
KĀKAHU-*HOU*

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Figure 4 Taranaki Clouds, (2019). Taranaki.

KĀKAHU HOU

The Breath of Cloth

Exploring the holistic essence of cloth and the lens through prescribed threads to which weave a braided universe of our '***Primordial Beings***'

This thesis is submitted to Auckland University of Technology in partial fulfilment of the degree of Doctor of Philosophy.

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 acknowledgments), 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.

Bobby Luke
July 29 2021

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Te Kore: *Realm of Potentiality*

MAI ĀIŌ-HIRINGA-Ā-NUKU – *Nurturing Earth*

MAI ĀIŌ-HIRINGA-Ā-RANGI – *Radiant Sun*

MAI ĀIO-MATUA TE KORE – *Fundamental Potentiality*

O TE TUPUNA, O TE TAWHITO – *Potentiality of All Life*

Figure 7. Luke, B. (2015). *Pupuke Te Wānanga* Taranaki image, Taranaki.

Te Taiao Māori: *Elements of the Māori Universe*

Wā	Ātea	Hirihiri	Āwheko	Taketahi	Wai	Ora	Moengaro
I	I	I	I	I	I	I	I
Time	Space	Energy	Matter	Interaction	Water	Life	Deep Sleep

Whakapapa: *Genealogy*

Rāngī-i-atenui	Papa-tū-ā-nuku	Hina te Marama	Whetū	Upokoroa
I	I	I	I	I
Radiant sun	Revolving earth	Moon	Myriad Stars	Meteorites

Figure 8. Luke, B. (2015). *Pupuke Te Wānanga* Taranaki image, Taranaki.

Atua: *Elements of Natural Law*

Rongotau	Tāne	Tangaroa	Tūmatauenga	Haumiatiketike	Tāwhiri-Mā-atea	Rūaumoko	Whiro
I	I	I	I	I	I	I	I
Peace & Balance	Land life	Water Life	Defence	Agri-Food	Wind & Rain	Earthquake Thermal activity	Be aware

Te Hā Oranga Nui

Nau mai te ao awatea
Ūhia mai tō hā ki tēnei mouri ora
Hurihia te pō uriuri te pō hāngū ki tua
Kei te tuhi kei te rarama
Ura mai te rā

Figure 9, Taranaki's Cloud Korowai, (2019). Taranaki.

The Weave That Cloaks Our Mounga

The fibres of your cloak cascade through landscape. Whiri whiri ringa ringa, whiri whiri e. Braid, twist with the hands, braid, twist away. For every braid that is made by the hands of our primordial 'beings' we are sustained by your nature. You prop up fiercely protruding the landscape you stand, caressing the skies you gently touch the heavens. The smell of the cold air whispers across my nostrils awakening my senses you cleanse. Your tenderness and gentle curves flow through the life-giving rivers perpetuating the land I know, Wai Te Ika. I hear the beat of your heart by the sounds of a flowing river, Tangahoe. I see birds, flora, and fauna. I hear your mind through the voices of our kuia, singing, they tell your history. Activated by the tenderness of our mothers' touch, they look after the people on the land, where I stand. I can hear, touch, and feel your presence. Your mauri bellows in the pastures of your knowledge, past, present, and future. You are the guide which navigates life itself.

Figure 10, Taranaki's Cloud Korowai, (2019). Taranaki.

Figure 11, Luke, B. (2019). Video still from *Whiri Kawe* film, (00.00.45). Taranaki.

"The seed I would like to plant in your heart is a vision of Aotearoa where all our people can live together in harmony. We must learn from each other and share the wisdom from each culture. We need the knowledge the Pākehā bring from all over the world as well as the sense of belonging and whakapapa of the Māori. The separate paths our people have trod can unite in a highway to the future that is built on the best of both. Māori and Pākeha, alone and divided, cannot build a secure and happy future for Aotearoa. We have to appreciate the best in each other and at the highest levels share our knowledge and vision. Look back to appreciate the past, but look forward to advance what is missing."

Dame Whina Cooper

(Hursthouse, 2019)

Figure 12, Luke, B. (2016). Video still from *Hau Rongo: Breath of Rongo*, (00.03.50). Auckland.

He Hokinga Mahara*: In Loving Memory*

In loving memory of those who passed during the tenure of my candidature. To Koro Huirangi Waikerepuru, My sister Jackie Williams and her son, Jamie Tolovae. I am forever in debt to the presence of your spirit, guiding me through this Journey. May you all continue to inspire and guide your Mokopuna.
You are the mountain and the mountain is me.

Huirangi Waikerepuru, 2020

Jackie Williams, 2018

Jamie Tolovae, 2017

Figure 13- 15, Kawe mate photos from personal collection (photographer unknown). Wellington: Private collection B. Luke.

Acknowledgments

E hara taku toa takitahi, engari he toa, takitini.
Success is not the work of one, but the work of many.

The weaving of a Whāriki requires the skill and craft of a community, much like this Ph.D. Metaphorically speaking it represents a culmination of a lived experience; a diary that traverses into a living document used as a tool to reference knowledge and practice. I would like to thank those who have cast themselves from the anchors of the sacred thread which created the foundation of this document. With this hope, we aspire to those who seek a creative pathway with the agency of their culture and 'being'.

When posed the question, what is your why? I immediately think of my mum Alison, my whānau and my younger self as a teenager growing into a young adult. Firstly, a huge thank you to all who have encouraged me to pursue this journey, especially my supervisors, family, work colleagues and friends. Your support, advice, words of wisdom, and more importantly patience, has been greatly appreciated. For every conversation – pastoral or critical – you have contributed to the Mana and the Mauri of this document. To my supervisors, Professor Chris Braddock and Associate Professor (Amanda) Mandy Smith. I commend your tenacity, strength, honour, encouragement and above all, patience. Chris and Mandy have both shown me the importance of true dexterity inherent in a document such as this and supported the work needed to bring it to life. They both shared a collective vision to support Māori Indigenous creative practice and research with complementary life experiences and advice throughout this journey. E mihi ana kōrua. Kia ora.

I would like to also thank Dr Natalie Robertson, who completed her Ph.D. at the same time as myself. I mihi to you e hoa. Dr Natalie has been a Pou Āwhina (support) of the knowledge which is carried and handed down by our ancestors. Thank you for showing and guiding me through the complexities of Te Ao Māori in a contemporary art and design space. E mihi ana ki a koe taku hoa. This Ph.D. journey started in 2017 yet has accrued over the last 10 years of tertiary educational study. Thank you to all the AUT staff that have fostered and believed in my ideas and have helped create a critical and supportive environment in which to study. I am extremely grateful for the financial support received during this time particularly grants from Ngāti Ruanui, Parininihi ki Waitotara and Ngā Pae who have supported my studies since I was a first year. I would also like to say thank you to AUT for the fees with stipend scholarship and further support outside the terms of the Ph.D. Thank you to my fellow colleagues, Nan O'sullivan, Dr Rebecca Kiddle, Nat Perkins, David Hakaraia, and Doug Easterly at Te Herenga Waka o Te Kura Hoa Hoa. You have all given me the ability to express my agency and encouraged me to be confident in knowing I can complete this journey and you have contributed to my resilience when times have been tough. I would also like to say thank you for your aide and guidance as an early career academic. And lastly, I owe a huge thanks to the people from back home in Taranaki. I am you, you are me and this is us. To my Pā Taiporohēnui, I thank you. To my Mountain Taranaki, I thank you. To my River Tangahoe, I thank you. To my ancestors, I thank you.

Figure 16. Luke, B. (2016). Image from *Ngākau Māhaki* series, Carlida wearing *Kākahu Hau* collection. Taranaki.

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ABSTRACT

This research explores the potential for fashion, film, and garment design investigations to act as knowledge catalysts. The project aims to restore & revitalise understandings of a Taranaki cosmological worldview that can inform and enhance knowledge exchange through artistic and design practice. Furthermore, the work explores the role of 'Rongo' (cosmological entity of peace, balance, and equilibrium), and how a deeper knowledge of Rongo can better enhance an understanding of creative design/art practices. Rongo plays a vital role in Taranakitanga. Rongo is used as a tool to personify a certain 'being' that shows characteristics able to enhance a better understanding of traditional and contemporary ideologies. Rongo is recognised in various ways but ultimately personifies characteristics of cooperation, consensus, and commitment. These characteristics result from struggles of colonisation particular to land confiscations in Taranaki and historical events that took place in Parihaka, and more specifically, land confiscation and loss of life in South Taranaki (Ngāti Ruanui). Taonga Tuku Iho (objects passed down from ancestors) carry these characteristics and preserve this knowledge through 'Hau' (breath of life). From this perspective, the project aims at providing Māori and non-Māori appropriate ways for developing creative methods using holistic cultural frameworks. Such frameworks include evolving Kaupapa Māori theories, oral stories, and significant Māori histories. But, more specifically, Taku Taranakitanga (Taranaki people) becomes the overarching perspective of this project and aims to position this research from a Taranaki, Ngāti Ruanui, Hāmua, Hāpotiki and Taiporohēnui Pā worldview. These frameworks are driven by auto-ethnographic methods and epistemologies of propositional knowledge (undocumented knowledge). Other ways of activating knowledges are explored, such as through reciting Karakia and oral expressions of propositional knowledge and knowledge transfer. Accordingly, this project will seek temporal understandings of Taonga through methods developed by way of design and contemporary art practices. It will visually examine how Rongo influences tikanga, a customary system of values and practices deeply embedded in a Māori social construct, specifically, through the concepts of Tapu and Noa. Creative outputs will harness the potential of Māori wanting to bind practices and methods pertaining to their own cultural backgrounds and enhancing cultural narratives. This has potential to reconnect future Māori to Indigenous thinking and processes for a wider understanding. This project aims to create decolonizing methodologies within Western contexts, centering Indigenous knowledge. Significant research problems that will arise through this practice-led project will involve the concept of Rongo and Taranaki Taonga being transformed into new revitalised interpretations.

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List of Sound Works used in Moving Images : *Whakarongo*

Poutama, J. (2017). Te Orokohanga O te Ao. [song recorded by Jerome Poutama]. On *Oro Atua Puoro: Māori Sound Healing Journey* . Puoro Jerome.

Poutama, J. (2017). Hineraukatauri. [song recorded by Jerome Poutama]. On *Oro Atua Puoro: Māori Sound Healing Journey* . Puoro Jerome.

Poutama, J. (2017).Hinemoana. [song recorded by Jerome Poutama]. On *Oro Atua Puoro: Māori Sound Healing Journey* . Puoro Jerome.

Gregson, P. (2014). Falling. [song recorded by Deutsche Grammophon]. On *Lights in the sky*. Grammophon

Gregson, P. (2014). Sleep. [song recorded by Deutsche Grammophon]. On *Ansonia*. Grammophon

Gregson, P. (2014). Inside. [song recorded by Deutsche Grammophon]. On *Lights in the sky*. Grammophon

KUPU TAKAMUA: *Preface*

TIHEI

MOURI ORA

The Sneeze of life

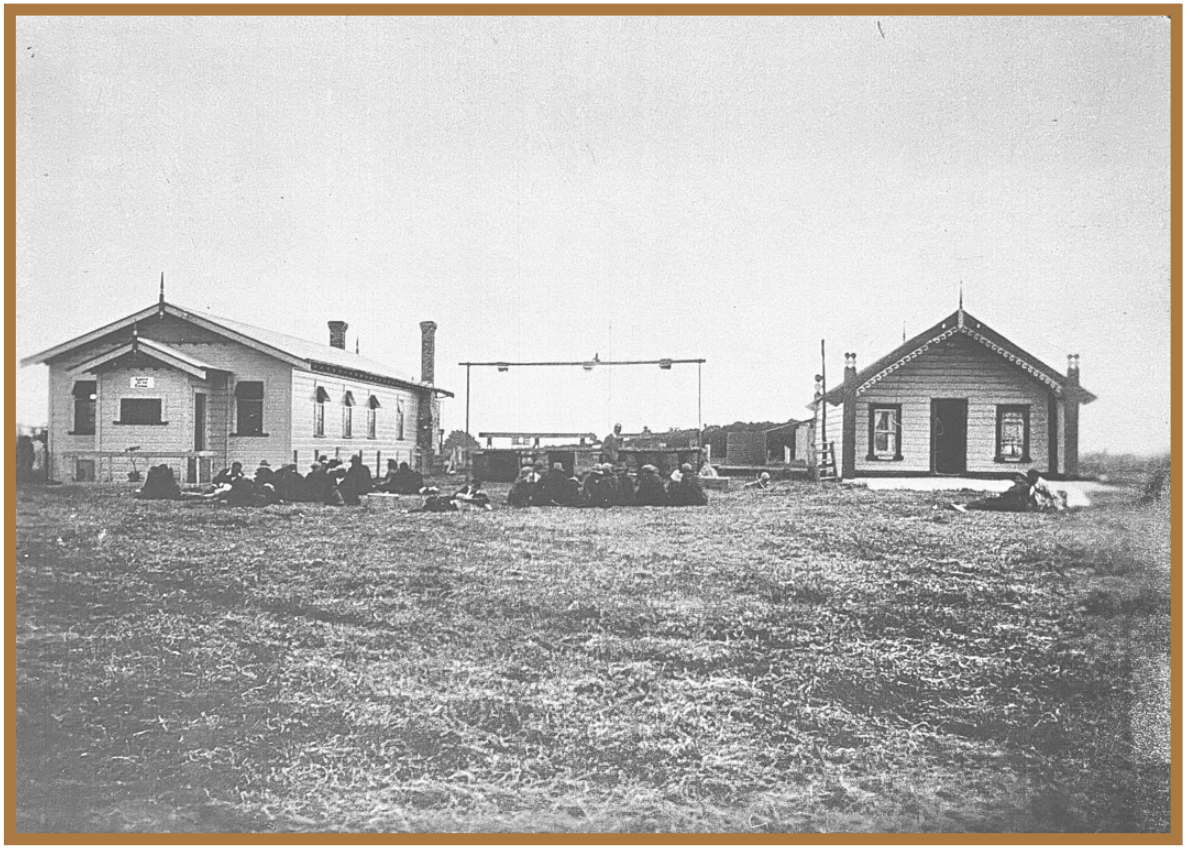

Figure 17, Taiporohēnui Pā, (photographer unknown, cc. 1800). Taranaki: Private collection B. Luke.

Figure 18, Taiporohēnui Pā, (2019). Taranaki.

Pepeha

Ko Taranaki te Mounga
Ko Aotea te Waka
Ko Tangahoe Te Rorohenga
Ko Ngāti Ruanui Toku iwi
Ko Hāmua, Hāpōtiki Toku Hapū
Ko Taiparohēnui Toku Marae
Ko Alison Luke, Diane Luke Raua
Ko Robert Campbell oku Matua
Ko Bobby Campbell Wahawaha Luke Toku Ingoa

Figure 19,Taiporohēnui Pā, Wharenui, (2019). Taranaki.

Ki Mai – Aotea Waka Karakia

Ki Mai - Kī mai nei ngā atua o te pō
ka tuhi, ka rarapa, ka uira

Katoa - Katoa te māhuru
ki okioki e, tōia te waka

Haere - Haere haere i te wīwī
Haere haere i te wāwā
Haere i te maru nui o Whiti

Haere - Haere i te maru o Tonga
Pōuri, pōtango

Whekere - Whekere, whekere
hei mou ai te tieke
hei te tieke, hei te tieke
matara rawa

Ka rere - Ka rere kei runga kei te rangi
kei te papa i whakakino
i whakatoimaha
i whakapūhoi
i whakamāmā
hikitia kei runga

E ka koa - E ka koa koa ngā tuawāhine
ki tōna waka hei mania waka

I tere I tere waka, i tere ki whea i tere ki uta, i tere ki tai
i tere ki te tupuranga i tupu mai ai e – hai

Tūturu o whiti whakamoua kia tīna!
Tīna! Hui e! Tāiki e!

Figure 20, Taiporohēnui Pā, Wharenui, (2019). Taranaki.

Te Awa o Aotea*:*

E Rongo-ma-Rua-whatua—e—
I runga i te pu-whakamaroro-hau.
Amo ake au i taku toke nei,
I a Awhio-rangi, Wai-o-rua.
I hoki ki runga,
I hoki ki raro,
Ki te whai-ao,
Ki te ao-marama,
Maru! a ka hura,
Tangaroa! unuhia!

Tarawa moana, e tu mai ra,
Mai awhitia,
Kia piri mai ki au nei,
Pae whenua koe, e tu mai ra,
Mai awhitia,
Kia piri mai ki au nei,

Figure 21. *Te – Moana-nui-a-Kiwa* series, (2020). Wellington.

Exert from 'The Awa of Aotea'

This is my prayer (incantation)
O Rongo-ma-Ruawhatu,(Dwelling)
above on the source of squally winds,
I will shoulder my axe,
Named Awhio-rangi, Wai-o-rua,
Returned up above,
Returned down below,
To the world of being
To the world of light,
Maru! open up (the waves)
Tangaroa! withdraw her!
Great ocean waves that stand there,
Give us thy help,
Keep close to me here,
Thou ridge of land that stands there,
Give us your help,
Keep close to me here,
Be near to me here.

Hapai ake au i taku tatā nei,
Ko Te Ririno-o-te-rangi,
Kei te whiwhinga o te rangi,
Kei te rarawe o te rangi,
Kei te nanape o te rangi
Kei te tau mai o te rangi
Mou ki te puā o te rangi
Mou ki te tawhito o te rangi
Whakamau ki a Rangi-nui e tu nei.
Te riakanga, te hapainga,
Te komotanga, te tiherunga,
O te wai o taku waka nei,
Mimiti ki runga,
Mimiti ki raro,
Mimiti i tai,
Ki a Rangi-nui e tu nei,
Te tatā, Te Tipua-horo-nuku,
E tu te moana-uriuri,
E tu te moana-uraura
E tu te moana-tuatea
E tu te moana-oruoru
E tu te akau mea.
Ko Houra, ko koe,
Kaia mitikia,
Te wai o taku waka,
Ko Houra, ko koe,
Kaia mitikia,
Kaia mitikia ki a te nanu-wai,
O taku waku nei.
Ko Houra, ko koe,
Kai a mitikia
Te rangi Tawhiri-matea i tai,
Tu-raka-maomao.
Paki i mua waka
Mimiti pakorakora
Te tai ki Hawaiki

Figure 22. *Te – Moana-nui-a-Kiwa* series. (2020). Wellington.

I will uplift my bailer now,
The Ririno-o-te-rangi,
To the extreme limits of the heavens,
To the girdle of the heavens,
To the stability of the heavens,
To the resting place of heaven,
Adhere to the foundation of heaven,
Adhere to the summit of heaven,
Affix it to Great Heaven above,
The uprising, the uplifting,
The insertion, the bailing out,
Of the water of my canoe.
Dry up to above,
Dry up to below,
Dry up to seaward,
To the Great Heavens above,
The bailer; the Tipua-horo-nuku,
There stands the deep blue ocean,
There stands the reddish ocean,
There stands the breaking ocean,
There stands the surging ocean,
There stands the ruddy shore,
Houra,
Dry up,
The water of my canoe,
Houra, do you
Dry up,
Dry up that colored water,
Of my canoe here,
Houra, do you
Dry up,
The sky of Tawhiri-matea at sea—
Of Tu-Raka-maomao
Strike the prow of the canoe
Dry up effectually
The sea to Hawaiki

Figure 23, Luke, B. (2019). *Raukura illustration*, Auckland.

Figure 24. Luke, B. (2019). Video still from *Whiri Kawe* film, (00.03.50). Taranaki.

