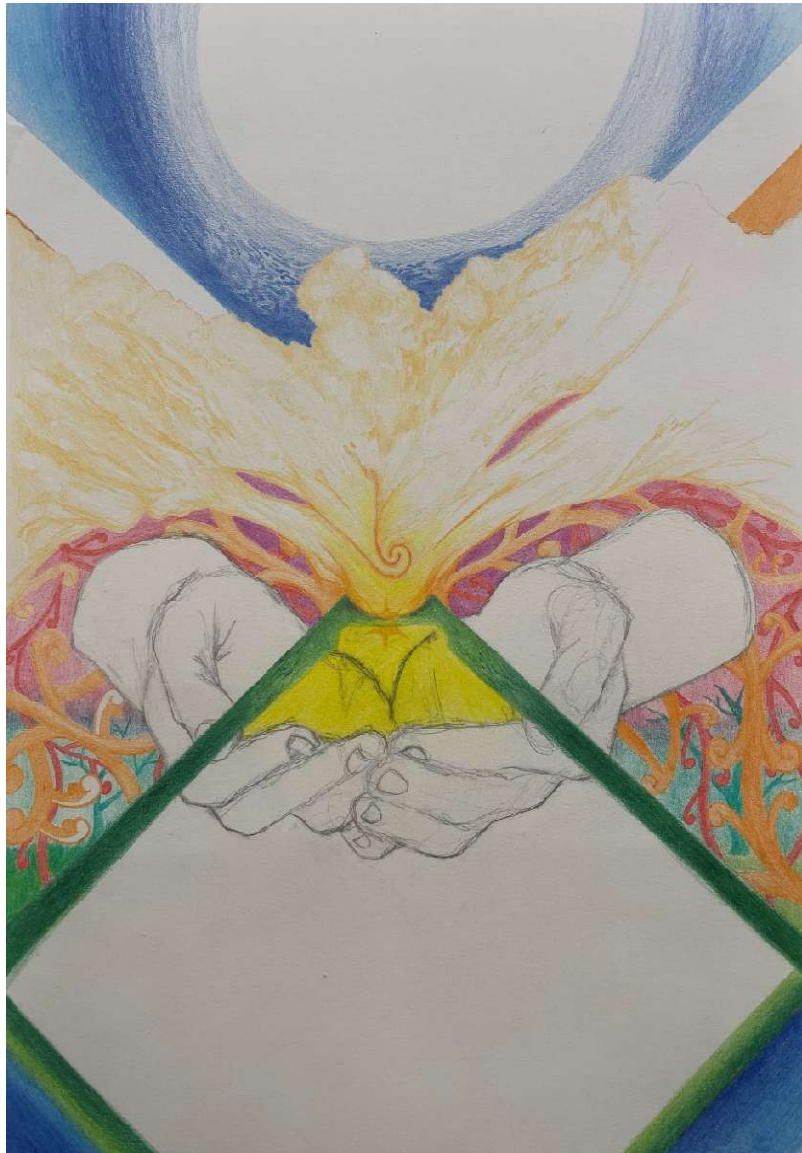
⁶⁵ Husband, 2024

This is the final chapter of this exegesis and arguably the most important discussion so far. Rongoā introduces the initial impetus for this project: to heal through art and represent the culture I love so dearly. A form of healing that goes deeper than a band aid and extends throughout generations; containing the hopes and dreams I envision for Indigenous futures.

Following pages — Figures 38-39: Untitled (series), 2026, various mediums (colouring pencil, oil pastel, oil stick, highlighter on paper,) 21.0x29.7







Conclusion

Through *Tihei Māuri Ora*, I have sought to express the beauty of my culture that I love so dearly. Through aspects of Pūrākau, of Wairua, of the different dimensions of Tikanga and of Rongoa; constructing the architecture of mātauranga is necessary to perceive ways of being in Te Ao Māori. Within each chapter, we return to our many homes: Te Whare Tangata, Te Whare Tūpuna and our Tūrangawaewae to situate ourselves in relation to these notions. Finally, carved and woven into these constructs is the manawa line of this project: Whakapapa.

This project has consisted of many twists and turns, where the only constant has been Whakapapa. It is because of Whakapapa that we are privileged enough to love outside of ourselves, adding the aspects of Indigeneity towards a collective future. Whakapapa ignites creative-led practice which has manifested in various ways: through drawing, through painting, through tufting and through weaving which all follow Whakapapa and can be traced back to our Tūpuna.

Through Kōrero tuku iho, I have explored the spiritual potency of Te Kore, surrendered control to the unseen and formless chaos of Wairua, opening a portal for the guidance of my Tūpuna to shape the outcome of my practice.