TŌKU KAINGA: *My Home*

I was born in Hawera, South Taranaki, on Tuesday 17th, November 1992. A healthy baby boy, into the arms of my grandmother, Miriama Campbell. From the womb of my mother, Diane Luke alongside my father Robert Campbell. A Taurima[1] to my now mother Alison Rangitaupe Lee Luke, granddaughter to the late Ngarue Pokou Ngeru. She, among many others, was born into a vanguard of Tauheke and Kuia, (elderly). Mum Alison's upbringing yielded the soft gestures of strong Tikanga, Kawa[2] and Mātauranga Māori (knowledge) pertaining to Taiporohēnui Pā[3]. Cultivated by our Tupuna Kuia,[4] her matrilineal Whakapapa[5] lingers through the tenderness of a nurturing mother. Taiporohēnui Pā being a product of her fostering care, like her predecessors and many others with her, she endeavours to foster the people that walk through the Waharoa (gateway to a fortified Village) of our ancestral establishment. We encounter the Waharoa at Taiporohēnui Pā visualised in *Whiri Kawe* (2019) seen in figure 24. My niece Carlida Te Awhe stands steadfast under the Waharoa, waiting, with pride, she represents the fostering nature of a strong matriarchal Whakapapa in a place of cultural, spiritual, and physical significance. Not only known as a Marae,[6] but a Pā: (fortified village). An entire community, a bustling metropolis we call home. Rich in historical significance, the name Taiporohēnui is an ancient one. Prior to the great Heke (migration) in c.1400 cc, bringing the main body of our Tupuna ancestors here (some sea navigators settled in Tahiti and adjacent islands), they built a great house, a temple, and named it Taiporohēnui; a name of Mana (strength) (Houston, 2006: 162). That name is given to the place nestled in the shadows of our Mounga (mountain) Taranaki, on our reservations of sub-tribes, Hāmua and Hāpōtiki, and a part of the Rohe (wider community), Ngāti Ruanui. These places, I call home. Te Raukura and Kawakawa, figure 23, are illustrated in a print used in my *Whiri Kawe* (2019) Collection. Te Raukura has a special meaning for the people of Taranaki. Te Raukura is an adornment placed on the head or the lapel as a symbol of these prescribed actions. In acknowledgement of this, I have styled the collections *Kākahu Hau* (2018) and *Whiri Kawe* (2019) with the adornment of our Raukura; a symbol that represents the passive attitudes forged by Rongo.

[1] Taurima: to adopt and nurture. Another way of referring to adoption or whāngai.
[2] Tikanga and Kawa: Kawa are Policies and Tikanga is the procedures on how policy is realized.
[3] Taiporohēnui: As mentioned in my Pepeha, this is my ancestral meeting house/village.
[4] Tupuna: Ancestors & Kuia: Elderly women.
[5] Whakapapa: Genealogical framework of interconnection, this will be explored further in the exegesis.
[6] Marae: known as an ancestral meeting house of Māori.

KARAKIA ENCOUNTERS: *Informed by Incantations*

> I haere mai ahau I Tawhiti-nui, I Tawhiti-roa, I Tawhiti-pa-mamao, I te hono-i-Wairua, I Hawaiki'- I come from a Great Distance, from a long Distance, from the Very Distant places, from the Gathering Place of souls, from Hawaiki. (Sole, 2005: 9)

Ki Mai, a Karakia of 'Aotea Waka', is a key geographical locator pinpointing a moment when ancestors migrated to Aotearoa, dating some 23 generations ago, in c. 1400. A Waka (canoe) named Aotea, sailed the great oceans from a place known as Hawaiki. Turi, our ancestor captained Aotea Waka and was given directions by Kupe,[7] directions to "pass the snowy mountain" (Taranaki) and to seek "the river mouth of which is to the west". This is now known as Patea, a settlement south of Hawera (Houston, 2005: 10). When Ki Mai is recited, it ensures safe passage and arrival to Aotearoa. I place this Karakia in this document as a map, navigating the journey to complete this exegesis, guiding my thoughts and processes. This Karakia addresses the encounters of key knowledge systems that inform my practice, serving as an example of how ancient kōrero can aide the spiritual, emotional, and physical aspects of life.

A recurring theme across film projects such as *Whiri Kawe* (2019), and *Kākahu Hau* (2018), is the enhancement of vitality, a person's wellbeing. As Carlida performs mundane tasks on Taiporohēnui Pā she is Mana enhancing (uplifting of a person's vitality) the people who visit the Pā. Ki Mai, now sung by uri (descendants) of Aotea waka; recited to receive good health and ensure a person's 'being' will be looked after both in life and in death. In reciting traditional incantations such as Ki Mai we also encounter intimate cyclical interactions of metaphysical elements. Rewi compares "Karakia to phenomena above the earth; that is, they consist of utterances pertaining to celestial forms. They may refer to heavens, celestial bodies and events that took place therein" (2010: 15). These interconnecting relationships or Whakapapa are informed by concepts of Hau/Hou (breath of life) and Mouri/Mauri (essences of life), bridging the spiritual entities that inform tangible beings, in people and in objects. These concepts will be discussed further in Chapter 1, Mouri and Mauri, emphasising the significant use of the O and the A. When referring to the tangibility of 'things', I am referencing objects of significance and cultural material. Such 'things' include the materiality of an apron. This feature of my design practice will be mentioned frequently throughout the exegesis and will aid the way I interpret cloth as a form of symbolism, particularly in the collections *Kākahu Hau* (2018) and *Whiri Kawe* (2019). I refer to these 'things' as 'Taonga' (treasured things) or 'Toi Taonga' as mentioned in the Abstract. Karakia becomes a tool, wherein the making process, designing material 'things' or Taonga, Karakia becomes a guide, planting the foundations that constitute the fitting connections between what is seen and unseen.

[7] Kupe: Tribal narratives and traditions sanctify Kupe as the first discoverer of Aotearoa

Rewi further coagulates how Karakia is used: "There were Karakia for all aspects of life, including for the major rituals, i.e., for the child, canoe, Kūmara, war party and the dead. Karakia for minor rituals and single Karakia include those for the weather, sickness and daily activities" (2010: 15-16). Karakia throughout this thesis becomes a multilayered blanket embracing all facets when engaging with people and material things. Many other Karakia will be mentioned throughout this project, including Tatai Whakapapa which precedes incantations dating before life itself. Karakia becomes the binding agent which solidifies my research ideas and practice.

The following Karakia, 'Nga Awa o Aotea' (Smith, 1900: 221) was dictated by Hetaraka Tautahi, assisted by Werahiko Taipuhi of Tauranga-a-ika, near Waitotara in November, c.1900. Translated and annotated by Percy Smith, it is an ancestral narrative which encompasses feelings of encouragement, hope and guidance. Similar to Ki Mai, it is of a metaphysical nature. As the narrative goes, when travelling to Aotearoa, Aotea waka struck trouble. The seams of the hull opened, and the waka was in danger of being engulfed by the ocean. While the men bailed to keep the waka afloat, Turi stood and chanted Nga Awa o Aotea (Houston, 2005: 18). The excerpt describes how this Karakia travers's metaphysical spaces as a way of guidance – though 'heaven' and 'uprising' in the Karakia are not used in the Biblical sense but refer to our celestial beings and the 'above earth' phenomena. For every bail of water extracted from the waka with extreme effort and strength of a spiritual nature, Turi is reaching towards an unseen metaphysical space for guidance. In these efforts to understand the Karakia it is important to also note that things are not what they seem.

Simplistic in the English translation, its literal meaning and understanding can never be fully inclusive of its true significance. A Karakia of expressive attitudes guides myself and my practice. I am led forward by Turi's words, bringing life to the document. Karakia serves as a tool of potentiality. Engaging with such concepts requires a balance between the metaphysical and the physical, navigated through appropriate use of Karakia. This is where the role of Tikanga and Kawa, as mentioned, come into play. The purpose is to understand how Karakia in this document behave and work. It becomes a form of consciousness when interacting with the practice and research. This applies particularly to being sensitive to filming location and when seeking inspiration from objects that have a spiritual nature, for example, Kawe Mate (photographs of a person who has passed away) and images used in sections Hokinga Mahara: In Loving Memory. It is important to understand that Karakia is also about Tikanga. Karakia is the consciousness that guides a person's well-being interconnecting with our environment and surroundings. Tikanga is a procedure or method which seeks a way for this act of consciousness to be carried out. For example, in the chapter Kapo Whakapapa: Grasping of genealogy, I undertake a process of acquiring photographs of a Tapu (sacred) nature. Therefore, the Tikanga is to recite Karakia as a spiritual guide when acquiring these photographs for inspiration. This becomes a code of ethics when engaging with material objects. Similarly, these procedures were undertaken when acquiring material for the *Kākahu Hau* (2018) collection. Karakia is recited by myself, for myself, ensuring my wellbeing is balanced in the action of such gathering. As Rewi mentions, "Karakia [is] for all aspects of life" (2010: 15 – 16).

An exert from Nga Awa o Aotea:

I will uplift the bailer now,
The Ririno-o-te-rangi,
To the extreme limits of the heavens,
To the girdle of the heavens,
To the stability of the heavens,
To the resting place of heaven. . . .

Adhere to the foundation of Heaven,
Adhere to the summit of Heaven,
The Uprising, The uplifting,
The intersection, the bailing out,
Of the water of my Canoe. . .

TIKANGA AND KAWA: *Informed by Policies and Procedures*

When engaging with this exegesis it is important to understand the function and framework of Tikanga and Kawa. This is a brief explanation in preparation when encountering certain concepts throughout the document. An example of how Tikanga and Kawa is used is as follows: Te Reo (Māori language) is Kawa, a policy to which we adhere to. How Te Reo is spoken in different dialects (spelling and vowel pronunciation) is the Tikanga. Therefore, Kawa are the solidified policies that do not change, and Tikanga are procedures that action and guide these policies. Kawa is what we do and Tikanga is how we do it. Tikanga are cultural practices or protocols exercised by Māori in our daily lives. These practices or protocols reflect the concepts upon which they are based and provide guidelines for appropriate behaviour in society. Karakia, incantations, or ritual prose are recited in most situations where kawa or tikanga are used. Karakia are integral to most formal proceedings as they provide a spiritual basis. Tikanga is also part of the creative process when designing, film making, and gathering references. When dealing with spiritual natures and objects of historical and cultural significance, it needs to be delicately handled and Tikanga acts as the guide. This includes the use of Te Reo throughout.

Notes on Style:

- Macrons are used throughout this thesis to aid the reader. However, all historical and direct quotes have been treated as they were originally published. Some direct quotes in Māori may not have macrons either, some may use the doubling of the letter or none. In consulting I have used the version decided by iwi scholars of Taranaki decent, particularly the use of the 'o' and the 'a'. This is explained more in the Chapter, 'Mauri and Mouri'. I have also decided not to use Taranaki, Aotea dialect to keep the document as simple and easier to read.
- Taiporohēnui Pā is also shortened in some areas as 'Pā'.
- My own practice work will be demarcated using italicised titles and each title will also have different components within them and are titles under the same name, for example:
    - *Whiri Kawe* (2019) film
    - *Whiri Kawe* (2019) collection
    - *Kākahu Hau* (2018) collection
    - *Kākahu Hau* (2018) film
- English Translations will be offered in brackets on first encounter with a Te Reo word. Thereafter, repeated kupu (words) in Te Reo translations will be added sporadically to keep reference. Some translations will be footnoted as require more explanation to provide a fuller context for the word.
- Where significant Māori concepts are deployed, for example Tikanga, Kawa, Kaupapa Mātauranga, these will be capitalised. Mundane kupu (words) will be in lowercase.

WHAKATAKI WAHI: *Introduction*

Fashion Collection and Film Presented at New Zealand Fashion Week 2019

Tilted: *Whiri Kawe: The Threads of knowledge; Past, Present and Future*

Whiri Kawe (2019) Fashion: https://www.youtube.com/watch?v=peqNQubOusY&t=533s

Figure 25. Luke, B. (2019). Video still from *Whiri Kawe* film, (00.02.45). Taranaki.

As an introduction, one critical work that has contributed to the Whakapapa (interconnectivity) of this research and creative practice is *Whiri Kawe: The Threads of knowledge, Past, Present, and Future* (2019). A project undertaken halfway through my candidature; this work has become a poignant fragment of the overall project. It is significant because of its multi-disciplinary approach to understanding contemporary forms of Taonga, as a practice-led repository of knowledge; an activator of Rongo, an ideology enriched by pacifist attitudes forged by the legacy of Taranaki histories, knowledge, and worldview. That multi-disciplinary approach was presented at New Zealand Fashion Week 2019, a ten-month project that encompassed a fashion show and a fashion film. Screened at the beginning of the show the film evokes characteristics that gesture towards locative spaces of significance; that is Taiporohēnui Pā, Tangahoe and Mounga Taranaki, these places I Whakapapa to and Whakapapa from. In particular, this film highlights Taiporohēnui Pā pictured in figure, 25. The opening scene in the film *Whiri Kawe* (2019) (figure 26) captures the flowing river of Tangahoe and my niece Carlida Te Awhe washing an apron. She is the film's main protagonist, representing a lineage of Tupuna Kuia.

Figure 26, Luke, B. (2019). Video still from *Whiri Kawe* film, (00.02.50). Taranaki.

This is the glistening black river of Tangahoe that perpetuates and permeates Papa (Papatūanuku, Earth), chiseling through the skin of the earth, carving the landscape by the life of birthing waters, flowing from the streams of our lofty mountain, Taranaki. Te Kōpū o Te Taiao[8] – The Womb of the Universe, is a philosophical term used by Huirangi Waikerepuru to understand the burgeoning existence of our world. From the womb of the universe, we are birthed as ika (fish), Ika Moana (ocean), Ika Tangata (people) and Ika Whenua (land). It is said that the last burst of water from the birthing womb is known as Wai Te Ika (fish waters). This implies the human fish coming into life. Metaphorically speaking, the glistening black river of Tangahoe that reflects the ibis are waters of the womb that carries a child. Wai Te Tangata-water is life itself (Huirangi, 2014). Carlida stands knee deep in the water wearing a pleated skirt and a white linen shirt washing an apron (figure 26). Cleansing the fabric fibres in our birthing waters, she prescribes each thread with Ko Hou-ora – New Life, Ora ki te Whakatupua – Sustaining of life anew and Ora ki te Whakatawhito – Sustaining life at its beginning (Sole, 2005: 7). These are the three threads of Whiri Kawe (three strand plait). The apron becomes not just an inanimate object but a Taonga (treasure) representing the intangible characteristics that hold the Mana (strength) and Mauri (sacred spirituality) of my practice. As it breathes new life itself, this is the unseen paradigm, underpinned by revealing a cosmological Whakapapa.

Tihei Mouri Ora – The Sneeze of life, the birth of life

[8] Te Kōpū o te Taiao: The womb of the universe

Following the Tangahoe scene leading to our marae, Carlida walks down Matangarara Road. For me, as a child, this country road was a playground, walking from Nanny Miriama's homestead to the Marae; in bare feet tiptoeing over the sharp rocks, teasing cows, shouting to my cousins, "Car coming!", we would quickly scuffle to the side. A road once a part of our ancestral reservation, it is significant in that it is both nostalgic and historic. As I grew older, listening to stories of mum Alison who, as a teenager, would walk along this very road to the Pā for various Hui (meetings or events) in the early mornings, carrying my uncle (her brother) on her back. As she reminisces, I visualise these nostalgic moments. Cutting to the next scene, Carlida approaches the side door of Kautu-Ki-Te-Rangi, the Pā dining room. She stands in the middle of the kitchen, wrapping her hands, she ties the washed apron around her waist and proceeds to walk through the dining room. These scenes represent the activations of Rongo through mundane practices undertaken on the marae, soft gestures where objects such as the apron aid these mundane tasks, symbolise a wider scholarship of knowledge pertaining to the systems and procedures harnessed by the people of Taiporohēnui Pā. This is a place where Manaaki (the taking care of people and place) is deployed by Whānau.

Figure 27. Luke, B. (2019). Video still from *Whiri Kawe* film, (00.03.00). Taranaki.

This is the exercising of Rongo, an act of cultural agency inherited by spiritual entities to which this research connects. Carried out through the enrichment of Te Taiao Māori: Elements of the Māori Universe (page 7), the Whakapapa of the beyond and the creation of life. Later in the exegesis I will discuss the significance of this creation story and how its knowledge informs the ideologies discussed within the practice. In previous work, supplementary to this film/performance, *Hau Rongo* (2016) I was the protagonist in these moving images, performing similar activations that gesture passive attitudes of Manaaki[9] on the Marae. This space has become a constant repository of knowledge and a continuous theme throughout my practice. *Whiri Kawe* (2019) film, *Hau Rongo* (2016) and *Ngākau Māhaki* (2018) are works undertaken through my Honours and Masters years. The performative characteristics are visualised in the act of acknowledging a significant catalyst, or Toi Taonga, through gestures of performative touch, embrace, ritual, and most importantly recited Karakia. In the act of washing clothes and mundane domestic tasks, these embraces signify more than the physical to become an activation of cultural agency through repetitive ritualistic tasks sanctifying passive attitudes that evoke Rongo. Joanna Margret Paul is a filmmaker who reflects these ideologies of domestic isolation rooted in subliminal feminist politics. In her 1982 work Task, a moving image of a woman ironing children's clothes, she expresses the dexterity and attention to detail of a repetitive domestic activity. With many layers to the work there is a purpose. *Whiri Kawe* (2019) not only represents but embodies the fashion it presents. In relation to Whakapapa, it implies a different way of thinking when engaging with the clothes. The apron Carlida wears is such an example. Viewers are confronted with (retention of) memories stored in each article. The Whakapapa of materiality evolves endless interconnectivity through each fibrous article created, sewn, preformed and adorned.

Figure 28, Luke, B. (2019). Video still from *Whiri Kawe* film (00.03.15). Taranaki.

[9] Manaaki comes from the word Manaakitanga. Mana in Manaakitanga - relates to the spiritual essence, *Manaaki* is 'to uplift mana'. The word '*tanga*' is 'the art of'. Therefore, Manaakitanga is the art of uplifting *mana*. It is the mutual uplifting of one another's spiritual essence.

Figure 29. Backstage image of *Whiri Kawe* collection, NZFW, (2019). Auckland.

The term 'Parallax histography' may assist in understanding the characteristics of *Whiri Kawe* (2019) and its critique of mainstream fashion film and promotion material. Caroline Evans and Jussi Parikka, suggest that the term 'parallax histography' (2020: 324). Cited in Thomas Elsaesser's work, links different time periods from early cinema to recent digital platforms, even 'post-cinema'. A familiar and well known Whakataukī (proverb) reads, 'Ka Mua, Ka Muri' which simply translates as, 'Walking backwards into the future'. The collection and the film act as uniting catalysts of temporality, set in the present and the past. Discussing *Whiri Kawe*(2019) in relation to Evans and Parikka's ideas around archaeology of fashion film and contemporary film, I bridge these two points through understanding the work through Ka Mua, Ka Muri. The garments styled in this collection, such as the apron, Panekoti (skirts), linen shirts, and particularly elements of nostalgic workwear, all have a sense of reminiscences reflecting the time captured in the photographs of my Tupuna Kuia. As we walk backwards towards the future this includes the role Carlida plays within the film. As a model she is directed in ways that curate the film's narrative. But as my niece she is not modelling, she is activating spaces to which she has Whakapapa to and from. It is important to highlight the significance of Carlida being the 'model' in the film as her presence establishes an authentic relationship, sharing Whakapapa with Taiporohēnui Pā and myself as her uncle. In a wider fashion context, to some degree, the use of indigenous models is tokenistic. In contrast, Carlida acts as the protagonist/activator of her own ancestors. Furthermore, styling decisions are guided by silhouettes influenced by photographs hanging in our Wharenui (meeting house) and dining room. One particular photograph is of our Tupuna Kuia (figure 30). A moment paused, as the expression on their faces becomes one of nostalgia and memory. Evoking these expressions, the atmosphere this photograph reflected was witnessed in the presentation of *Whiri Kawe* (2019). When compared, the two images evoke the same feeling. In the photograph Kui Ngapuke a great ilk to Taiporohēnui, inherits the traits of a well-endowered pedigree of strong women, a matriarch of Taiporohēnui Pā and my mother's great grandmother. Fascinated by this photograph I have always found the style of dress interesting. Kui Ngapuke, wears a long gathered Panekoti (skirt) and a shirt with long sleeves un-buttoned with a cardigan and a large, gathered apron. It was believed that she wore more than one skirt, each prescribed with a specific role on the Marae. When needed each layer would be taken off and put back on for its prescribed purpose, establishing a curated Tikanga. Walking through Kautu-Ki-te-Rangi, Carlida wears a long, loose collared pin-stripe grey linen dress gathered at the waist, paired with a white shirt beneath. The intention was not to exactly mirror the outfits but to gesture towards to them drawing also on my own design aesthetic. Carlida re-enacts the forms of Tikanga relevant to our Marae, that is to Manaaki. The apron implies the symbolism of these important traits inherited by our Tupuna Kuia. I reposition 'Parallax histography' through a Māori lens, replacing it with Taonga Tuku Iho – Gifts of the past handed down from one generation to another. Collections include the Raukura (plume of feathers) figure 29. Models backstage wear linen dresses, and in her hair, a plume of feathers, a significant symbol to the people of Taranaki. Styled into the collection, these feathers are more than a purely decorative element. A wider context is to understand symbols of the Raukura that are imbedded in the ideologies of Rongo representing peace and harmony, concepts that have guided this project.

10

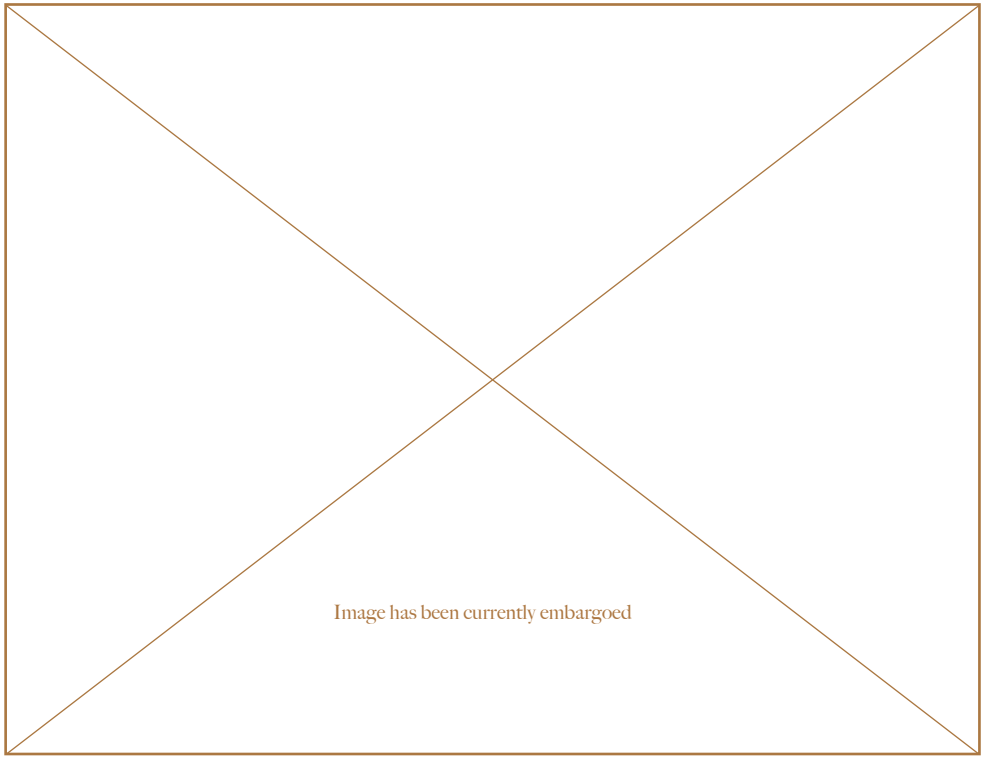

Figure 30, Image of Tupuna Kuia (date and photographer unknown). Taranaki: Private collection B. Luke.

Kui Ngapuke (Maraea) Pokou, ***Kui Moetotara***, ***Kui Mama*** (KoroTamaka Awarua's wife), ***Kui Pirihira*** (Koko Te Poihi's Hikuroa wife) ***Kui Rea*** Marokopa (Koro Tau Ata's Wife), ***Kui Rahui***, ***Kui Hariatta*** Pullen and moko.

[sitting] ***Kui Tāo Tamarapa,*** (wife of teremoana- Rangiwāhia)

Figure 31, Image of *Whiri Kawe* fashion show, NZFW, (2019). Auckland.

Figure 32, Image of *Whiri Kawe* fashion show, NZFW, (2019). Auckland.

Following the film, the hall fell into silence, moments after, a Karanga (calling) resounded out from across the hall. A calling to Hinerakatauri, a deity that expounds the essence of sound. The calling fades and the Kapa Haka Rōpu (kapa haka group) from Hoani Waititi stood at the benches overlooking the crowd. The first look enters on the catwalk, wearing the same outfit Carlida wears in the film. As the lights unfold following the model's footsteps, the progressive soft sounds of angelic Hoani Waititi voices project to all corners of the hall, as though Hinerakatauri was there herself. This performance will be mentioned throughout the document. The collection is styled into sections for seamless cohesiveness, beginning with the grey pin-stripe linen and white linen shirts, then slowly segueing into natural-coloured fibres of off-white and nude tones with slight accents of pastel colours. Beck Wadworth from Vogue Australia (2019) describes this moment: "Campbell Luke collection presented on the runway a neutral colour palette including cream, white, grey, khaki and beige, soft feminine fabrications, luxe knitwear, and an accent floral print that all came together beautifully." When designing *Whiri Kawe* (2019) I pinpointed different references from past collections such as, *Memories of a Pā Kid* (2015), and *Kākahu Hau* (2018). Designing the clothes naturally grew into a regenerative process, one that reflects the title of the collection. Whiri Kawe; a three-strand plait, a cyclical design process of placing articles from past collections and archives, regenerating new interconnecting ideas for each article. Building one idea onto another, plaited, and bound together, this cyclical process has become befitting of the holistic discussion around past, present and future. *Memories of a Pā Kid* (2015), styled into *Whiri Kawe*, a nod to my childhood on Taiporohēnui Pā, references clothing worn by the women in the kitchen. Cultivated by my own vivid memories of aunties, nannies preparing the dining room and listening to their shared stories of the 'old days', reminiscing about their younger selves and their elders who were alive at the time. From one development to another, I continue to refine and contextualise these influences, using sensory experiences and certain moments where my memories become my mood-board. As these nostalgic touch points are told I visualise and depict the space, people and place gathered from these conversations, personal pictures and remnants of Taonga (objects) handed down.

Figure 33, Image of Hoani Waititi Kapa Haka at *Whiri Kawe* fashion show, NZFW, (2019). Auckland.

One Taonga that has become a critical treasure to this thesis is a Whāriki (fine woven matt) gifted to me by whanaunga, Rukutai Watene, upon starting my Ph.D. journey. A Koha (gift), this Whāriki is an embodiment of knowledge with traces of histories and extended Whakapapa. Once used in the wharenui (meeting house) many years ago, it is a Taonga for my Tupuna. Believed to be around 100 years old, this Whāriki now re-emerges as a sacred object that embodies the last traces of my ancestors living on Taiporohēnui Pā. It is an honour and a privilege to have this Taonga as part of this project. Other subliminal signifiers in the collection and sources of inspiration were the time periods of the 1800s and the early 1950s. Particularly fabric, graphic prints influenced by early mid-Century Modernism and New Zealand's iconography seen in linen articles such as T-towels. I became curious about these materials at a young age, growing up with a mum who was an avid hokohoko (shopper) and obsessive second-hand shopper. With this time period aesthetic in mind, I started collecting articles from Whānau (family) and as each article given to me, a memory was told by that Whānau member. Once gathered, I started making clothes using these materials and, from here, *Kākahu Hau* (2018) was created. This becomes another regenerative process of making the collection and re-using articles. This has grown into a sustainable practice which was adapted further in *Whiri Kawe* (2019). Emma Gleason from Fashion Quarterly magazine describes the collection:

> The collection itself is made almost entirely from linen; a natural and biodegradable fibre, linen crops require less water than cotton, and it is the closest textile to harakeke. Bobby has previously explored other sustainable methods, such as repatriating homeware such as bedspreads for his garments, and for this collection he included a knitted outfit with pieces originally made by family members in the 40's and 50's. (2019)

Gleason pays attention particularly to the Whakapapa of objects and materiality of the show. In addition, I am aided by the influences of artists Mereta Mita, a Māori filmmaker best known for her film 'Mauri' and Ans Westra, a photographer known for taking candid photos of Māori during the 1950s. One series of Westra's work I became familiar with is, *Wash Day at the Pā* (1964) a candid depiction of Māori life during the 1950's. Fascinated by the clothes worn on my marae, an experience I know many Māori are familiar with, I watched how wahine (women) put their ensembles together. Whether for a Tangi (funeral) or a celebration, the attention to detail was immaculate. I recall hair pinned back with a scarf tied around the face, a neatly ironed skirt, and stockings to keep warm. The layering of skivvies, wool knit jumpers and cardigans all had a particular purpose. Watching them in the wharenui, a blanket draped over the knees, I will always remember the faint smell of mothballs and the cheeky grab to my cheek as I whisk away to find my cousins. A plume of feathers in their hair and a beautiful kete (harakeke bag), a hanky full of peppermints. These are some of the flashbacks I have as a child at my mother's knee.

For *Whiri Kawe*, a three-strand plait, threads are Haro (extracted) and bound together. The braid becomes longer as more fibres are added, picking, extracting, and braiding until it becomes a strong cord or rope. Metaphorically, that rope/cord holds the baskets of knowledge carrying the aspirations of generations. In this respect, the *Whiri Kawe* film and collection encompassed a dynamic multi-layered approach that engaged audiences. Viewers, whether Māori or non-Māori, were left with the opportunity to interpret the show with a sense of hope, reflecting on nostalgic whānau moments, cultural identities, and memories of growing up. The intention was to braid different worldviews through relationships, and understanding how this can be appropriately shared amongst ourselves in creative practice. As mentioned on page 14 above, Whina Cooper notes: "Māori and Pākeha, alone and divided, cannot build a secure and happy future for Aotearoa. We have to appreciate the best in each other and at the highest levels share our knowledge and vision" (Hursthouse, 2019). The bridging of nostalgic moments reflect a common thread; a thread of knowledge, a thread of memory, and most importantly a thread of Mauri (life force) connecting to a spiritual entity.

PUPUKE: *To Rise*

Pupuke te Hihiri – Energy in space. . . Abundant
Pupuke te Mahara – Memorial or memory
Pupuke te Wānanga – Growth of Knowledge

Wānanga-nui-o te Kore

This excerpt is from a kōrero given by Huirangi Waikerepuru (2018), placed here as a signpost to what is discussed in this exegesis. It is an ancient knowledge that informs subliminal aspects of life and creation. The excerpt stipulates the seed of knowledge coming into fruition. Pupuke translates as the 'growing process' or the 'coming into' or to 'rise'. Pupuke is a part of a wider body of ancient knowledge, it promotes the potential, meaningful practice-led research processes which engage in different world views including my ancestral worldviews. As previously mentioned, the three threads can also traverse different interconnecting ideologies of past, present, and future. Similarly, another example of this appears in the film where Carlida cleanses the fabric fibres in our birthing waters, prescribing each thread with a performative gesture that enriches spiritual nature.

Ko Hou-ora – New Life
Ora ki it e Whakatupua - Sustaining of life anew
Ora ki it e Whakatawhito – Sustaining life at its beginning
(Sole, 2005:7)

The ritualistic mundane task that has been enriched by new life, sustained life anew, and life in the beginning. These prescriptions through Karakia guide a metaphoric knowledge that betroths the right to be a Toanga (treasure). This process reverberates throughout this thesis project and is guided by the principles of creation. As the last look exits the catwalk, the audience are met with darkness once again. The heavy beat of a drum echoes throughout the hall. This repetitive sound is Parihaka Pahu, a ceremonial application many waiata use in Taranaki, particularly the village of Parihaka (Hohaia, O-Brien & Strongman, 2001: 84). The beat of the drum is a sacred Taonga to Taranaki, as it signifies the power of colonial forces confiscating land throughout the region. For generations the drum alongside the Poi Manu (performative instrument) has been used as a vehicle of history and genealogy, but also a device to aid the remembering of the painful wave of colonisation (Maxwell, 2011). Reclaimed and adapted suit the people of Taranaki who started to make their own, the historical drum could be considered a counter-colonial object, an instrument once used only by colonial fife and drum bands. These instruments send messages of hope, encouragement, grief, and sadness. The sacred performance, Poi-Manu – a tradition of ritual narration used to inform tribal narratives and Karakia. Poi-Manu disseminates the philosophy of passive resistance and the spiritual teachings of Te Whiti and Tohu (leaders of Taranaki). When colonial armed troops raided Parihaka on the 5th November 1881 they were met by rows of children performing waiata (songs) and poi (Maxwell, 2011). As the drum echoes throughout the hall, it harks back to the message inherent in Taranaki's history.

As the drum beat echoed, the Whāriki gifted to me is bought out and placed on the catwalk. Model, Leah Pao, carefully rolls out the Whāriki, delicately placing the Whāriki in its position. Once placed, four more models walk out, standing beside each other, they sit on the Whāriki (figure 31). This placement reflects many old photographs, particularly the image of our Tupuna Kuia in figure 30. In analysing the photograph of my Tupuna Kuia, and the way in which they hold themselves, it becomes clear that this is a group of matriarchal leaders. The models (figure 31) capture that moment through the expression in their faces; sombre and peaceful, an image of intergenerational character gesturing the likeness of my Kuia. My intention was also to reflect the same experiences the Whāriki once had many years ago, under the roof of our wharenui at Taiporohēnui Pā. This Taonga was a meeting place for my ancestors; a witness to many rituals, waiata, storytelling and kōrero. The Mauri this Taonga brought to the show was autonomous as it solidified its purpose within the practice, representing something nostalgic, historic and contemporary. The show is then concluded. Gleason ends her article:

> The show finished with a performance echoing the historic portraiture of Māori, featuring a hundred-year-old Whāriki (mat) that is a taonga (treasure) from the designer's marae; followed by a standing ovation, with much of the audience weeping as Bobby hugged his mother Alison Luke seated proudly front row. (2019)

Kaupapa of Collectives

Whiri Kawe (2019) was presented and developed alongside my brand Campbell-Luke, established in 2015, an entity that has become a tool for creative output, participating in various New Zealand Fashion Week group shows and exhibitions. One highlight is a Kaupapa Māori led group show, Miromoda, an initiative that created a pathway for Māori Fashion designers to participate at New Zealand Fashion Week. Miromoda is a collective entity in support of Māori striving to create an indigenous collective presence there. Being amongst this niche network of Māori became a safe space to thrive in, which has not always been the case during my time working in the industry. Similar initiatives are seen across the Tasman Ocean with First Nations Indigenous Australia designer Grace Lillian who recently established 'First Nations Fashion and Design'. She supports Aboriginal and Torres Strait Island members by paving the way for opportunities and skills development within the fashion industry in Australia: "Working towards a self-sustaining ecosystem of Aboriginal fashion designers, textiles artists, jewellery designers, photographers, models, hair + make-up artists, stylists, curators + Fashion industry professionals" (Lillian, 2021).

Māori led Miromoda, and more recently the Kahui Collective, aligns with my values, methodologies and making processes, exploring a commonality between others; enabling an easier and safer way to navigate the fashion industry. Miromoda was established in 2008, founded by Rex Turnbull (Ngāti Tuwharetoa) and Ata Te Kanawa (Ngāti Maniapoto). Descending from a line of traditional weavers, Ata Te Kanawa's mother Diggeress was a leader in the revival of Māori weaving during the 1950s. Te Kanawa shares the same passion in reviving and sustaining contemporary Māori Fashion and the Arts. In the climate of under-represented Māori designers at New Zealand Fashion Week, Turnbull and Te Kanawa instituted Miromoda, an organisation inaugurated to advance quality Māori fashion design. The aim of Miromoda was to promote the appreciation of Māori fashion and arts and raise the artistic professional standards of Māori design into mainstream fashion. This was a poignant moment in my life, being a part of this organisation at a young age, accepted as a team member and as a participant. Fostered by a legacy that believed in the aspirations of Māori succeeding in this industry, its sense of Whanaungatanga elucidated the nurturing nature through the connections developed amongst like-minded Māori creatives, I now call my family. Kahui Collective was established about 5 years ago, founded by designer Kiri Nathan (Ngāpuhi & Waikato, Tainui), co-founder of fashion brand Kiri Nathan, a company built on tradition, culture, and a clear vision that harnesses a Kaupapa Māori way of thinking. Similarly, Kiri Nathan shares the same feelings about the underrepresentation of Māori in the New Zealand fashion industry. With a lack of Māori culture evident in any mainstream areas of the fashion industry and education sectors, Kiri Nathan wanted to see the fashion industry become more genuine, sharing and kind; one that actively contributes to another creative business owner's success and one that recognised Māori. Disheartened by the industry's prejudice, Nathan commented: "The NZ Fashion industry can be extremely isolating and is not known for kindness and sharing, I wanted to have a go at changing that culture" (Armstrong, 2019). In 2019, I was given the opportunity to travel to China with Kahui to experience and learn about supply chains and manufacturing. This was an eye-opener: learning the extent of global marketing and manufacturing in China and the way in which the fashion industry operates on a global scale. The biggest take away from Kahui Collective, for me, is experiencing learnings that aided business and design together as a small fashion community. As Nathan notes, this represents a "community that genuinely tautoko (supports) each other's dreams and business success, with kaitiakitanga (guardianship) and Manaakitanga (caring for others) at the forefront of their vision" (Armstrong, 2019).

Kahui Collective and Miromoda both have aided opportunities, furthering careers of Māori in the New Zealand fashion industry. It's as if Miromoda introduced a lens on the industry, learning how the system works and navigating the space. Miromoda signifies a chance to make a statement and set a precedent at New Zealand Fashion Week. These collective initiatives encourage Whanaungatanga; being comfortable exercising cultural aspirations and establishing reciprocal Whakapapa that centres a Māori way of thinking, paving spaces for those who come after us. Without such initiatives within the fashion industry in New Zealand, Indigenous perspectives would be further silenced. It has not been easy to adhere to my tribe in an industry that rarely promotes a Māori world view or looks through that lens. Working and interning for other New Zealand brands, I have experienced feelings of being funnelled as the 'Other' and not really being a part of a primarily elitist White industry. This was also experienced in tertiary fashion education where certain industry prerequisites did not fit a Māori worldview. In this context, anthropologist Angela Jenson discusses, in 'Decolonising Fashion: Defying the 'White man's Gaze' (n. d), asserts that there are disparities between often 'European' fashion designers who benefit from capital gains within an established fashion capital and those outside such systems, which is where I situate myself as an indigenous designer. Jenson discusses the use of the 'Other' in the context of fashion where minority and Indigenous designers are at risk of further marginalisation in identifying their cultural identity. That is, there is less concern or demand for 'European' designers to explain, discuss, note, highlight or justify influential references in regard to their cultural and national identity. In this respect, minority groups are at risk of being further marginalised given the largely unchanging industry that isolates and disconnects those who don't conform to industry norms.

Jenson writes:

> Stigmatised ideas of the 'Other' are remains of Western imperialist rationale when colonised societies and cultures were defined as traditional (e.g., unchanging), authentic (e.g., geographically isolated) and ancestral (e.g. historically disconnected) to emphasise their difference with European society and culture, believed to be 'modern and cosmopolitan,' as a means to justify oppressive and abusive colonial politics. In other words, if these people were 'uncivilised,' it was Europe's 'moral duty' to 'civilise' them through colonialism. (n.d.)

Classifications such as 'Other', though being a remanent of imperialistic ideology, still ignite intergenerational trauma through the memories of land confiscation and historical land wars. These continue to exist today through contemporary forms of cultural material/knowledge misuse and appropriation. On a week-by-week basis I experience the non-egalitarian constructs that allow cultural appropriation and mishandling of cultural narratives within the fashion industry. For these reasons, Māori centred projects such as Miromoda and the Kahui Collective discussed in this section, reaffirm and celebrate our authenticity; my authenticity; my Whānau's authenticity; my Iwi and Hapū authenticity. These are all aspirations that encompass Tino-Rangatiratanga (self-sovereignty) and Taonga Tuku Iho (the handing down of Taonga from our ancestors), and acknowledging such lineage is in my D.N.A.