Moving into the darkness of Te Pō, through uncertainty, the pain of life and struggles of artmaking. With Wairua, we breathe life into the blank canvas, animating as Tāne Māhuta first breathed life into Hine-ahu-one.

As forms take shape, the narratives and character of the paintings gradually unfold, revealing themselves over time. Like listening to a Pūrākau or nurturing a new relationship, where patience, presence, and effort are essential to move into Te Ao Mārama, the light of understanding.

To move from understanding into knowing, we root ourselves in Te Whare Tūpuna, grounding this project in the traditions and whakaaro of my Tūpuna. In doing so, we uphold the principles of correctness and connection integral to honouring and preserving Māori ways of being.

By carving and constructing the Pou of our Whare, through 'Pou Paintings' I have created the structural foundations necessary for stability, safety and indigenising a sense of belonging. From there, we have woven together our many worlds, honouring a Whakapapa rich with diverse colours, mediums, cultures and experiences, showing that by returning to our origins, we can contextualise what it means to be Māori and pave the way towards an Indigenous future.

So, what does an Indigenous future look like?

It looks like an album of photos full of people who look like you

It looks like rows of shoes gathered along a gallery wall

It looks like calloused hands and raspy coughs

It looks like my nephew growing up with my Māmā's smile

It looks like the peak of a maunga that guide us back home

It looks like holding Whakapapa at the centre of your being and in doing so, *you* become the Indigenous future we all hope to see in the world

Through Whakapapa everything in the known cosmos is perfectly and purposefully created. The hands of your Ātua Tūpuna wove the expansive korowai of Whakapapa, within which you are intricately threaded.

You are a product of countless stories, surrounded by the aroha of your Tūpuna, and backed by a thousand voices. You are the future.

MVA Exhibition: Tihei Māuri Ora!



Tihei Māuri Ora, Hope Korewha. First encounter with the exhibition from the entryway which includes: a painted wall which builds the silhouette of my Wharenui. A circular painting, *Ko Te Whaea*, sits at the apex of the painted wall, the Tekoteko of my whare. Along the sides of the space are the Pou of my Wharenui, the Pou Paintings. Each are colourful oil paintings, hung from metal wire with twine and consist of various mixed media. On the floor is *Whenua*, which adds the aspects of comfort and grounding for the Wharenui. Photo courtesy of Paul Chapman.



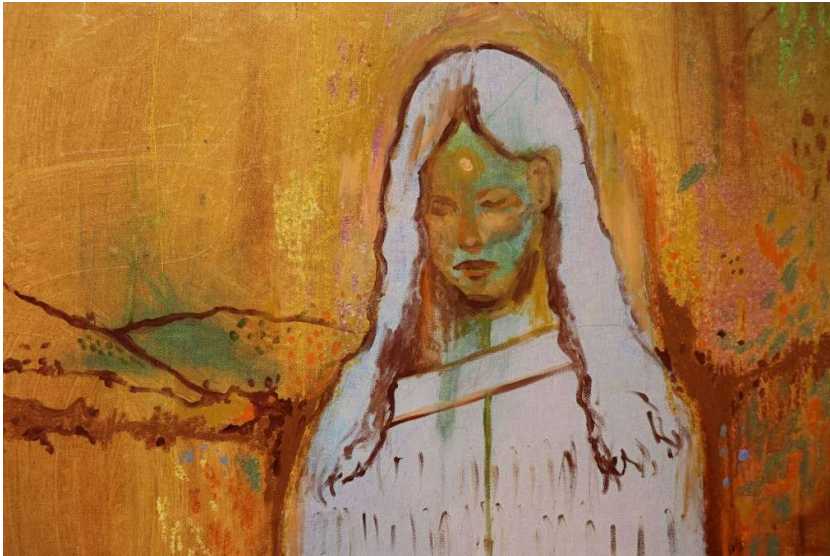
Ko Te Whaea, 2026, Oil and mixed media on Canvas, as the tekoteko of the Wharenui. Photo courtesy of Paul Chapman.