How Might 'Rongo' be Considered an Agent for a Creative Process

The previous section highlighted Māori centered projects such as Miromoda and the Kahui Collective to reaffirm and celebrate our authenticity. This section explores the ways in which such contemporary initiatives come in the wake of Māori cosmological worldviews. From this perspective, situating Rongo within the context of an Iwi/Hapū/Whānau centric space is rooted in a Māori conception of the Universe. To understand Rongo is to understand where Rongo has come from in the order of our Māori cosmos mentioned earlier. Te Kōpū o Te Tai-Ao – The Womb of the Universe (Waikerepuru, 2015) articulates this space as, 'Rongo-tau-tangata Matua' or, in short, Rongo -tau, taking place as one of the first in the field of 'Atua: Gods' (page, 10). Rongo is the principle of balance, stability, equilibrium, harmony, and peace. From Rongo there stems a wider narrative/knowledge of spiritual entities, such as Te Kore and Te Pō. This includes the energies discussed earlier around Pupuke. The story goes: Te Kore is cradled in the embrace of primordial beings Ranginui (sky) and Papatūānuku (earth) and, following their separation, 'Te Ao Marama' is revealed (the building of the natural world). It is also important to note that these entities are not only personified gods but foremost 'beings' or 'phenomena'. Christianity and colonisation paint our primordial beings as people. If we distance ourselves from this colonial application, we can see the true potentiality of these entities. Rongo can be understood as Tapu, meaning 'sacred' or a 'sacred entity' and this is closely associated with the potentiality of power and spiritual energy, or as mentioned earlier, 'Mauri' or 'Mouri' (Shirres, 1997). This applies to all primordial beings, as they become energies of Mauri prescribed to all living and non-living things. Rongo becomes an intrinsic Tapu. As an example of this in my fashion film practice, Carlida gestures and moves toward spaces such as the dining room, Kautu-ki-te-Rangi. In washing the apron and then wearing an apron, she signifies, and highlights acts of care. In this respect, Carlida represents peaceful actions that keep the balance of the Marae in order. Waikerepuru (2018) discusses these concepts through catalysts of pragmatic understanding forged through Karakia Tatai Whakapapa and this Karakia recites the Whakapapa of our world. Significantly, Rongo as an activation of balance, through connections to Taranaki, forges counteractions to colonisation and land confiscation. In this context, Tonga Kerena discusses key attributes of Rongo regarding the legacy of Parihaka: "Rongo is part of a wider political phenomenon of Indigenous resistance to colonialism – as it is an integral part of the identity of Parihaka" (2017).Parihaka, a humble village in the shadow of Taranaki, has become a catalyst embodying Rongo. Parihaka Pā housed many survivors who were bullied and threatened off their lands. Parihaka signifies a place for survivors to remain steadfast, keeping alive the teachings of Te Whiti o Rongomai and Tohu Kākahi, two profound leaders of Taranaki who established Parihaka.

Whiria Te Tangata, Ka Puta He Ora, Whiria Nga Mahi Toi Ka Puta Te Tino Rangatiratanga'
Weaving together the people brings life, weaving the arts enables our sovereignty.

In relation to my thesis project, gathering specific information in all senses of verbal and visual nuances particular to 'Toi Taonga and Rongo' develops powerful decolonial methodologies through an interdisciplinary fashion film and garment design practice. It is in the weaving of knowledge from the past, present and futures that brings people together and ultimately paves ways to enable our sovereignty. *'Koia kei a ia te wā āianei, Koia kei a ia te wā a muri, Koia kei a ia te wā a muri, Koia kei a ia te wā a mua, Wā muri ka oti a mua* –'He who holds the present holds the past, He who holds the past, holds the future' (Sole, 2005: 1). It is therefore understandable that addressing my *Pepeha* is important to the research as it establishes a foundation and anchors the research to a specific place. Whakapapa is like the growth of a tree. It creates new extensions, bringing new life. But, without the foundation of the root, its Whakapapa is non-existent, and like this project, acknowledging these roots will enhance the Mana (strength) of the project. Broken up into parts, Whaka – means to bring about, create, and activate and Papa – is to ground with foundations. In this respect, Linda Tuhiwai Smith's 'Decolonising Methodologies' (2006) uses Whakapapa as a fundamental tool to understand an organisation of knowledge and layering knowledges through commonalities. Similarly, Charles Royal developed Te Ao Marama, a research paradigm to identify Whakapapa as an analytical tool where one phenomenon can be in common with another. For example, "to lay one thing upon another" (1998: 57). This concept, or analytical tool, will be key to this research and its scope in understanding a deeper meaning of Whakapapa. Moreover, the significance of my own Whakapapa is woven throughout my research. Furthermore, the research itself has a Whakapapa involving my tertiary experience and projects at the Auckland University of Technology. These will be expanded throughout the exegesis

Research Questions

- How can notions of a personified deity, 'Rongo' and 'Rongo attributes' communicated through Whakapapa and propositional knowledge become a vehicle and method for an art and fashion practice?
- How might cinematic multimedia, performance, sound components and garment making,as a collective practice, enhance a contemporary relationship with Taranaki Taonga?
- How might a fashion design and film practice become a tool to enact counter-colonial ways of both observing historical fashion and designing contemporary fashion?

I.O

Chapter one: *The beginning*

Tatai Whakapapa Karakia

Ko Rangi
Ko Papa
Ka Puta Ko Rongo
Ko Tānemahuta
Ko Tangaroa
Ko Tumataūenga
Ko Humietiketike
Ko Tawhirimatea
Tokona te Rangi ki runga
Ko Papa ki raro
Ka puta ira tangata
Ki te w'ai ao it e ao Marama
E Rongo
W'akairia ake ki runga
Kia Tina – tina
Hui E
Taiki E

(Source, Huirangi Waikerepuru)

This chapter discusses the central concerns around the context of Te Aho Tapu [ii]– also known as the sacred thread that anchors the warp threads when weaving Taniko (intricate pattern woven from flax fibre). The framework of this project is knotted, braided, twisted together as a cyclical knowledge repository which is almost chaotic; each weave suggests one layer upon another. Essentially, this is the sacred thread braided throughout the practice. The Aho Tapu thread is about a particular worldview and conscience when engaging with the work presented in this project. Explaining the order in which layers are contextualised.

[ii] Te Aho Tapu: Defined as the sacred thread the Aho Tapu is used as an analogy to create a narrative of a common thread that is spread across this exegesis, when weaving a traditional korowai, the weaver braids the Aho Tapu as the anchor for the threads created thereafter.

1.2 Tatai Whakapapa: *Sequence of Creation*

Tatai Whakapapa is embedded in memories growing up as a child, being one of the first Karakia (incantation) learnt at Kohanga Reo (kindergarten). This Karakia stems from an array of myths and legends of Māori often seen in animated books, games, and puzzles, illustrating the creation story from a Māori worldview. A space of learning, these childhood activities echoed the voices of our Tupuna (ancestors), illustrating a unique theory of human existence in order to explain the threads of our woven universe. Tatai Whakapapa Karakia humbly expounds these concepts/energies of Te Kore (the Void), Ranginui (Sky) and Papatūānuku (earth), explaining the genesis and origins of all things known and unknown and the relationships between them. Rawiri Taonui explains, Karakia include: "central themes, images and characters of these traditions, including genesis from Te Pō (the night), culmination in Rangi (Sky father) and Papa (Earth mother), the personification of natural forces as gods, the genesis of humankind and the origins of life and death" (2003: 3). This Karakia has guided the fundamental tools with which to build this body of research.

A pragmatic approach when reciting this Karakia is used to acknowledge and introduce myself. Therefore, for every Kaupapa (plan/proposal) undertaken I recite this Karakia as a foundation addressing its significance and connection to elements of natural law. It is written by Huirangi Waikerepuru, a Māori language and trade union activist, actively engaged in the foundation and governing of Māori media, responsible for Te Reo Māori as an official language and most importantly our Koro (grandfather), a Taonga (treasure) to the Taranaki people (Sadler, 2020). My mother's uncle shared a collective passion for our marae Taiporohēnui and the wider Taranaki region. Koro's tender learnings were forged by our Tupuna Kuia pictured in figure 30. Koro would always explain the importance of language and the knowledge it carries, and he would often mention 'He mana tō te Kupu '– Words have great power – a whakataukītanga kōrero (proverbial saying). So, it is my responsibility to uphold this gifted Karakia. From this perspective, Koro Huirangi's contribution has been a major facet of the concepts discussed in this project. One in particular is Rongo-tau-tangata matua: (universal peace and spiritual entity of equilibrium and stability) as well as the realm of Te Ao o Rongomaraero: The world of Rongomaraeroa – The God of Peace, the House of Peace, facets of Tatai Whakapapa, maintaining passiveness through the activations we the 'Taranaki people' live by today

Our trip back home (2015) (figure 34) explores conversations between my mother and me driving to a tangi (funeral) back home to Taranaki. This conversation would become an exchange and transmission of knowledge through memory and, as Koro Huirangi[12] would say, 'He mana tō kupu'. The vehicle became a classroom of stories and narratives of nostalgic touch points in my mother's memory about our great matriarchs thus becoming a braided layer of interaction, burgeoning with new knowledge. I remember the 1970s Māori quartet, 'The High Marks' playing their version of the American band, '*The Crew Cuts' track, Sh Boom Sh boom* in the background, setting a scene that illustrated a time period in mum's life.

Visually the image captures a channelling light, a pinhole from the passenger's side of our car, traveling along a metal road, mum pointing out into the void, describing the location. She starts talking about memories growing up as a girl. I describe the work as a hidden space of unknown potential, an activation capturing a moment or 'Hau' – a life force, forming two hooks on which to hang a philosophy of our primordial beings, illustrated in Tatai Whakapapa. My mum would narrate a spoken knowledge, and as the headlights peal through the darkness penetrating the void on the road, the light reveals the unknown and the known, illuminating a pathway which navigates us to Taranaki. I use *Our trip back home* (2015) as an example of the complex layers through which this exegesis unfolds: addressing the creation narrative, its animistic properties of Indigenous 'knowing and being', the spiritual interconnectedness of 'things', and nostalgic touch points forged by significant memories and historical events. These layers suggest knowledge within knowledge and concept within concept. Here my practice becomes the methodology, and the methodology becomes the practice. In 'Animism in Art and Performance' (2017), Cassandra Barnett (Ngāti Raukawa) discusses Terri Te Tau's (Rangitāne, Ngāti Kahungunu) installation 'Unwarranted and Unregistered: Te Āhua o te Hau ki Te Papaioea' (2015). Viewers sat in a highly repurposed cherry Suzuki van with black tinted windows where scenes of street signs passing were projected on to the inside of the vehicle. As the viewer gazed out through the front, they looked at these projections.

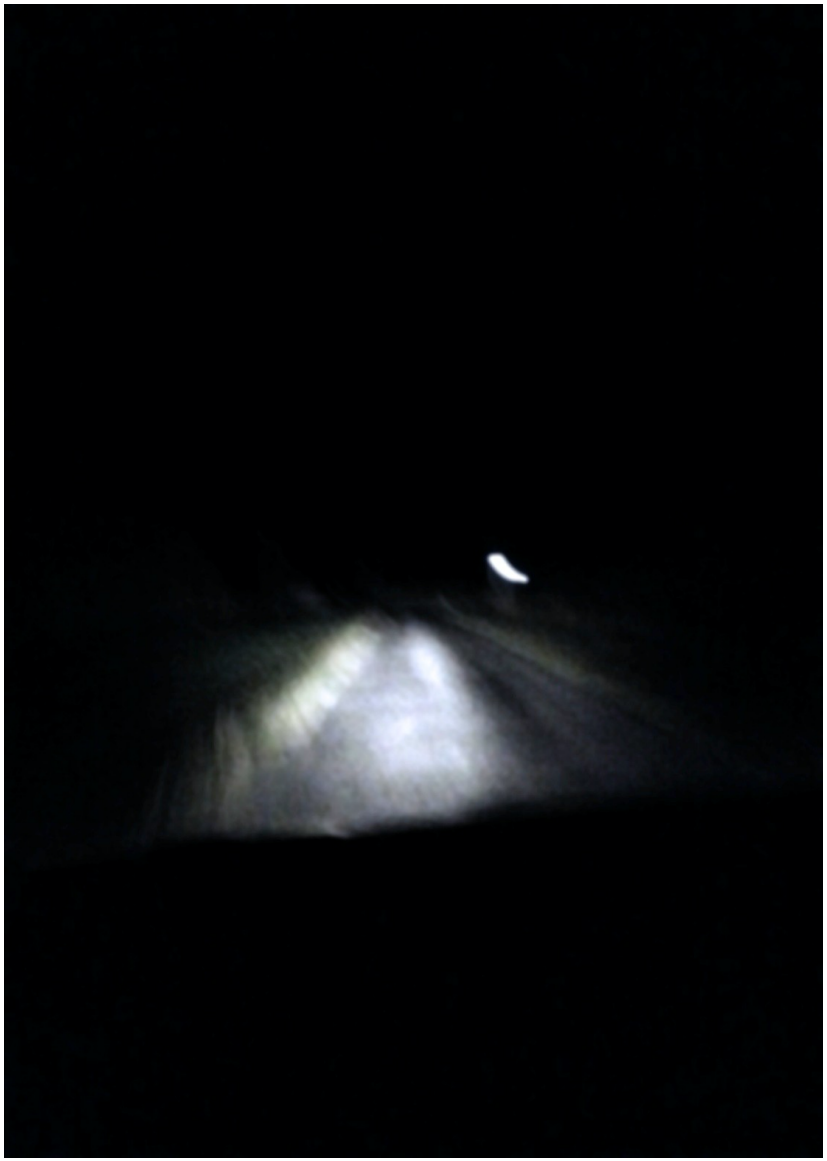

Figure 34, Luke, B. (2015). Video still from *Our Trip Back Home* (00.1.15). Taranaki.

[12] Koro, I will be using "Koro Huirangi" in reference to 'Huirangi Waikerepuru'

As Barnett recounts: "Using Aura Reading Software and Adobe After effects, Te Tau has rendered visible the Hau of the people and places of Te Papaioea, in the form of shimmery haloes or auras" (2017: 33). As well as visuals, the sounds of Taonga Puoro (traditional Māori music) play. Through these shimmering "pāua-shell-eyed taonga" (2017: 33), Barnett asks "how taonga might be found traversing contemporary art discourse and practice, holding a space there" (2017: 24). In this regard, *Our Trip Back Home* (2015), (as noted above), endeavors to engage with a spiritual interconnectedness of things as contemporary Toanga and nostalgic touch points forged by significant memories and historical events. As Christopher Braddock, editor of *Animism in Art and Performance*, notes in the Introduction (with reference to Barnett's contribution), evoking such memories offers a similar strategy to that found in "Terri Te Tau's artwork with its live 'tupuna gaze' (ancestor gaze)... mingling its Hau (life breath) with the Hau of the living people and lands it encounters" (2017: 12). Experiencing 'Unwarranted and Unregistered' myself, I was again reminded of *Our trip back home* (2015) and my experiences within a vehicle. The space evoked a spiritual narrative through nostalgic triggers that share similar sensations including a sense of the unknown and known-ness. Te Tau's artwork is in response to the 2007 'Operation 8' raids by 300 New Zealand Police on 60 homes belonging to Indigenous activists (2017: 27). In this context, Barnett explains her experience of Te Tau's artwork as being a warm avatar animating the van, evoking a sense of being, though with the undertones of significant histories and traumatic invasion of 'Operation 6'. Braddock writes, as another vehicle of Taonga, Barnett explores "kōrero as a vehicle of mauri (life force), a force that travels between people, people and things" (Braddock, 2017: 2). As with *Our trip back home* (2015) and *Whiri Kawe* (2019), conversations, or kōrero, become an exchange and transmission of knowledge through memory: He mana tō kupu. Here, spiritual narratives such as the poem Rangi and Papa evoke a sense of 'being' that lie in the historical nature of Parihaka and the wider effects of colonisation in Taranaki.

Figure 35. Luke, B. (2015). Video still from *Our Trip Back Home* (00.2.00). Taranaki.

Figure 36. Luke, B. (2018). Image from *Ngākau Māhaki* series. Taranaki.

In this context, the title of Te Tau's artwork, 'Unwarranted and Unregistered: Te Āhua o te Hau ki Te Papaioea' evokes a feeling and spiritual life force of Papaioea, a place name. 'Hau' as an auric form encompassing the vitality of 'Ora' or life force of people and land. For *Whiri Kawe* (2019), this can be displayed in the vitality in which Rongo is activated through the performative gestures that Carlida undertakes. The adornment of Raukura (feathers) worn in the hair and moving with the wind embraces vitality, bringing life; Hoki ki to Mounga (go back to your mountain). Going back to your mountains and being cleansed by the winds of Tāwhirimātea, *Kākahu Hau* (2018) is the breath of an auric life force which offers up a spiritual essence. From this perspective, a relationship is established between the metaphysical elements to the more tangible concepts discussed in much of the practice undertaken. *Ngākau Māhaki* (2018) translates as the humble soul, and as shown in figure 36 it celebrates an image from *Kākahu Hau* (2018) which depicts a domestic scene whereby clothes hang on the line, blowing in the wind.

1.3 Te Ōrohanga o Te Ao: *A Taranaki Creation Story*

Tony Sole's 'Ngāti Ruanui, A history' (2003) examines the significant knowledges and histories of my Iwi Ngāti Ruanui. This is an important book that has aided this research: a gift from mum to me at a young age. My knowledge of this book was very limited, though one section and chapter caught my attention, 'Te Ōrohanga o Te Ao – The Very Beginning' (2003: 7). In that chapter, an excerpt from Ruka Broughton's 1983 Thesis 'The Origins of Ngā Rauru Kītahi' describes the sequence or stages of our creation story: the story of 'Tatai Whakapapa':

> There was no sky, there was no land, no light, all was darkness. It began with the void in which nothing is created or destroyed; the void evolved into the long night. In time there was an awakening, 'an evolution of mind and intellect in the dark void, the unrealised gods of the Māori where faintly emerging into time. From the forces of night emerged Ranginui who holds the essence of life and from whom all living things are derived. Ranginui begets Papatūānuku from within himself in the space and they cling to each other with relaxed limbs. (1983: 5-7)

As all cultures recall a specific creation narrative that critiques the universal enquiries of our existence and sense of place in the order of things, this is the oldest philosophical narrative known to Māori. Recognised throughout this project, I explore a creative process that investigates our unique worldview and the cosmos through making art, fashion articles, performance/video and writing about the process. The exegesis, originally entitled *'Hau Rongo Whakatawhito: The Breath of Rongo From the Beginning'* was a development from my previous Masters and Honours research: *Pupuke te Wānanga: Documenting our growth of knowledge* (2015) and *Hau Rongo: The Breath of Rongo* (2016), a progression which will be expanded upon in this chapter, Rangahau Whakapapa.

I found nearing the end of this journey that the 'Hau' or breath/life force of this project lies in the weave – ideas, concepts, and theories being interwoven by this Tatai Whakapapa. Like a piece of cloth this Karakia has threads, each prescribed with a particular purpose and meaning, giving life to the cloth. This exegesis has therefore been renamed 'Kākahu Hau: The Breath of Cloth'. As discussed, the title *Kākahu Hau* (2018) refers to the concept of giving life or new life akin to weaving the 'Hau', of old textiles given to me by Whānau, re-purposed and rewoven into the ensemble that is *Kākahu Hau*. Hau can also be seen in the moving images that inform my design practice. *Whiri Kawe* film (2019), the washing of the apron emulates the sense of new life through cleansing fibres and as mentioned earlier, in moving image *Ngākau Māhaki* (2018), the wind that blows through the clothes hanging on the washing line at Taiporohēnui Pā. These become visual signifiers of Hau, a life force in my practice. *Kākahu Hau* (2018) anchors concepts discussed, interpreting poetic encounters of our creation story, through the narrative of the cloth, its origins and significant histories pertaining to Taranaki and most importantly the essence of Rongo.

The apron represents the ideas of Rongo, practically used to keep clothes clean and tidy. As a significant tool, the apron is associated with domestic tasks reflecting the importance of mundane activities carried out on the marae and insuring they are guided by Karakia. It is important for us to interconnect our encounters of 'things' such as the sacred thread/Aho Tapu, or the life of a cloth to metaphysical space, as this adds authenticity and value of, and to the treasured 'thing'. Approaching design through the intersects that Māori have with Te Taiao (natural world) becomes an important driver of design collections and catalyst for inspiration, through narrative and actions carried out on the marae. As a practice lead research project, it is important that the tangible articles connect with people and place, reaffirming a sense of Hau, tracing back to place and Whakapapa. This project is anchored in the bonds between research, creative contemporary practice, nature, creation and Taranakitanga. Establishing clear relationships between these facets braids sacred threads, enhancing the knowledge repositories for future generations. *Kākahu Hau* (2018) leads this discussion through the making process of gathering material articles and cultivating stories that have grown from and established Whakapapa. Each stage of production is encouraged by these narratives, memories, and conversations about the significance. In the introductory poem 'The Weave That Cloaks Our Mounga, 2021 – Whiri whiri ringa ringa, whiri whiri e' – Twist with the hands, braid, twist away.' For every braid that is made by the hands of our primordial 'beings' we are sustained by your nature. Weaving the universe, 'Made by the hands of our primordial 'beings'.