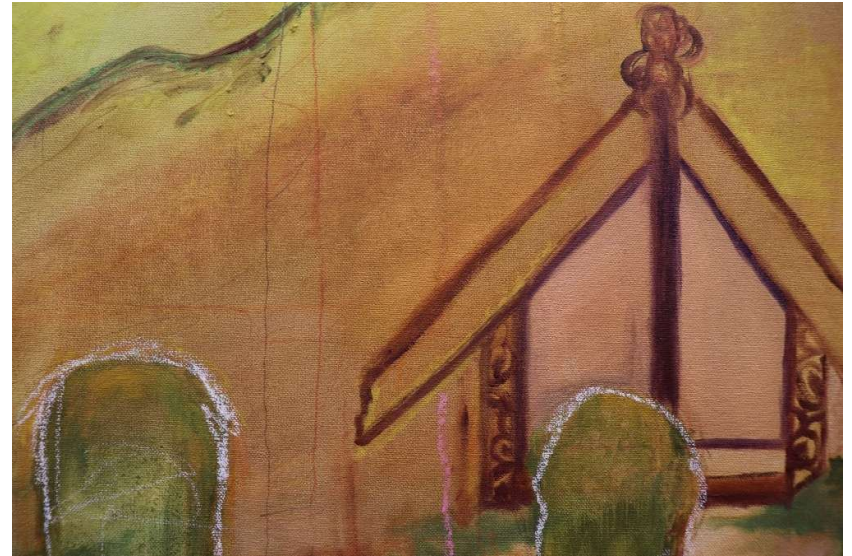
View of Pou Paintings along the window, left to right: *Awatea*, *Tūmatauenga*, *Kaitiaki*, *Te Haerenga*, *Te Tākere o Te Waka*. Photo courtesy of Paul Chapman.



View of Pou Paintings along the wall, left to right: *Te Kore*, *E Moe*, *Hine-ahu-one*, *Taumata*, *Rangimārie*. Photo courtesy of Paul Chapman.



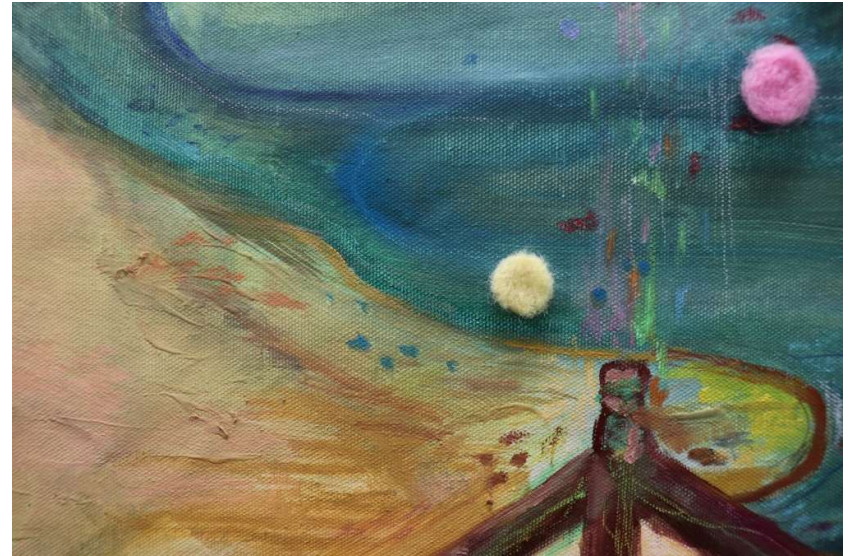
Detail of *Rangimārie*, 2026, Oil pastel and Oil paint on unstretched canvas.



Detail of *Taumata*, 2026, Oil pastel and Oil paint on canvas.



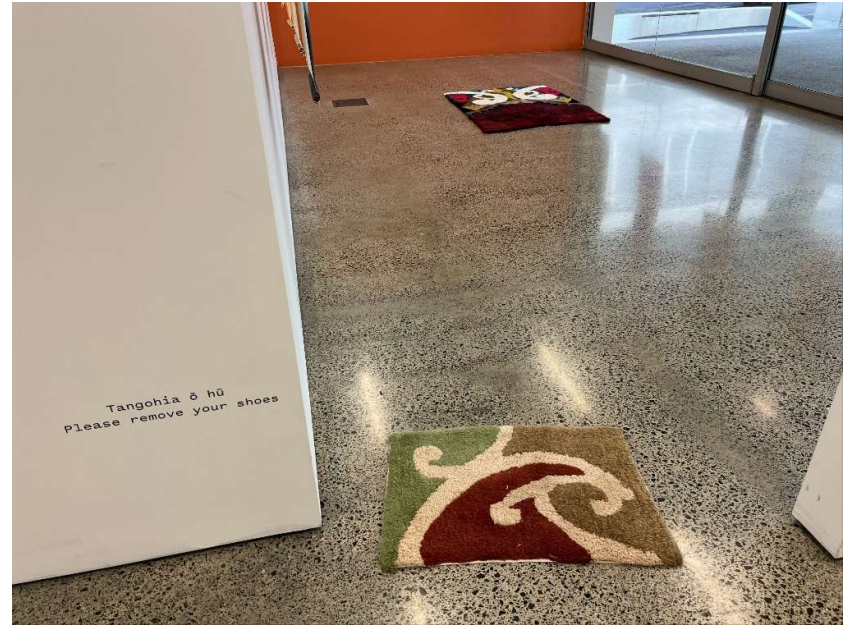
Detail of *Te Haerenga*, 2026, *Oil pastel and Oil paint on unstretched canvas*.