The performative and metaphorical gestures of braiding, twisting, and weaving all encompass a creative practice using cloth and the lens. This essentially aids a methodology of cyclical interactions. When contextualising *Kākahu Hau* (2018) in relation to the concepts discussed I mention Cassandra Barnett's, response to Terri Te Tau's work where materials become catalysts evoking a sense of 'being' through undertones of significant histories to land, Ocean, and skies, curated by a life force established through the embodiment of our cultural narratives about land (2017: 27). Like Tatai Whakapapa, land speaks many stories. Robin Wall Kimmerer expresses in her book Braiding the Sweet Grass:

> The land remembers what we said and what we did. Stories are among our most potent tools for restoring the land, as well as our relationship to land. We need to unearth the old stories that live in a place and begin to create new ones, for we are story makers, not just storytellers. All stories are connected, new ones woven from the threads of old. (2013: 341)

Unearthing and re-braiding the bonds of our universe, Tatai Whakapapa becomes this source of old story telling, similar to the concepts discussed in *Our trip back home* (2015). The moments with my mother become intricate conversations of memories which tell a story unearthing key locators that guide a methodology to the making of collections such as *Kākahu Hau* (2018), (such works will be discussed throughout). Furthering our creations stories, Alisa Smith's 'Songs and Stories of Taranaki' (1993) expresses the retelling of an old Pūrākau (stories) about the separation of Rangi and Papa:

> Ka noho ngā tāngata nei, ka kimi whakairo mo Rangi rāua ko Papa, mehemea me pēwhea ai ha Rangi I a Papa. Ka kii mai ha rongomātaane, "ko te whehia i au" katahi ka tū a Rongomātāne, kaore ha Rangi I wehe. Kātahi ha Tangaroa ka tū, ka hikirangi ake ha Ranginui e tū nei. Ka titiro atu a Tānemahuta kua wehe ha rangi, kātahi ke peke atu kia whawhai rāua ko Tangaroa. Kāore I taka I komoti'toona upoko ki roto I hōna waewae, ka mawehe ha Rangi I a Papa. Na Tangaroa tau wehe ha rangi I a Papa, Ka wehe te Pō me te awatea. (Smith, 2003: 2)

An exert from the scriptures of Te Kahui Kararehe and a prominent leader of Taranaki, Alisa Smith re-tells the story of a Taranaki Iwi centric narrative about Rangi and Papa in 'Songs and Stories From the writings of Te Kahui Kararehe' (1993: 1-2). Separated by Tangaroa, this Iwi centric Pūrākau (Māori narratives) tells the story of creation and how we believe our beings came into enlightenment. Throughout this project I gesture towards understanding Māori primordial 'beings' as a space of methodological thinking and creative practice. Cosmological understandings of primordial creation stories and Whakapapa create an interconnectedness that informs and illuminates all work done in a Māori context. The following poem expresses a unique understanding of Tatai Whakapapa, asserting other concepts to which this knowledge attaches and connects to. This poem contextualises the concepts discussed about *Kākahu Hau* (2018), on a spiritual level which allows the work to traverse and be experienced differently aligning with the values of creation and the natural world.

Figure 37, Image of *Kākahu Hau* collection at NZFW, (2018). Auckland

Figure 38, Image of *Kākahu Hau* collection at NZFW, (2018). Auckland

1.4 A Poetic Encounter

Ko Rangi, Ko Papa: My Parents

I am planted in your realm, I see my potentiality, ignited by forces of a radiant sun, Earth Mother dancing circulating in his ray's, forever bonding in each other's light. That light is ever lasting...

Ka Puta ko Rongo

Rongo, ahhh the first child, I see your energy ever where I look. Your silences of equilibrium and stability, forging peace difficult spaces, balancing energies of brothers and sisters...

Ko Tānemāhuta

Pupuke! I see growth! Birds are singing, flora and fauna are growing, your mauri bellows in the pastures of humanity, dirt once barren radiates life...

Ko Tangaroa

Ahhhhh it is life giving, as organisms, we once swam your great oceans, birthed in your light. You house my seed by your vibrating currants. You are life of birthing waters...

Ko Tu-mata-ūenga

Displeased in the darkness, you contest for light, you dwell outside, to the front you stand to raise issues and challenge, you are immersed in tenacity and divergence.

Ko Haumia-tiketike.

Your roots perpetuate Papa, succulent, storing sustenance for me to grow.

Ko Tawhirimatea

I hear your whispers, cascading our landscapes. You cleanse 'Hoki - ki tōu maunga – kia purea ai-e koe – ki ngā hau Tawhirimatea' – return to your ancestral mountains to be cleansed by thewind's of Tawhirimatea.

Tokona te Rangi ki runga ko Papa Ki Raro

Prop up the heavens,

Ka puta ira Tangata

The birth of our consciousness

Ki te Wai ao ke 8oit e marama

Enlightenment

1.5 Whakapapa: *An Unseen Catalyst*

Whakapapa is commonly defined as the narration of genealogy, lines of descent, recited layers, or generations of Tupuna (ancestors) preceding an individual's life. Extending the understanding of Whakapapa goes beyond an idea of human genealogy. Manulani Meyer describes Whakapapa as an "Indigenous pedagogy of spirituality of knowing" (2008: 213) and she writes "knowledge that endures is spirit driven, it is a life force connected to all other life forces it is more than it is a thing to accumulate" (2008: 218). 'Hau' the breath is a life force that is an interconnected weave of Whakapapa. Ani Mikaere uses Whakapapa as a framework that enables us to make sense of our world, to make sense of our similarities between the human and the natural world (2011: 230). Much like Tatai Whakapapa it is the connector of inanimate and animate things. Anishinaabe artist and film maker Craig Comandas discusses the framework of interconnectivity between people and land, using experimental film.

In the film, *Macrocosmic*[13] (2016), Comandas discusses the relationship of natural organisms and the synthesis of ecological relationships through the macro-film of flora, fauna, and a variety of different animal species, in his native tongue. Comandas speaks poetically about the relationship his culture has to the natural world, a similar space of understanding within the framework of Whakapapa. In the concept of the revolving earth or Papatūānuku in Waikerepuru's framework of thinking, 'Papa', is the earth's surface, 'Tu' is to stand vertical or upright and 'Nuku' is to revolve around the sun. As we revolve around the sun the earth revolves around itself. In this metaphorical way of understanding Whakapapa, I coagulate a system of cyclical relationships between different materials used and narratives told, revolving into one another. This is seen in the first line of the poem Rangi and Papa,

Ko Rangi Ko papa
I am planted in your realm, I see my potentiality, ignited by forces of a radiant sun,
Earth Mother dancing circulating in his ray's Forever bonding in each other's light.
That light is ever lasting...

Whakapapa, a reference of visual nuance becomes a pathway to the unseen potential connecting land and ocean. Rongo is manifest through the gestures and activations of Manaaki and connecting life forces of the entities that create our world, as they revolve around each other (Waikerepuru, 2012). In *Whiri Kawe film* (2019) and *Ngākau Māhaki* (2018), Carlida gestures toward spaces where domestic tasks have been acquired and carried out by ancestors. The cyclical revolution of elements pertaining to Waikerepuru's framework is represented in the relationship Carlida has to the space, revolving, as though the fibres of her apron are interwoven with Taiporohēnui Pā. A web of interconnecting elements, physical and metaphysical, the Pā itself becomes a life force. Similarly, Paul Tapsell discusses the meaning of marae and Pā in 'Marae and Tribal Identity in Urban Aotearoa' (2002). The marae represents the heart or the Ngākau, the essence of genealogical identity to the surrounding lands, which is interpreted as Mana o te Whenua (supreme ancestral authority of and over the lands) (2002: 142). Taiporohēnui Pā in its entirety, including Kautu-Ki-Te-Rangi (dining room), is the Pā as both tangible and intangible and to which I belong. This concept is known as Turangawaewae, where the 'now' is metaphysically embodied within our ancestral past (Tapsell, 2002: 142).

[13] Macrocosmic, 2018 - https://vimeo.com/174872550

1.6 Whakapapa of Cloth

When engaging with Whakapapa, firstly it is a place-maker, situating me and my position in the world as a human and as a Whānau member. It is also a tangible framework where animate and inanimate objects or articles such as the garment pieces in *Kākahu Hau* (2018) hold Whakapapa through the traces and handling of objects. Traces and Whakapapa are two of the same. The *Kākahu Hau* (2018) outfit pictured in figure 40, when analysed closely reveals impressions of the quilting stitch left behind when unpicked from its previous life as a duvet; traces that add to the layer of Whakapapa. Cassandra Barnett in 'Te Tuna Whiri: The knot of the Eels', argues that Whakapapa resonates with the transference of Hau – Life force where essentially Hau becomes a tool when creating Whakapapa of an object. Further, in the context of Taonga – Treasured things, Taonga can include both contemporary 'things' and customary 'things' (Barnett, 2017: 27). I discuss the materiality of *Kākahu Hau* (2018) gathering fabric articles in the homes of my Whānau. One fabric article/outfit of significance in relation to 'Hau' and 'Whakapapa' is my grandmother's duvet. Pictured in figure 40 a 'look book' shoot[14] created in collaboration with James Yang, fashion photographer and model Ruby Ellery. What was once my grandmother's duvet became a cropped shirt with a free flowing back and a gathered knee length skirt. The design choices were based on a 1950s Butterick pattern found in my mum's knick knack box. As an avid vintage pattern collector, I would use patterns such as this and adapt it to the design I had in mind, this being one of them. In the context of 'Hau', my aim is in revitalising Taonga with a continued Whakapapa. The duvet cover, once used to keep my family and visitors warm at our homestead and over time left unused in the linen cupboard collecting dust, is now an article in my practice. I also create using a fabric story (figure 39). This displays an array of fabric materials used as a mood-board, gathered from different found and gifted articles, a sounding board for making design choices for *Kākahu Hau* (2018). Hems of old blankets and linen sheets are gathered into a curated cohesive fabric story that reflects the ideas of *Kākahu Hau* (2018). In obtaining these articles, and in conversations revealing their significance, the duvet becomes a catalyst of significant memories revealing old stories. The material becomes a Taonga adding to the rich layers of *Kākahu Hau*, (2018).

Figure 39, Luke, B. (2018). Image of fabrics used for *Kākahu Hau* collection. Taranaki.

[14] Look Book: A look book is a tool used in the fashion industry to collate visual nuances of Fashion articles compiled usually of a photographer, make-up artist, stylist, and model. These images are used to market a fashion campaign for a launch of a new fashion line. The standard, desired set is a front back image of a model posing in a garment. These are then mass produced broadcasted on social media, ecommerce and in print, which is more commonly known as editorials. There is usually a large team in preparation and during the look book campaign.

Figure 40. Luke, B (2014). *Kākahu Hau* collection. Photo: Yang, J. Auckland.

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1.7 Kapo Whakapapa: *Grasping of Genealogy*

Configured photographs, placed on the walls of our marae, Taiporohēnui Pā, each portrait gathered into family clusters, speckled on the wall. Each cluster interconnecting with another. This is my Tupuna, this is my Whakapapa. Māori Marsden explains the relationship of geological Whakapapa and spiritual Whakapapa, describing these as Wairua or Mauri (spiritual entities) and the source of a person who enters into an "intimate relationship with the gods and his universe" (1992: 137). When deploying this framework within my own practice, conversations consider origins or the Whakapapa of objects or Taonga, affirming an intimate relationship to all things. When discussing the Whakapapa of genealogy, Whānau connection and Whanaungatangatanga become integral to the wider discussion of who you are related to. Figure 41 is a photo of my Whānau organising photographs into families, placing them in the right places agreed amongst each other. The act of doing this forges a place of opportunity to learn about my extended family and histories. I hear your whispers. Cascading our landscapes you cleanse 'Hoki - ki tōu maunga – kia purea ai-e koe – ki ngā hau Tāwhirimatea' – Return to your ancestral mountains to be cleansed by the winds of Tāwhirimātea. Returning to my ancestral mountain cleansed by the winds, I am reminded of our knowledge being handed down to us as children from our mothers and wider Whānau. When arriving at the marae from Auckland as a child, mum and I would walk through the wharenui (meeting house) gazing at lines of Whānau portraits on the walls, old and new. Catching the eyes of portraits which once were Kawe Mate,[15] I had sense of warmth and fear, an eerie feeling. Affectionate gestures and exchanging memories, mum would recite our genealogy to the Whānau on the wall, revealing our Whakapapa, pointing to the families we connect to and from. As my eyes are fixated on these photographs I am not only in a conscious state of remembrance or nostalgia, but I am in awe of the intergenerational differences of our Tupuna, the way each photograph reflects a particular time and particular place: 'He Kapo Wairua'. In this phrase, Kapo means to grasp, and Wairua means spirit. Essentially these photographs grasp the Wairua of Whānau.

Figure 41, Luke, B. (2018). Image of Whānau organising photographs. Taranaki.

[15] Kawe Mate, (noun) mourning ceremony at another marae after the tangihanga and burial - relatives of the deceased, especially someone of importance, visit as a group the marae of communities. The kawe mate is often at the community's request. A photo is often held by one of the women at the front of the group to represent the body of the deceased person and is placed in the meeting house.

Through any lens, such as the film work mentioned earlier in *Whiri Kawe* (2019), and the spaces that Carlida walks through, I am capturing her spiritual 'Being' evoking an animated avatar of significance, representing her 'Whakapapa' to the space. As Natalie Robertson, notes in "Can I take a photo of the marae?" - Dynamics of Photography in Te Ao Maori (the Maori world) of photography in the marae', while the introduction of photography was deployed for colonial nation-building, essentially becoming a tool to grasp the life of the 'other' outside the western world, the role of photography has become important for Māori, particularly in the way portraits play an integral role within 'Te Ao' Māori. These are "embraced in accordance with existing cultural values regarding ancestral carvings, (in the meeting house the ceremonial use of the portrait photographs of the deceased continues ancient practices of revering a person's head)" (2012: 2). More recently, in her chapter for 'Animism in Art and Performance', titled 'Activating Photographic Mana Rangatiratanga through Kōrero', Robertson refers to Māori language activist Huirangi Waikerepuru who highlights the value of photography in cultural identity. She writes that, "as a contemporary expression of Mana Rangatiratanga (roughly translated as authority, trusteeship and self-determination) photography is now an extension of Māori cultural assertions". She continues: "As the living face of the sleeping ancestor, the ancestral portrait is treated reverentially, as if alive, as Māori understandings of whakapapa command respect for the powerful forces at play between worlds" (2017: 47). Recounting Robertson's assertion of photography as Taonga, Christopher Braddock notes the way in which "Robertson argues how photographs may 'carry' spiritually as taonga that are living embodiments of tipuna (ancestors). Accordingly, we can kōrero with the dead through photography. This describes a flow of Mauri cosmology in difference to a Eurocentric notion of photography sometimes segmented off from its referent" (Braddock, 2017: 10).

Building on Braddock's comment, for Māori, Whānau portraits in the wharenui do not represent, they are not segmented off from their referent. These photographs grasp the Wairua of Whānau. This is similar to notions of 'Kawe mate' also known as 'Hari Kawe'. It is important to note that these photographs or portraits of loved ones who have passed are part of a Tikanga process which is heavily sacred and considered Tapu. Wānanga and Kōrero with my Whānau were an appropriate means of respecting the ways I use and interpret these photographs in the light of understanding the significance of the images. Figure 41 captures a moment of my Whānau reminiscing over the portraits of loved ones, organising them into their family trees, and learning through sharing stories. Essentially at this stage I am learning my Whakapapa collectively, from distant ancestors to close family members, each person in the room sharing an experience they had with the people in the portraits. When discussing Kapo Wairua, grasping of spirit or anything spirit-driven, there are two layers the lens can reflect. The first is the image taken to document the activation and activity around the portraits, documenting knowledge transmissions in the wharenui space. The second role or layer of the photograph is the portraits themselves. The lens captures both the person in the portrait, in the past, and also our Whānau, including myself talking about the person in the portrait in the present tense. Both layers have equal value in understanding Kapo Wairua, capturing a space of learning. Therefore, the role of photography has become a catalyst in understanding my Whakapapa by relating and reciting genealogy to names and their photographs. Capturing this moment also acts as a historical catalyst as it grasps an important moment when reminiscing over events. With these pictorial portrait references I gather visual nuances, collectively visualising the same stylistic edit as the portraits on the wall of the Wharenui.

Mahara (2019) (figure 42) is an edited photograph of a model, Hazel Illes, hair styled in milk braids referencing my Tupuna, wearing a straw hat and a Raukura (feather), of symbolic significance to Taranaki. The Raukura represents peace, balance and harmony and its Whakapapa is engrained in the teachings of Taranaki histories linking back to Parihaka. This artwork engages the viewer in grasping the essence of those histories through the Raukura and the model's sombre look capturing a moment. Initially, a full front on photograph of models wearing outfits from *Whiri Kawe* (2018), I cropped the image to replicate portraits of my Tupuna. Here, the work of Lisa Reihana resonates with *Mahara (2019).* Reihana's work *Native Portraits n.19897* (1998), like the influences grasped from photographs hanging at Taiporohēnui Pā, is inspired by the colonial gaze of the 1900s' carte de visite photography (small images traded and exchanged) and the postcard industry. In that period, Māori imagery becomes highly sought after and part of a lucrative art market. Reihana's work consisted of video portraits and several moving images staged in nineteenth-century photographic studios. Reihana also portrays particular Tupuna from Ngā Puhi Chieftainess Pare Ngahako, and Rotorua Guide Rangi and Kai Tahu Paramount Chief Te Matenga Taiaroa. The most exciting part of this work, for me, is where performers enact scenes that reveal the subtle ways in which photography has impacted on Māori. The role photography has played in Aotearoa has become both a part of Tikanga and a way of capturing moments in time. Lisa Reihana's articulation and use of the lens reflects my own practice and choices when shooting *Whiri Kawe* (2019), particularly her references to carte de visite photography. We both use similar references; historical photography is an anchor when creating new work. The role of the lens and the image play a significant part in my practice and continues to enhance how I articulate my ideas. When *Whiri Kawe* (2019) played at the Fashion show, use of such images was significant as they worked to anticipate and supporter the viewers' more profound understanding of the show. Essentially, the film grasped and transported the viewer into a temporal moment, both past and present. Scenes extracted from past moments and situations, rekindle memories as subliminal signifiers that reflect a commonality between people and Whānau. Much like Reihana's re-enactment of dissonant staged scenes, Carlida gestures forth the past, walking along Matangarara Road. Her facial expressions and activations capture the traces found in the expressions of my Tupuna Kuia, harnessing their Mauri.

Figure 42, Luke, B. (2919). *Mahara* collection. Photo: Kuere, H. Auckland.

Figure 43, Luke, B. (2919). *Mahara* collection. Photo: Kuere, H. Auckland.