Detail of *Awatea*, 2026, *Oil and Mixed Media on unstretched canvas*.



A growing row of shoes arranged outside of the exhibit with *Whāriki* acting as the threshold between inside and outside - enforcing the Tikanga of the Wharenui. Photo courtesy of Monique Redmond



Whāriki, 2026, carpet yarn tufted onto monk cloth. Photo courtesy of Monique Redmond



Whenua, 2026, carpet yarn, cotton and wool yarn tufted on monk cloth. Photo courtesy of Paul Chapman

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Figure 20. *Whāriki*, 2025, tufted rug with carpet yarn on monk cloth

Figure 21. *Hine-ahu-one*, 2026, oil paint on unstretched canvas.

Figure 22. *Te Pū o te Ātua series*, 2026, oil paint on unstretched canvas. Works in progress

Figure 23. Raukura Turei, *Te Poho o Hine-Moana*, 2021, onepū (iron sand), raw pigments and oil on linen, 2540 x 6100 mm, photo courtesy of the artist Raukura Turei

Figure 24. *Tāne Māhuta*, 2025, Oil paint with coarse molding paste on canvas, 15x15

Figure 25. *Tākai*, 2025, Oil paint with coarse molding paste, soft gel paste on canvas, 15x15

Figure 26. *Āhi and Ash*, 2025, Oil paint with coarse molding paste, soft gel paste on canvas, 15x15

Figure 27. *Nā tōku rourou, nā tō rourou, ka ora ai te iwi*, 2025, oil paint with soft gel paste on canvas, 15x15

Figure 28.-29. Live paintings of the whenua from my home, 2026, oil paint on canvas

Figure 30. Maureen Lander, *Kit-Set Whanaungatanga*, 2017, harakeke, teri dyes, *Flat-Pack Whakapapa Exhibition*, photo courtesy of The Dowse Gallery and the artist Maureen Lander

Figure 31-32. Process photos of painting, *One in the same, in two different seas*, oil pastels on unstretched canvas, 2025

Figure 33. The initial stages of weaving *One in the same, in two different seas*, 2025

Figure 34. *One in the same, in two different seas*, 2025, Oil pastels, oil paint on weaved strips of unstretched canvas

Figure 35. *Kia tau te Rangimārie*, 2025, oil paint on weaved strips of unstretched canvas

Figure 36. *Ki runga, Ki raro, Ki roto*, 2025, oil paint, oil pastels on unstretched canvas with strips of canvas woven in

Figure 37. Lissy and Rudi Robinson-Cole, *Wharenui Harikoa*, 2025, large-scale crocheted Wharenui with organic vibrant soft yarn, photo courtesy of the artists Lissy and Rudi Robinson-Cole

Figure 38. Maungarongo Te Kawa, *Hineteiwaiwa*, 2025, Whakapapa quilt, photo courtesy of the artist Maungarongo Te Kawa

Figure 39. Untitled 1, 2026, colouring pencil, oil pastel, oil stick, highlighter on paper, 21.0x29.7

Figure 40. Untitled 2, 2026, colouring pencil, oil pastel, oil stick, highlighter on paper, 21.0x29.7

Figure 41. Untitled 3, 2026, colouring pencil on paper, 21.0x29.7

Figure 42. Untitled 4, 2026, colouring pencil on paper, 21.0x29.7

Figure 43. Untitled 5, 2026, colouring pencil on paper, 21.0x29.7

Figure 44. Untitled 6, 2026, colouring pencil and paint pens on paper, 21.0x29.7

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Glossary

Kupu Māori

Pepeha - an introduction and acknowledgement of the land one connects to

Whakapapa - to recite genealogy, but more so the lens in which we position ourselves in relation to all of creation. Whakapapa links us to the past and present, so that we might weave our own futures.

Mana - Inherited prestige, spiritual power

Mauri - Life force

Kōrero tuku iho - Stories and wisdom handed down from our ancestors

Pūrākau - Storytelling or stories of creation

Kaupapa - purpose, topic, matter of discussion

Tikanga - Custom, protocol and an Indigenous system of ethics

Te Ao Māori - The Māori World

Tapu - Sanctity, sacred/ness

Noa - to be free from the extensions of tapu, ordinary

Wāhine - woman/women

Pākeha - Foreign, often referring to english or european contexts

Te Whare Tūpuna - The Ancestral Home

Te Mārae - The entire surrounding land of our pepeha, including the buildings that are established.

Māoridom - The world or sphere of the Māori people

Pou - A post or pillar

Pou Whakairo - A carved post or pillar

Wharenui - Meeting house, large house