Christian Boltanski's work *de photos de famille* (1939-1964) similarly harnesses a Mauri and explores similar concepts to that discussed by Lisa Reihana in the artwork *Native Portraits n.19897* (1998). Boltanski explores identity, memory, and autobiographical work, or what he calls 'individual methodology', utilising family photographs in portrait format (Gumpert, 2004: 4). In the art work titled *de photos de famille* (1939-1964), Boltanski borrowed several boxes of family photos from a friend. After reshooting 150 images with a photographer, the portraits were put into chronological order to reconstruct a family's history. Boltanski notes: "I wanted to try, I knew nothing at all who these people were – to try and reconstruct their life on the basis of these pictures which, having been taken at all the important moments, would remain after their death as the evidence of their existence" (Gumpert and Boltanski, 1994: 33). Reconstructing a life from pictures is somewhat the same method applied when discussing images and portraits of my Tupuna, for example, Carlida acts as the protagonist of my great matriarchs, Kui Ngapuke and mum Alison, reconstructed with interpretations informed by both memories and narratives amongst our family. In comparison, rather less open for interpretation in Boltanski's *de photos de famille* (1939-1964), but more so informed by the image, are propositional knowledge and spoken narratives. However, as this thesis project has developed, I have come to question the potentially unethical practices of using photographic portrait shots of family unknown to Boltanski. Clearly, we stem from different cultural paradigms, and this may seem a controversial comparison from some points of view but in ways not too dissimilar to Ans Westra's *Washday at the Pā* (1964), whereby an someone is given opportunity to cast their gaze and interpret through still images a community that is not their own. The potential for misrepresentation is clear. Ans Westra captured the daily life of Māori, her exhibition was opened with welcoming arms by Māori communities. Here, I reflect again on the primary purpose of my thesis project, which is to restore and revitalise understandings of a Taranaki cosmological worldview. I have outlined my commitment to Kaupapa Māori theories, Pūrākau and significant Māori histories, especially those histories relating to Taku Taranakitanga: Ngāti Ruanui, Hāmua, Hāpotiki and a Taiporohēnui Pā worldview. On this journey, I have underscored the cosmological attributes of Rongo and how these influence Tikanga, a customary system of values and practices deeply embedded in a Māori social construct, specifically, through the concepts of Tapu and Noa. While there are certainly discussions about the importance of anonymity in the portrait photographs deployed by Boltanski, it's also possible to argue, especially from my own cultural perspectives, that his work exercises privilege in claiming agency over others who have passed away, with no discussion or permission from extended family members. Nevertheless, I acknowledge the influence of Boltanski's work in the creation of *Kākahu Hau* (2018). For example, perhaps my reconstruction of cloth is similar to Boltanski's method of reconstructing photographs? I repatriate homeware linens and reconstruct them into new forms, retaining aspects of their memory as a catalyst for kōrero of each article. In this regard, Rebecca Caines positions Boltanski's works in as "memories that continuously recreate events, based on the past, but understood through the present" (Caines, 2004: 4). For these kinds of reasons, his work is often situated in uncertain and un-quiet spaces. Caines further writes

> Artmakers such as Christian Boltanski have become a familiar focus for the problematics of understanding personal and cultural remembrances and their relationship to history, identity, and memorial, yet they also offer us new ways to map the performativity of memory. His theatrical installations highlight the engagement of memory and art to body and cultural space (2004: 4).

Mapping a performativity of memory seems close to what I was aiming at in a work like *Bespoke memories or a Pā kid* (2014) which considers touch points in my childhood memory. But for Māori, a performativity of memory would embody the way I have described working with the edited photograph of fashion model Hazel Illes, in work *Mahara* (2019) referencing my Tupuna

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1.8 Whakapapa of Film: *Growing up Watching Old Movies with Mum.*

As the lens becomes more significant, influencing my creative design decisions, I start to reminisce about other subliminal influences that capture a particular moment in time. Mum and I would often watch films about Māori history such as New Zealand Wars (1998) series on VHS directed by Tainui Stephens and narrated by James Belich. I remember the introduction clearly and the documentary still haunts me today: piercing sounds of gunshots and frightening soundscapes; it was the flashing images across the screen that peaked my interests. Like the portraits and photographs referred to in the previous section, the imagery in such documentaries had a Mauri. A documentary that told our histories, colonisation, land confiscations and Māori vs Pākehā armed conflict. This was one of the first introductions to what colonisation was and the trauma I experienced included feelings of sadness and anger. As a kid, I didn't know such feelings existed, sheltered as I was in what I considered normal, but unknowingly at that time, condemned by a colonial gaze. Though a subliminal influence, colonisation has seeded a subconsciousness and now conscious direction in my art and fashion practices. Other Māori film makers such as Barry Barclay and Mereta Mita, to name a few, have also influenced this subconscious visual repository. Discussed below are some pivotal film makers and their influence on my practice and the way in which they decolonised the lens.

Figure 16 *Ngākau Māhaki* (2018), created for an exhibition at Papakura Art gallery, *Mahara Whakamōhou: To Remember & Rekindle*, referenced by a particular style and film aesthetic exemplified by Mareta Mita's films. Mita gestured eloquently towards stories of Māori where her work paved an Indigenous, decolonial method of telling histories and knowledge. She was an activist and pioneer/director of Indigenous landmark films such as 'Mauri' (1988) and 'Utu' (1982). Like many Māori, I find great resonance with Mita's work. For example, *Ngākau Māhaki* (humble spirit) is subject to intergenerational knowledge exchange shared through performance in domestic practices at Taiporohēnui Pā, documenting and storytelling site-specific spaces with significance, so that I highlight the importance of place and cultural gestures of Manaakitanga along with an activation of Rongo. In the documentary 'Mareta: How Mum Decolonised the Lens' (2018), directed by Mita's son Heperi Mita, Mareta Mita is quoted as follows: "the revolution isn't just running out with a gun. If a film I make causes Indigenous people to feel stronger about themselves, then I'm achieving something worthwhile for the revolution." During Mita's time as a filmmaker, she broke barriers of race, class and gender. Mita's self-determination and Tino Rangatiratanga have enabled sovereignty among Māori, centering Māori values, Māori Tikanga and Kawa. Growing up watching Mita's films at a young age, this was relatable, where my lived experiences of stories and aesthetics resonated with touchpoints and site-specific places on the marae and in our Whānau homesteads. In such a way, Mita's work aligned with many Māori. Mita was a creative force and face of the Māori renaissance during the 1980s and a key player in the revitalisation of cultural trade, national identity and the revival of Māori fortunes. She is a poignant artist, film maker and wahine (women). Mita's work has become an anchor and a central archive for many modern Māori filmmakers including Taika Waititi and Cliff Curtis, and Māori creatives and artists of the era, Ralph Hotere, Hirini Melbourne, and contemporary artists such as Lisa Reihana. Mita shared a deep respect for Māori conversation and storytelling as a methodology. She wrote: "Our people have a strongly oral tradition of storytelling with emphasis on the spoken word. As a filmmaker what this means for me is that when Māori make films, what we do is essentially different from what Pākehā film makers do" (Parekowhai, 1998). In this way, Mita gestured toward anti – colonial expressions through film and unique storytelling. 'Mauri' (1988) (life force), is a film that focuses on cultural tensions, family ties and gives an insight into the life of Māori. Such family ties had extremely personal connections for me and my Whanau. The movie included a prominent Taranaki leader Koro Sonny Waru (Te Atiawa) who played the character Hemi. Both Koro Sonny Waru, and his wife Kui Anny Waru – Watson, had close ties with my mum Alison when living in Auckland, Glen Innes, with their children. I stumbled across this connection when reading the film credits. Watching 'Mauri' on VHS growing up, during the 1990s and early 2000s it seemed just an old film, displaying cultural practices, themes of new life and Tangi (funeral/death). Re-watching it, I was struck by its visual nuances and storyline resonating with my mum Alison's own lived experiences. I am drawn by the way costume designer, Rangitinia Otene Wilson, curated the outfits in each scene, particularly the main character Kui Awatea played by Rangimarie Delamere seen in figures 44 with Koro Sonny Waru.

Upon analysis, I am reminded again of the Kuia Tupuna photograph in the introduction of Kui Ngapuke; pinned back hair with a scarf tied around the face, a neatly ironed skirt, and stockings to keep warm. The layering of skivvies, wool knit jumpers and cardigans each served a particular purpose. Watching 'Mauri' fosters the same memories for my mum Alison. Closely examining what Rangimarie is wearing, we pay attention to Rangitinia's work. Distinctively, the character Kui Awatea wears different aprons, one of them woven and the rest made from what could be linen and cotton. The apron Kui Awatea wears is similar to the one given to me by mum Alison. This apron was used as a reference in designing the collection *Bespoke Memories of a Pā Kid* (2014) - textured full-length apron with bound edges of floral-print cotton, the slight smell of moth balls and hinu (dripping) stains. Frequently paired with the apron in my collection are thick knit cardigans and an array of panekoti (skirts). In one scene, Kui Awatea's hair is covered, dressed in her blacks holding an intricately woven kete (flax bag). (figure 45). From a viewer's perspective, the styling in this film may seem natural in the way it conveys the characters. Subtle styling such as the kete, safety pin on the lapel, the tucking of the tea-towel in the apron, all suggest accessories with a practical use. The kete, to hold things, a safety pin used to change the nappy of a baby or to pin a hanky to the skirt, and the tea-towel tucked inside the apron, typically seen in kitchens. The influence of Mita's films, and lived experience of my mum Alison, has aided my design decisions. But more than merely practical details, these 'accessories' denote profound cultural practices that include an array of nurturing gestures of a Kuia. This matriarch upheld, re-enforced and sustained the Tikanga of her land and people: Awatea was the Tumuki (leader).

Figure 44. Mita, M. (1988). Video still from the movie *Mauri*. Auckland

Merata Mita's influences are witnessed in more recent exhibitions at the Dowse Art Museum, 'Māori Moving image: An Open Archive', curated by Melanie Oliver and Bridget Reweti (Ngāti Ranginui, Ngāi Te Rangi), which explores the history of Māori film makers and artists of animation. I found this exhibition significant for my practice, reflecting the intentions of Mita's work, which was empowerment and self-determination. The exhibition featured a timeline spanning from the 1980s to more contemporary artists such as Racheal Rakena, Lisa Reihana, Terri Te Tau, Sarah Hudgens, Natalie Robertson, and Taranaki artist Ngahina Hohaia, to name a few. These are artists that have also sought Mita's determination to empower and enact a Māori way of being. Other pioneering film makers who have had significant influence on my practice are Barry Barclay and Don Selwyn. Their films offer us unique and transformative cinematic representations of Māori in the form of dramatic feature films. Angela Moewaka Barnes investigates key ideas in 'Ngā Kai I te Kahikatoa: Māori Filming, forging a Path' highlighting how culture becomes validated through cinematic narratives and visual representatives (2011). These pioneering filmmakers are touch points for my practice and Māori cinematic aspirations. A contemporary filmmaker who more recently has had an influence on my work is Lee Tamahori, best known for 'Once Were Warriors' (1994). I am particularly interested in his recent film 'Mahana' based on Witi Ihimaera's 'Bulibasha: King of the Gypsies' (2016). The film is set in a mid-Century rural area of New Zealand similar to that documented by Ans Westra's 'Wash Day at the Pā' (1964). One of many protagonist roles played in 'Mahana' showcases matrilineal kinship and the strong character of women. 'Mana Wahine' is a term translated as the 'Mana' of women where Mana can mean many things, but ultimately is an understanding of 'being' and a strong sense of matriarchy. Mana Wahine closely relates to the idea and notions of Māori feminist discourse. Naomi Simmonds explains in 'Mana Wahine: decolonising politics, 2015' that Mana Wahine is a theoretical expression of Kaupapa Māori challenging Western patriarchy. In this context I consider that my niece, who is the 'model', acts as the protagonist and intergenerational representation of Mana Wahine. My mother's role in my practice is also key to understanding who and what Mana Wahine is. She is not only a grandmother, mother and a daughter, but she also represents a lineage of strong women who have activated, shared understandings and finessed how Mana Wahine have operated on the marae.

Figure 45. Mita, M. (1988). Video still from the movie *Mauri*. Auckland

There was a poignant shift in my work where I decided to authenticate a protagonist of Mana Wahine. As previously mentioned, I chose not just a standard 'model' of a certain fit or an industry model curated for a particular look but instead asked Carlida Te Awhe, the eldest daughter of my sister Hine Te Awhe, if she would be the activator and represent the women of past, present and futures. Carlida, my niece, is therefore a model who dually carries a lineage and Mana. Captured in my clothes, she exemplifies a form of sentimental nostalgia that reflects a specific time and place. She performs a knowledge exchange handed down by my mother through the nurturing of her children, Whānau and people. I have elucidated the presence of Carlida in my practice as she is intricately woven throughout out this exegesis as the main protagonist and catalyst of the ideas discussed. She imbues the Whakapapa of her heritage and her cultural sovereignty.

Returning to the film, 'Mauri', the storyline is centred around everyday life of Māori, more particularly the way in which matriarchs carry themselves in the film. The character Kui Awatea enacts naturally a nurturing behaviour towards her Whānau and this I endeavoured to reflect in the image of Carlida. As mentioned in the Introduction, Ka Mua, Ka Muri (walking backwards into the future) is the role Carlida plays within the entirety of this thesis project. In this regard, I directed Carlida in ways that tell the moving image narrative much like Kui Awatea in the film 'Mauri'. As noted earlier, as my niece she is not modelling, she is activating the physical and metaphysical spaces of her Whakapapa.

1.9 Mauri and Mouri: *Transforming Energies*

> All subjects, no matter how specialised, must be connected with that centre where our most basic convictions are found". The centre is where a person must create for himself an orderly system of ideas about himself and his universe in order to give direction and purpose to his life..... and he will exhibit a sureness of touch that comes from inner clarity. (Marsden in Royal, 2003: 27)

When discussing the transformative elements of energy of Mouri or Mauri, the significant difference between the two is the use of 'o' and 'a'. Most commonly used is the 'a' throughout Aotearoa, New Zealand. The replacement of the 'a' with an 'o' is an Iwi-centric term used by Taranaki. Throughout this document are different uses of these vowels; Hou, Hau, Mauri and Mouri. Sprinkled throughout I have chosen to stipulate each spelling in such a way as to match the particular purpose the word has in the sentence or statement. To encounter and understand the rooted foundations of M-'o'-uri (Mouri) is to deeply recognise it as an innate, intimate activation of a particular person's consciousness, centering a source of spiritual nature. This is reflected in the photograph of our Tupuna Kuia, figure 30. Looking at their faces, their stance, and their body language, it is their M-'o'-uri (Mouri) that looks back at you as matriarchal leaders. Mouri is of greater spiritual significance than M-'a'-uri (mauri) where Mouri is applied more appropriately to a person. As seen in previous section, *Mahara* (2019) a portrait of a model, Hazel Ellis is wearing a Raukura. Analysing the work gathers visual signifiers: Hazel's facial expression and her eyes draws our attention to the sombre nuances that reflect her M-'o'-Uri (Mouri). The Raukura placed in her hair is a living object from the natural world. The lightness of the feather would have movement, this photograph pauses for that moment. Kapo Raukura is a grasping of the philosophical knowledge and spiritual nature that the Raukura carries. In *Whiri Kawe* (2019) I discuss the metaphysical nature of the work exemplified through Karakia that speaks to our primordial 'beings'. 'Mouri' encompasses the structural value of a spiritual nature. Another example of Mouri is found in the actions of Carlida washing an apron. As mentioned earlier, Carlida cleanses the fabric fibres in our birthing waters, she prescribes each thread with, Ko Hou-ora – New Life, Ora ki te Whakatupua – Sustaining of life anew and Ora ki te Whakatawhito – Sustaining life at its beginning (Sole, 2005: 7).

The role of Mouri is also significant in the dialogue of photography. As mentioned in the previous section, Kawe mate are used to carry a person's Mouri. The Hau is embedded in the tangible aspects of the photograph itself. Mera Penehira reminisces over a conversation had with Koro Huirangi Waikerepuru in relation to the use of the vowels she writes:

> shared with me some years ago when we were writing on the topic: "Oh, I think we better use the 'a' here or they'll think we have misspelt it!" An important part of current language regeneration strategies is to regain and retain the dialectal differences that exist in our language (2011: 39).

Penehira recognises this privilege of being able to use the word 'Mouri' as it supports the strategy of resisting further generalisation of language concepts (2011: 39). Taina Pohatu's work in, 'Mauri – Rethinking human wellbeing' undertakes an extensive analysis amid poetic encounters and metaphorical understandings of Tatai Whakapapa. Their work shows that these entities capture a 'source' – that 'source' is a 'Mauri'. Therefore the common reasonings to accept Mauri as this 'source' is cultivated as the 'common centre' from which all mauri emanates and from which everything draws (Pohatu, 2011: 2). When we are discussing Hau or Hou in the context of Mouri, Mouri and Hau come hand and hand. Penehira refers to them as 'carriers' or 'indicators' of areas in our lives and in our being that are essential to our well-'being'. This indicates Māori principles of wellbeing, which include physical, spiritual and emotional states of being (2011: 39). Marsden (1988) also references the use of Hau and Mouri. He states, Hau-ora meaning, 'the breath of life' is the source Mouri proceeds from. Referring again to the act of Carlida washing the apron, Hau-Ora – New Life is acknowledged. When mentioning Kākahu Hau – I am referring to the spiritual and physical connections to which Hau-Ora proceeds and Kākahu Hau – is the animate life force, the tangible application. As Marsden (1988) states, reaffirmed by Penehira: "Mauri was a force or energy mediated by Hauora – the Breath of the Spirit of Life. Mauri Ora was the life-force (mauri) transformed into life principle by the infusion of life itself" (2011: 21).

When engaging with these concepts it is important to stipulate the relationship of human wellbeing in the context of spiritual, physical, and emotional feeling. These become expressions I use to read and analyse the practice in this exegesis. When analysing works such as *Whiri Kawe* (2019) film and collection I examine these practices through the lens of physical, spiritual, and emotional signifiers. Te Ihi- Essential Force, Te Wehi – is a response to the awe of the Ihi (life force) and Te Wana – the exhilaration (Hayden, 2020). Te Ihi, Te Wehi, Te Wana, is a collective framework that brings a particular sense of feeling when experiencing Māori traditions of performance. These feelings are evident when witnessing the performance of Hoani Waititi Kapa Haka Group. When we discuss the feelings of Mouri, Mauri and Hau, Te Ihi, Te Wehi and Te Wana these become principles that evoke touch, sound, and sight. In the performance of the Kapa Haka Group, these voices expound the essence of sound calling to spiritual entities lifting the Mana of the show by encouraging the physical, emotional, and spiritual element of a person –the Ihi, Wehi and Wana. The Hoani Waititi Kapa Haka Group performed on the balcony of the Auckland Town Hall chambre overlooking the audience at the *Whiri Kawe* (2019) showcase. The first look enters the catwalk, dressed in the same outfit Carlida wears in the film. As the lights track forward following the model's footsteps, the progressive soft sounds of angelic Hoani Waititi voices project to all corners of the hall, as though Hinerakatauri were present. Traditionally a standard fashion show would use a pre-recorded soundtrack but in the case of the *Whiri Kawe* (2019) show I decided to choreograph Hoani Waititi Kapa Haka Group as the backdrop of sound that expounds the essence of Hineraukatauri, a deity or Wahine Atua of sound. The group then proceeded with waiata (songs), pao and moteatea (laments), all relating to concepts of Mana Wahine thus reinforcing the Ihi, the Wehi, and the Wana of my matriarchal Tupuna Kuia.

1.10 **Kaupapa Māori**: *A way of Being*

Tatai Whakapapa is underpinned by epistemological understandings of Kaupapa Māori concepts and methods. These are discussed in Linda Tuhiwai Smith's 'Decolonisation Methodologies' (1999) and Māori Marsden's 'Kaitiakitanga: a definitive introduction to the holistic worldview of Māori' (1992). Marsden describes Kau and Papa (Kaupapa) as grounding rules and first principles (1992: 14). He also explains that without Tikanga there is no Kaupapa, describing the two terms as a form of process. When engaging in grounding principles through the lens of the project, Tatai Whakapapa is the grounding principle that stems from a wider understanding of Mauri/Mouri and from there fundamental principles that inform this research. It is the principles that lie in the in-between spaces, the primordial spaces and all above intangible phenomena. Principles briefly discussed in the Introduction, that inform my work include,

Pupuke te Hihiri – Energy in space. . . abundant
Pupuke te Mahara – Memorial or memory
Pupuke te Wānanga – Growth of knowledge

Wānanga-nui-o te Kore: Reference back to the space of potentiality

Ko Hou-ora – New life
Ora Ki te Whakatupua - Sustaining of life anew
Ora Ki te Whakatawhito – Sustaining life at its beginning

Kororia ki te atua – Glory to god
Maungārongo ki te whenua – Peace on earth
He whakāro pai ki ngā tangata' – Good will to all mankind.

Figure 46, Luke, B. (2018). Video still of *Kākahu Hau* film. Taranaki: Taiporohēnui

Rooted in an ancient knowledge, encountering these knowledges requires Tikanga to be put in place; procedures which guide a way of making and of creative practices. In my case, these are the decisions informed through the lens of my mum. As she is central to this research it is observations of her nature and activations and lived experiences of daily life on Taiporohēnui Pā that informs this Tikanga. Mera Penehira asserts, 'the notion of Kaupapa Māori research being not just something we do in our work, but rather it being a way of life" (2011: 21). These become innate activations whereby in doing, for example, a task carried out on Taiporohēnui Pā a particular Tikanga is enacted unique to Taiporohēnui Pā. Therefore, concepts of Pupuke: growth (burgeoning), Ora: Life and Peace become informed by these practices. Kaupapa Māori is theorised as the way which is 'natural' or 'being natural'. Penehira also questions,

> how then, does one identify as a Kaupapa Māori researcher? It is simply a matter of stating explicitly at the outset of the research that this is your position and providing the rationale for that. The methodology, and most importantly the analysis, will further evidence that claim (2011: 21).

The outsets or inceptions that are generated become rooted in the relationship I articulate through a creative practice. This is evident in the apron articles designed for *Whiri Kawe* (2019). The apron, a touchpoint in my memory that, associated with a working kitchen at the Pā and worn by my mum Alison, is the tool to enable a person to uplift the 'other'. This then becomes a symbol of Manaaki. In the case of the Pā it is to ensure the dignity of the manuhiri (visitors) and the Pā is uplifted and sustained, initiating reciprocity accountability and mutual respect. The action of hospitality plays the main role when Tikanga is activated, to uplift the 'other', and whoever enters the spiritual, physical and emotional domain when invited. Therefore, these principles lie in my received teachings when growing up at my mother's knees. It is through these subliminal knowledge transfers taking place in everyday life that inform the procedures, that is Tikanga. This is a process that is cyclical and reciprocal. This opens up an array of Whānau complexities, a matrix of roles, positions, responsibilities and importantly wider intergenerational Whakapapa. In the sense of defining the Kaupapa between mum Alison, myself and wider Whānau, it is exactly that. It is my unique family dynamic that supports and guides the creative practice, particularly between mum Alison and myself.

Penehira further discusses family dynamics as a repository of Kaupapa Māori through the framework known as Tuakana-teina (older sibling, younger sibling). Similarly, this is a framework between myself and my older siblings. Penehira (2011) quotes Tuakana Nepe:

> At my immediate whānau generation level I am teina to my older sisters and Tuakana to my younger sister and two younger brothers. This information influences how we interact, in terms of our reciprocal roles and commitments, to one and other. By virtue of our standing as either Tuakana or teina to each other these roles and commitments are binding and fixed. (1991: 21)

Nepe shows evidence of the complex dynamics of a lived, natural way of articulating a Whānau dynamic. The validity of a Kaupapa Māori practice can be found in works as *Ngākau Māhaki* (2018). Carlida enacts routines of daily life which have been informed by my mum and her wider matriarchal Whakapapa on Taiporohēnui Pā. Here in the increments of subliminal teachings I present my received teachings as a child and growing up; my lived experience informs my practice. Ngāti Porou artist Moana Nepia's uses the expression, "Ko koe te papa o ahau mahi" which articulates a positioning in relation to Papatūānuku (papa), the 'kau' in Kaupapa means to 'swim' and 'ancestor' moves and gradually comes into fruition (2012: 36). Aratika is a methodology used and created by Moana Nepia: 'ara' meaning 'path' and 'tika' meaning 'right'. Together it moves the author towards a method that is rooted in 'the right path' and thus, is an appropriate approach to research and creative practice. The process of the Aratika and Kaupapa are based on the affirmations of Pihama's (2001) cultural legitimacy of 'Tino-Rangatiratanga' as the correct way to ascertain, apply and activate through practice and gathering research. These affirmations have enabled a unique pathway to achieve the right to self-sovereignty, every movement undertaken has been a circular one of Whakapapa and balancing elements. An affirmation coined by Linda Smith is the act of 'Manaaki ki te tangata' as a guiding principle. Smith further describes this in a table of references when engaging with Kaupapa Māori research.

> Sharing, hosting, being generous. This is a value that underpins a collaborative approach to research, one that enables knowledge to flow both ways and that acknowledges the researcher as a learner and not just a data gatherer or observer. It also facilitates the process of –giving back‖, of sharing results and of bringing closure if that is required for a project but not to a relationship. (2006: 12)

My creative practice becomes the catalyst that embodies the act of 'Manaaki ki te tangata'. As previously elucidated I reflect on the idea of Manaaki, transferring this concept dually recognises Kaupapa Māori: a method becomes a practice and the practice becomes a method. As an example, through practice, moving image *Ngākau Māhaki* (2018) is a work that displays the deployment of Manaaki and Carlida embodies this through domestic performances such as washing clothes, hanging out the washing and sweeping the Pā. These domestic performances reflect the act of Manaaki ki te Tangata and almost become the guide in the act of a research method. A closer look into Manaaki is discovered in the meaning of 'Mana'. Mana is the spiritual life force that radiates from a person's spiritual and physical nature. It embodies all that stems from Tatai Whakapapa and Te Kōpū o te Taiao, this proceeds the Mana of a person. We are woven between our creation stories, but our Mana also informs that we *are* the creation narrative. When understanding Manaaki, it is to enhance the life force of the person both physically and spiritually. This is also the reclamation of passive attitudes that inform a Rongo – worldview.

In this Chapter I have highlight the notion of Whakapapa and its relationship to the Taranaki creation story, the importance of poetic encounters, and a Whakapapa of cloth in my collections that relates to a grasping of genealogy. I have also traced the notion of Whakapapa through various photographic and film examples. This project is knotted, braided, twisted together as a cyclical knowledge repository. A somewhat convoluted method can be structured into a framework of understanding through the accruement of lived experiences and propositional knowledge. Tatai Whakapapa explains the taxonomic ideas around creation and the reciting of different layers that make up our natural environment. A catalyst for knowing the world, this methodology of understanding traverses into different spaces and relationships such as a creative practice. Tatai Whakapapa seeds the energy or concept of Rongo, Rongo being the thread that will continuously braid throughout this exegesis. Essentially, Rongo is the sacred thread braided throughout the practice. The Aho Tapu thread is about a particular worldview and conscience, one that guides the concept of Whakapapa. More particularly in practice, Whakapapa documents touch points of the designed article, traces and memories. Through images of my Tupuna and whānau, each garment, image and fashion film created, grasps an essence of a person; that person is a part of my own ancestral whakapapa, grasping their memory and 'being'. This includes the Whakapapa of the cloth through collections such as *Whiri Kawe* (2019) and *Kākahu Hau* (2018). The gathering of material and fabric was also the gathering of stories attached to the textile/fabric this establishes a whakapapa.

2.0

Chapter Two: *Pupuke te Kaupapa*

Figure 47. Yang, J. (2014). Image of *Bespoke Memories of a Pā Kid* collection. Auckland.

2.1 Pupuke Te Mahara: *Reference to Memorial and Memory*

Chapter two discusses the scaffold of artworks and collections, one work leading on to the other and how it has influenced my creative practice. The following artworks and collections will be discussed in what follows:

- *Bespoke Memories of a Pā kid* (2014) collection
- *Pupuke Te Wānanga – Documenting the growth of knowledge* (2015)
- *Carrying the pot back home* (2015)
- *The Preparation of a bed* (2015)
- *Ngākau Māhaki* (2018)
- *Hau Rongo: The Breath of Rongo* (2016)

In 2014, after many hurdles and unresolved ideas, I decided to focus my energy on channelling my mātauranga Māori (Māori knowledge). Through visual arts and creative practices, I would create a fashion collection based on significant memories observed as a child growing up on a marae. I titled it *Bespoke Memories of a Pā kid* (2014) depicting life on a marae as a child. This collection seeded my inspiration for the collections that followed. Some garments created for this 2014 collection were reused, such as a linen shirt and apron in *Whiri Kawe* (2019). I was initially inspired by the silhouette of an apron given to me by my mum Alison. It had belonged to my grandmother Yetta Lee nee Waikerepuru (Koro Huirangi's Waikerepuru's sister). Nan's apron has become the impetus for most design ideas in the 2014 collection and throughout my practice. Deciding how the apron's detailing could be interpreted, understanding its functionality, and how the apron itself could be styled into the collection was an exciting process that harnessed my design skills. Through my experiences from then to now, I have come to understand that it was the design process cultivated not through a mood-board, (a normal starting point for designing a fashion collection), but via a Taonga given to me. The collection in 2014 was also inspired by archived Whānau photographs and artists. As noted earlier in Chapter 1, the work of Ans Westra, a photographer who documented Māori from the 1950s to the early 2000s resonates strongly with me due to the fact she had photographed my own Whānau. Drawn to these old photographs, I am interested in the nostalgia they hold and how they could operate contemporaneously. Another critical, creative figure I was drawn to as a child growing up was the work of Mereta Mita, also referenced earlier in the thesis. Mita's feature films such as 'Mauri' (1988) and "Utu' (1983) which depicted an array of Māori stories of a particular time and place, had a strong influence. Through observing a combination of Whānau storytelling and well-documented archives of significant events at Taiporohēnui marae, I became drawn to storytelling through still images and moving images and incorporating the established innate practices of my Whānau. This acted as a segue and created a determination to rekindle cultural knowledge through practice. From the collection, I was determined to explore more ways to articulate my practice, aided by a Māori worldview. This led me to start a Postgraduate Honours Degree in Fashion, which was short lived because my project concept and positioning was not understood by staff in the Fashion Department. I wanted to centralise a Māori worldview, but this had not been charted very well previously by this Department. Therefore, it was suggested that I transfer to Visual Arts, where my ideas would be better supported. Though I felt disheartened at first, it opened up an array of creative opportunities to explore this worldview and a space where my ideas could be expressed and flourish using different mediums through art practice. The project undertaken was titled *Pupuke Te Wānanga – Documenting the growth of knowledge* (2015).

Figure 48, Yang, J. (2014). Image of *Bespoke Memories of a Pā Kid* collection. Auckland.

Figure 49, Yang, J. (2014). Image of *Bespoke Memories of a Pā Kid* collection. Auckland.

2.2 Pupuke Te Wānanga: *Burgeoning Knowledge, Implementing of Knowledge*

In 2015 I completed an exegesis, 'Pupuke Te Wānanga – Documenting the growth of knowledge'. This research explored a series of methodologies surrounding a Taranaki perspective through an in-depth photographic and moving image study. The project explored the transmission of knowledge across cultural socialisations and knowledge passed down through the generations. The core of this research project was Whānau. Exploring ideas of domesticity on Taiporihēnui Pā and observing the 'Tikanga' being activated by mum Alison on the marae, I also became interested in the concept of Whakapapa, looking at Whāngai or Taurima (a tradition of children being raised by someone other than their birth parents, who could also be a relative). Through a photographic and moving image study, I learnt new technical skills as well as understanding my practice through the medium of the lens. With this new practice, I documented specific conversations and actions of daily life. More particularly, mum Alison began to emerge as the main subject. Through a growing interest in her behaviours, I found a conscious creative repository of Whānau knowledge. My objective of *Pupuke te Wānanga* (2015) was to understand holistic behaviours and a Māori way of understanding the world through cosmology. This research also provided the foundations of a growing methodology drawing on the concept of 'Pupuke', meaning the stages of growth. 'Pupuke te Hihiri, Pupuke te Mahara, Pupuke te Wānanga, Wānanganui o te Kore, Te Ōrokohanga o te Ao, meaning the very beginning is an intrinsic and ancient knowledge which is a part of the conception of mātauranga Māori (Māori knowledge). I assert that:

> This ancient knowledge is not used as a framework rather it is an ancient knowledge that actives the understanding of Kaupapa Māori, Tikanga Māori and Kawa. Without stipulating the Whakapapa of the creation story there is no framework. This Ancient knowledge explained by a Koro Huirangi, therefore articulates and guides my project through operation and practice. It is an integral part of a Taranaki worldview. (Luke, 2015)

I have found myself returning to this ancient form of knowledge as it presently informs a wider Whakapapa of ideas discussed in this PhD. The adoption of a new practice through the lens, working with photographic and moving image, has allowed me to document concepts and discover how the lens can capture a moment. In works *The Preparation of a bed* (2015), my approach was to capture the 'in the moment' conversations and interactions with mum Alison. Making the bed was a ritualistic task; every nip, tuck and cranny was considered in the outcome of a made bed, for the reason that mum would always go above and beyond to Manaaki anyone visiting us at home and Taiporohēnui Pā. The influences from this work can be seen in current practices, such as *Ngākau Māhaki* (2018). This work, as mentioned in sections 1.10, *Ngākau Māhaki* (2018) displays the deployment of Manaaki; Carlida embodies this through domestic performances such as washing clothes, hanging out the washing, sweeping the Pā. These domestic performances actions reflect the act of Manaaki ki te Tangata. This work reflects the domestic visual moments and essence first highlighted in *The Preparation of a bed* (2015). Because of my further interest in domestic spaces, I started exploring the subliminal knowledge being communicated or transferred to me, the 'learner'. In another work, *Carrying the pot back home* (2015) a silent moving image was paired with the following exclamation from mum Alison: "Bob can you take the leftovers in the pot back home for Billy". (Picks up the pot), "NO! You'll spill it! Look I'll show you how to do it properly like we do at da Pā". Rekindling this moment, I remember this intimate lesson given by my mum on how to wrap a pot properly to take away. Reflecting her own lived experience, though a mundane task, it gestures a microfacet of embodying knowledge. These moments are underpinned by a more comprehensive understanding when articulating a Māori worldview, to, Whakarongo – listen, Titiro – look and when asked, Kōrero – talk. Mum Alison demonstrates an underlining lesson that mirrors her own lived experiences through passing that piece of knowledge down to me. As I continue to record these spaces, I start to use the lens to capture and document whilst also utilising sounds and other sensory techniques to grasp these moments. These soon developed into short vignettes and moving images translating a more emic experience for the viewer and capturing authentic intimacies between child and mother. Positioned as a receiver of knowledge from mum Alison, my practice highlights a natural Māori way of knowing and being. It is not the individual's knowledge that matters but the collective knowledge is valued in these spaces developed and maintained through Whānau and their participation in the teaching of this tacit knowledge. This deeply roots Ako (learning and teaching) in understandings of Rongo.

Figure 50 Luke, B. (2015). Video still of moving image work *Carrying the pot back home.* Taranaki.

2.3 Waananga Nui o Te Kore: *Referencing back to Te Kore*

As noted in the previous chapter, Hau & Hou are concepts I started to familiarise myself with when rephrasing my understanding of reciprocity, a form of knowledge exchange, breath and Mauri (exchanging spiritual entity). 'Hau' is the transaction of gifts from one person to another. I highlight the importance of Hau in context to the metaphysics associated with Pupuke te Wānanga, a set of collective knowledge and facets of the cosmological Whakapapa. In my Master of Visual Arts thesis, *Hau Rongo: The Breath of Rongo* (2016), I articulate Pupuke into threads, threads of knowledge and creative practice. My approach to my Master's was to continue themes from Pupuke te Wānanga but drawing on a more in-depth and broader understanding of a Taranaki cosmological worldview. Rongo, a cosmological 'being' represents peace and cultivation. This is the most important component of the visual nuance created for this exegesis. Rongo is also a key teaching agent that is woven within Taranaki knowledge, around peaceful resistance. I use Rongo as an overarching concept or 'being' as the underpinning agent that roots this exegesis back to Taranaki. My creative practice language becomes more intricate and starts to operate on a broader spectrum. My practice uses multiple creative facets such as sound, performance and ritualistic tasks performed by myself, formulating spaces of historical relevance and locative pinpoints referring to historical Whakapapa. This contemporary interdisciplinary practice continues to be embodied within the domestic space and its connections to materiality. This overarching contemporary approach is expressed through the use of my home and marae, throughout this current research project with continual refinement and detailing to form new understandings. 'Moana Nepia's Te Kore: exploring the concept of the void' (2012) understands the living and spiritual worlds through a Māori lens. He communicates cosmology as a method of practice through performance. Like Nepia, I discuss 'Te kore' (the realm of nothingness, of void) as an essential entity to the Whakapapa and the birthing place of Rongo. Significantly, I draw from Nepia's approach to appropriate pathways dealing with ethnographic research. In this context, he uses 'Aratika', translated as 'The right Path': "Aratika, as an interpretation and narration of significant events that follow established precedents to return to the source of the idea" (2012: 120). Aratika as a methodology also contextualises my research and practice where my methodology becomes my practice, and my practice becomes my methodology.

In the work *Hauhau Rongo* (2016) undertaken for end of year exhibition, explores the activations of Rongo through a series of performances and sound, harnessing the intricacies of what Rongo represents. This work has become a key driver for my current practice which explores ways of activating different domestic materiality and objects, which I regard as Taonga. *Hauhau Rongo* (2016) looks at the activation of cloth, ritual and body as a site of practice. *Pupuke te Wānanga* (2015) & *Hau Rongo* (2016) have become anchors in exploring more ways or re-representations of both knowledge and cultural material in forms of subject matter, intended to repatriate contemporality of subject as new forms of knowledge. Hau Rongo is built on a vocabulary of nuances that are discussed through interdisciplinary art practices. In my creative practice, use of the cloth, lens and performance combine, creating an overarching investigation through the research into how three threads (practices) can become stronger than singular fibres.

3.0

Chapter Three: *Te Taiao*

3.1 Te Taiao Framework

Te Kore: *Realm of Potentiality*

MAI ĀIŌ-HIRINGA-Ā-NUKU – *Nurturing Earth*

MAI ĀIŌ-HIRINGA-Ā-RANGI – *Radiant Sun*

MAI ĀIO-MATUA TE KORE – *Fundamental Potentiality*

O TE TUPUNA, O TE TAWHITO – *Potentiality of All Life*

Te Taiao Māori: *Elements of the Māori Universe*

3.2

Wā	Ātea	Hirihiri	Āwheko	Taketahi	Wai	Ora	Moenngaro
I	I	I	I	I	I	I	I
Time	Space	Energy	Matter	Interaction	Water	Life	Deep Sleep

Whakapapa: *Genealogy*

3.3

Rāngī-i-atenui	Papa-tū-ā-nuku	Hina te Marama	Whetū	Upokoroa
I	I	I	I	I
Radiant sun	Revolving earth	Moon	Myriad Stars	Meteorites

Atua: *Elements of Natural Law*

3·4

Rongotau	Tāne	Tangaroa	Tūmatauenga	Haumiatiketike	Tāwhiri-Mā-atea	Rūaumoko	Whiro
I	I	I	I	I	I	I	I
Peace & Balance	Land life	Water Life	Defence	Agri-Food	Wind & Rain	Earthquake Thermal activity	Be aware

3.5 Chapter Introduction

In chapter 1, I discussed the spiritual notions of expressive attitudes that reflect the concepts around Tatai Whakapapa, which elucidates the significance of a Taranaki cosmological lens. Thus, introducing the concept of recital layers which accrue spiritual energies reflecting the ideas of Rongo and narrative. Chapter 3 discusses Tatai Whakapapa as evident in different mediums whereby Tikanga, traditional weaving practices, Wai (water) and Rongo are concerned. As noted at the beginning of the exegesis, the above sections introduce concepts driven by Huirangi Waikerepuru relating to a latent state of 'being' as a space of potentiality. This connects with the concept of 'Te Whare Pora: The House of Learning' and a place of weaving. Chapter 3 also considers Rongo as the basis for a counter-colonial approach to designing and creating articles in the *Whiri Kawe* (2019) collection. It discusses the significance of Rongo through a historical Parihaka perspective. The chapter focuses on historical moments pertaining to Taranaki and in particular the teachings of Tohu Kākahi and Te Whiti o Rongomai. The discussion highlights the role of passive resistance in transformative decolonial or counter colonial change. These methods of resistance, when encountering colonial objects, concepts and frameworks are privileged in my work. Resistance is activated through peaceful actions that empower Manaaki. The wider lens and scholarship of these prominent leaders are bound in biblical Whakataukī.

Figure 51, Luke, B. (2016). Video still from *Hau Rongo: Breath of Rongo*, (00.03.00). Auckland.

3.6 Ngā Wai: *Cleansing Waters*

The presence of water is important in my practice. The river Tangahoe runs off our Mounga Taranaki, permeating through the landscape. '*The glistening black river that perpetuates Papa, chiseling through her skin, carving the earth by life birthing waters*' The washing of cloth and related domestic tasks pertain to the ideologies associated with the sacredness of life-giving waters. Exemplified in previous works *Hau Rongo* (2016), I situate myself as the performer washing a linen shirt and, in some ways, Carlida replicates this same action with the apron in the *Whiri Kawe* (2019) film

Ko Te Wai Te Ora o Ngā Mea Katoa – Water is the life giver of all things

Water is sacred. When engaging with water we encounter different aspects which embody life itself. The following discusses the significance of water or Wai-Māori in the *Whiri Kawe* (2019) film. Though the moving image does not distinctly focus on water, its presence within the work is significant, both to Māori, the wider scholarship of Taranaki and knowledge seeded by our Koro Huirangi Waikerepuru. The framework Te Taiao Māori (page 107), is a table of reference which offers a deeper meaning when affirming Tatai Whakapapa. Placed at the beginning of the document it serves as a philosophical backdrop to my creative practice. This particular framework was also an artwork; a text on the wall by Koro Huirangi Waikerepuru for the exhibition, *Second Nature: Te Kore Rongo Hungaora* (2011). Curated by Pasha (Ian) Clothier, with the support of Nina Czegledy, Trudy Lane and Tengaruru Wineera, this artwork was part of a collaborative exhibition that crossed cultural and disciplinary boundaries, an international symposium of electrical art, also known as I.S.E.A (2011), hosted in Istanbul. Clothier writes in the symposium proceedings, that the exhibition focuses on five themes of enquiry, stemming from its title, Te *Kore Rongo Hungaora* (2011). The themes bridge Pākehā and Māori worldviews covering the cosmological context of: all is energy, integrated systems, anthropic principles and life emerging from water (Aceti, Şahin & Ackerman, 2011). As mentioned in the introduction, 'Wai te Ika', also known as fish waters is a term I have used. "From the womb of the universe we are birthed *as* Ika (fish), Ika Moana (ocean), Ika Tangata (people) and Ika Whenua (land). It is said that the last burst of water from the birthing womb is known as Wai te Ika (fish waters)" (Waikerepuru, 2014). Te Kōpū o Te Taiao (the womb of the universe) affirms the nature in which these frameworks operate. Metaphorically speaking when discussing 'Ika' we are discussing an element that is a part of the Te Taiao framework (Waikerepuru, 2014). For example, Ika Whenua refers to the earth's surface. If we co-ordinate this with the Te Taiao framework Ika Whenua would relate to Tāne: Land life of Atua (gods/entities). This framework then circulates back and connects to the Karakia, Tatai Whakapapa which acknowledges Tāne-māhuta (page 68). Wai te Ika refers to the last burst of water from the birthing womb. This indicates that the, Wai (water), in Wai te Ika is an indicator/carrier of Hau (Hau meaning breath, carrier of spirit). Water is the sacred tool which carries the concepts of these natural elements. Therefore, when considering the significance of Carlida's actions washing the apron in Tangahoe Awa (Tangahoe River) the water or Wai is a representation of the Te Taiao framework.

Artworks which include reference to this knowledge of water, in conjunction with Koro Huirangi Waikerepuru's framework of Wai are highlighted in *Hou Rongo: Breath of Rongo* (2016). This artwork, a part of my Master's exegesis, solidified a performative understanding of Rongo. The work titled (figure 51), *Houhou Rongo* (2016), is a 4-minute moving image of myself embracing a memorial titled, 'A Mauri, Talisman of Rongo'. A particular scene (figure 52) in this moving image captures my hands washing a linen shirt and, like the apron, the performative gestures are located in the mundane practices of domestic tasks, whilst engaging with life force. The cleansing actions express the ideas behind Rongo, also relevant to the concept of Tapu and Noa. As Rongo is the central theme it is important to understand Rongo's Whakapapa in the wider context of its own family tree and the order of natural law. Key locators amongst these ideas are examples of how Whakapapa is used as a framework. As noted earlier, genealogical Whakapapa and spiritual Whakapapa are seen in two distinct parts of Te Taiao Māori. They are Whakapapa: Genealogy and Atua: Elements of Natural Law. Rongo or Rongo-tau is the element of natural law. When contextualising work, these concepts are bound by Karakia. Karakia is the key catalyst of Tikanga and Kawa, with it dictating the ways in which Tapu (sacred: restricted) and Noa (unrestricted) are constituted.

Figure 52. Luke, B. (2016). Video still from *Hau Rongo: Breath of Rongo*, (00.03.50). Auckland.

3.6.1 Tapu and Noa: *A Cosmological Conscience of Creative Spaces*

Ngā Wai explores the spiritual atmospheres that coagulate elements of Te Taiao. When discussing these concepts, it is important to also understand the heaviness or Taumaha felt when articulating this spiritual space. As previously mentioned in the sections above, I discuss whakapapa in the context of Karakia. It is a recital form of Tikanga or ritual that regulates the sacredness or restrictions that embody Tapu and Noa. As facets of this project become articulated and contextualised within my practice, it is important to stipulate its sacredness. I use the term, 'Toi Taonga' when referring to objects of significance. These objects become catalysts of a spiritual nature. Tapu is the sacredness of 'things'. When the Whāriki gifted was used in the *Whiri Kawe* (2019) showcase, its presence was sacred, as it carried the Mouri of our Tupuna Kuia. Michael P Shirres describes the notions of Whakapapa Māori cosmology as elements of Tapu and Noa (1997). Shirres described Tapu as meaning something or someone is sacred, or under a restriction. In fact, Tapu is closely associated with the potentiality of power and spiritual entities (primordial beings such as Rangi and Papa). More importantly, this way of viewing Tapu closely relates to understanding 'being' as intrinsically Tapu. Located in this paradigm of intrinsic Tapu, the research undertaken is centred in ways of 'knowing' and 'being', emphasising the idea that intrinsic Tapu comes from relationships between ourselves and our creators, which includes Rongo.To best summarise these understandings of spiritual entities Māori scholar and artist Robert Jahnke's 'He Ara Whakapapa: Genealogy as a pathway', examines Whakapapa as a Cosmo-genealogical oration, narrative and ritual incantations (2006). These expressions of cultural identity are harnessed in Karakia (ritual incantations), Haka (performing arts), Moteatea (chants), Mau Rakau (martial arts), Rongoa (medicine), Raranga (basketry), Whatu (weaving), Taniko (weaving of Whatu), Ta Moko (tattoo) and Whaikairo (carving). Particular cultural practices I work within are Karakia, Haka, Raranga, Taniko and Rongoa, highlighting these traditions as they connect to the practices carried out in this exegesis. Raranga and Taniko are reflective of action

Figure 53, Luke, B. (2017). Image of Textile in *Taniko o Taiporohēnui Ki te Ao Marama*. Auckland.

and craft, weaving natural fibres and methods through earlier works such as *Taniko o Taiporohēnui ki te Ao Mārama* (2017) (figure 53). I use these terms metaphorically speaking when engaging with my own practice. For example, the work mentioned above is a re-imagined Taniko, digitally mapped knit textile used to reflect the complex representation of specific identities to Taranaki, Iwi and Hapū. When discussing the Tapu and intrinsic Tapu, it is the design of the re-imagined Taniko that holds or indicates the intricacies of spiritual, physical and emotional encounters. The Taniko design was once used as a bodice for the Taiporohēnui Pā Kapa Haka Group formed in the 1950's.

3.6.2 Te Tawhito: *Ancestral*

Maori Marsden discusses Rongo as a 'Tawhito' or 'the ancient one' a 'Kaitiaki' or 'guardian'. He further discusses 'Tawhito' or 'beings' as 'caretakers of various departments of nature' (1999: 16). 'Tawhito' are caretakers of nature and if humans are to harvest the resources of 'Tawhito' there is then a duty to thank and acknowledge propriety to the guardians of those recourses (Marsden, 1988:16). Tatai Whakapapa Karakia establishes a Taranaki worldview and acknowledges Tawhito. These forms of acknowledgements or ritualistic proprietary are fundamentally the first principles of Kaupapa Māori. The cosmological Taranaki concept of Rongo or 'being' relates to some relevant theoretical frameworks such as Moana Nepia's conceptualisation of Te Kore and how Te Kore (a realm of potentiality and void), might be considered a Kaupapa for creative practice (2012: 24). Similarly, through this practice-based research I discuss how Rongo can become an enquiry of a creative practice. Nepia draws his research findings of Te Kore from Tohunga (scholar) Mohi Ruatapu in, "Ngā korero a Mohi Ruatapu, Tohunga Rongonui o Ngāti Porou: The writings of Mohi Ruatapu" (2012: 24). Mohi Ruatapu, discuss valuable Taonga (Māori artefacts), treasured Pūrākau (narratives) in Māori cosmology. Ruatapu taught at Te Rawhero, a Whare Wānanga (house of learning) in Ngāti Porou (Tokomaru). These findings pinpoint the genealogical worldview of local Iwi and Hapū knowledge as repositories for Ruatapu's writings. Related to my Iwi, scriptures written by Te Kahui Kararehe, a noble leader and historian entitled, Te Ōrohanga O Te Ao: Taranaki Creation Story, illustrate the Taranaki perspective of cosmology. He worked alongside anthropologists such as Percy Smith, making major contributions to the Journal of the Polynesian Society (Smith, 1900). Ranginui Walker stipulates the cosmos can hold different variations with different Iwi but many, if not all, position themselves to be the same (1990: 25). The Whakapapa of 'Te Kore' and 'Rongo', show their connections are imbedded in time and space, but as the narrative goes, 'Te Kore' comes before Rongo, therefore Rongo comes into fruition from the vast space of potentiality that 'Te Kore' is. Through Tatai Whakapapa, Tatai meaning 'Order' and Whakapapa meaning interconnected/connection, Rongo is mentioned. Tatai Whakapapa is most known as a form of connectedness of one's genealogy. Expressed in different ways there are variations of this Karakia, the following Karakia gives a greater meaning or Whakamarama around the concepts discussed in Tatai Whakapapa, referenced from the Te Kopae Piripono report (Tamati, Hond-Flavell & Korewha, 2008:1). A Karakia offered by Koro Huirangi Waikerepuru, with a translation provided by the authors of the Te Kopae Piripono report, is as follows,

Ko Rangi, ko Papa
ka puta ko Rongo
ko Tānemāhuta
tū ki te rangi e tū iho nei.

Whai muri iho ko Tangaroa,
ko Tūmātauenga Haumiatiketike Tāwhirimātea
I rere ki te rangi, e hai

Tokona rā ko te rangi ki runga ko Papa ki raro
ka wehewehea
ka puta te whai ao
te ao māramarama

Ka takatū ko te ira tangata
i ngā arearetanga o Papa
Horapa kau ana ki te matawhenua ki te tuawhenua
ki ngā motumotuhanga, e hai

Koia rā tēnei e Rongo Whakairia ake ki runga Hohou ko te rongo
Ki runga, ki raro
Ki te hunga tāngata
Ki ngā tamariki mokopuna Hui ē! Hui ē! Tāiki ē!

Supreme parents
Ranginui and Papatūānuku, bound in embrace.
From that union come Rongomātāne and Tānemāhuta,

Positioning himself heavenwards.
Tangaroa, Tūmātauenga and Haumiatiketike follow,
And then TāWhirimātea
Who fled to the sky father, e hai.

Ranginui hoisted skywards, Papatūānuku below,
Separated so the physical world, the world of light can emerge.

Humankind is nurtured
In the crevices of the mother's body Spreading out to cover the face of the earth The landmass and the outer islands, e hai.

This is how it is, Rongo
Uphold and secure this order Secure peace and tranquility Above and below
To all people and all descendants. Affirm it and secure it.
So be it!

Figure 54, Bethel, H. (2020). Image of *Whiri Kawe* collection exhibited at Govett Brewster for Monica Brewster evenings. Taranaki

3.7 **Ka Puta Ka Rongo**: The World of Rongo-maraeroa

'Humankind is nurtured, In the crevices of the mother's body Spreading out to cover the face of the earth The landmass and the outer islands, e hai. This is how it is, Rongo uphold and secure this order. Secure peace and tranquility above and below. To all people and all descendants. Affirm it and secure it. So be it'
(Tamati, Hond-Flavell & Korewha, 2008: 1).

'Rongo, ahhh, the first child, I see your energy ever where I look. Your silences of Equilibrium & Stability, Forging peace in difficult spaces, Balancing energies of brothers and sisters...'

(referred from sections 1.4)

This Karakia refers to Tamati, Hond-Flavell & Korewha's translations prior to section 3.8 of Tatai Whakapapa (2008: 1). To establish a Whakamarama (understanding) of Rongo is to uphold and secure the order of things, and, in particular, to uphold and honour the mother's role. In the Introduction, I elucidate ideas that have been forged from memories growing up as a child, such as following my mum around the kitchen at Taiporohēnui Pā, the kitchen being one of the main inspirations and catalysts that has informed many of my research and creative choices; the apron for example. Another space I also reference and activate through performance and moving image is the wharenui ātea (front of the Marae meeting house, known as the domain of Tūmatauenga). Artworks such as *Whāriki o Taiporohēnui* (2017) move beyond the physical, activating and engaging with everyday actions that take place in these spaces. *Whiri Kawe* (2019) film expresses the dexterity of the mundane actions carried out on Taiporohēnui Pā in scenes of Carlida, followed by a camera, as she activates the kitchen or sweeping the Wharenui Atea. These actions are informed by lessons growing up with mum Alison. These mundane tasks activate the notions of Rongo, equilibrium and stability. Artist Shannon Te Ao (Ngāti Tūwharetoa) actively roots his moving image performances in the mundane actions of ritualistic duties, similar to the duties and paused actions in figure 30 of my Tupuna Kuia, where the figure indicates the actions of daily life. One particular work by Te Ao is reflected in 'Untitled' (McCahon House Studies, 2011). Te Ao performs in a house previously owned by Colin McCahon (a leading New Zealand artist 1919 – 1987). Te Ao enters the home to perform repetitive ritualised actions that channel aspects of McCahon's life. Te Ao describes his work as, "an ambiguous persona in response not just to McCahon but his family who lived at the house with him. I made a short video, looking like a household sharman, and performed a series of actions or muted domestic duties as if blindly navigating the space" (Te Ao, 2019). Te Ao displays domestic dexterities and gestures of domestic chores particularly sweeping the house. His performances constitute a specific understanding around retracing history and relationships that are surrounding specific places. In doing so he sometimes uses sites of trauma as a way of addressing aspects of colonialism. As Christopher Braddock writes in 'Entangled Animisms: Whakaaro & Dialogue in the artwork of Shannon Te Ao', "Te Ao is attentive to working with spaces that hold distant trauma; not in order to go back and rectify - for that is impossible - but to be attentive to potential registers that are beyond measure" (2019: 70). Braddock is referring to the ways in which Te Ao recites Waiata or Whakataukī in various sites or places in order to reach back and forth across generations or Whakapapa. In this way he uses actions, voice and place to somehow re-establish a balance or order that has been lost. This is similar to my use of Rongo as a methodological device, and a way of being, that re-enacts aspects of the past and present. The reciting of Whakataukī is prevalent in Te Reo Māori, a poetic language that institutes a binding relationship with Te Taiao (natural world). Whakataukī, Karakia, Whaikorero and Waiata are all tools which aide a metaphysical and physical relationship with our environment. As mentioned in sections 3.5 and 3.6. Koro Huirangi Waikerepuru discusses Te Taiao as a framework that gestures towards the hands of making, particularly traditional weaving practices or Kairaranga (the weaver). These become a wider practice of traditional art. This is making that requires a certain mentality to undertake messages of oral narrative, informing the tangible actions that make a weave. This latent state of 'being' can be encapsulated through karakia and understanding the realm of Te Whare Pora.

Figure 53, Luke, B. (2017). Image of Whāriki (matt) gifted to me. Taranaki: Taiporohēnui Pā

3.7.1 Tū Te Whare Pora: *Stand the House of Learning*

Te Whare Pora – the house of learning, practice and weaving is central to my thinking. Much like Kaupapa Māori theories of a value-based framework, Te Whare Pora is a cultural praxis of expression that embraces Kairaranga and weaving. Te Whare Pora is a physical space where people come together and weave, in addition to spaces of reflection, thinking and ideas, it does not necessarily need to be a physical space. Te Whare Pora is about engaging with both physical and metaphysical ideas. Like Te Ao's encounters of potential registers that are beyond a physical act of mundane tasks or practices, Te Whare Pora is about registering and learning beyond a physical environment. As previously mentioned in the above sections it is whakapapa that establishes this latent state of 'being' where potentiality becomes a place of reflection and thinking. This process then becomes the accruement of different ideas that scaffold creative decisions extending the Whakapapa of the weaved artefact. This is similar to the methods which I use to create works such as the *Whiri Kawe* (2019) showcase. Mata Aho, a collective of four artists, Terri te Tau, Erena Baker, Sarah Hudgens and Bridget Reweti, have used the concept of Te Whare Pora as a working methodology, and the name of their recent work *Te Whare Pora* (2012), an installation made from Faux mink blankets carefully pieced together with intricate patterns (Hopkins, 2012). The exhibition employed the mink blanket as a place of Wānanga in a contemporary Marae. It references the fact that mink blankets are popularly used on Marae throughout New Zealand on beds within the wharenui (sleeping house). These are physical places that represent spaces of learning. Te Whare Pora in a traditional sense was a place of weaving and the focus of my project is to articulate site-specific artwork as spaces of learning contextualised by nostalgic touch points and memory. Previously, I discuss site-specific performances carried out at the Pā kitchen, dining room Kautu-ki-te-rangi and Whārenui Atea. Though different, each space operates and aides the same principle, which is to Manaaki. The name 'Mata Aho' encompasses a fiber making methodology and also describes a prophetic song used and sung during ceremony that traverses a metaphorical realm and the natural realm. Mata, means prophetic song, spell, charm and incantation and Aho, meaning weft, terminology used when weaving traditional textiles. Mata Aho is also the name of a particular harakeke (flax) generally used for whāriki (mats), kete (bags), pikau (baskets) and potae (hats) (Hopkins, 2012). Tuitui, as used by the collective means sewing, where sewing becomes the methodology and weaving is the aesthetic, whereas traditional Kākahu are an ongoing product created by Māori as a process of discovery in experimenting with creativity. Commonly found in Kapa Haka groups, preforming in Puipui and Taniko, bodices made of wool would be deemed contemporary Māori clothing, but the essence of Māori Kākahu is found in traditional Māori weaving practices. It is in the ritualistic techniques used to create these woven articles, or Taonga, cloaked in all aspects of learning, that stories of Māori are conveyed (Mead: 2003). Puketapu Hetet explores in Māori Weaving (1999) the concept of Te Whare Pora. As a weaver, the Whare Pora serves as a place of Wānanga (teaching and learning). Tauira (novices) enter a state of either or both preparation and 'being'. Provisions include a high level of consciousness where Tauira become augmented with their spirit, mind, and physical being. The state of 'being' means optimum readiness to receive knowledge of weaving in its totality (Puketapu-Hetet, 1999). These rituals are reminiscent for me of moments growing up at mum Alison's knees, witnessing activations and operations of Tikanga observed at Taiporohēnui Pā. The state of optimum readiness can also play a role when engaging with cultural practices such as Karakia. Te Whare Pora is a metaphorical space of learning that can be applied to any context regarding a place of learning. The places of learning stems from the nostalgic touch points growing up on the Pā. The ideas and knowledge passed down become integrated in my practice, *Whāriki o Taiporohēnui* (2017) being one of them. Te Whare Pora is a place where students become clear-headed and quick to grasp new knowledge. When engaging with archived whānau images of my Tupuna Kuia, it is in a state of optimum readiness that I learn my Whakapapa and retain the learnings being transferred. Te Whare Pora is space that seeks an in-depth knowledge and greater understanding of spiritual and habitual concepts pertaining to practice. Puketapu-Hetet explains, "Te Whare Pora does not necessarily require a physical structure as the word 'Whare' (house) implies" (1999: 33). In relation to the project this exegesis comes into 'being' in preparation for knowledge to develop and intertwine as the Whakapapa of practice and research proceeding the Aho Tapu (sacred thread) or the anchoring themes is established. Considering the preceding concepts in this exegesis, the Aho Tapu is constituted by the realm of Rongo, the prescribed sacred thread woven throughout.

3.7.2 Te Aho Tapu a Rongo: *Sacred Thread of Rongo*

Te Aho Tapu, refers to the sacred eternal thread that is centralised around ideologies of the genealogical line, the first sacred line which is used in Māori weaving practices. This is the first weft thread threaded by the Turuturu (cloak weaving pegs) which are anchored in the ground. The Aho Tapu is the thread also known as Whiri holding suspended threads to create adornment of Kākahu, Korowai or Kahu Huruhuru. Ideologies that surround the concept of the Te Aho Tapu are a metaphorical expression or technique to represent a Whakapapa. Whiri is also integral to the making of the Kete (flax bag). Without the Whiri/Aho Tapu of the woven article, it will not hold together. Metaphorically speaking if we discuss Rongo as the subject or sacred thread, Rongo holds the research and practices together. The Aho Tapu comprises the Whakapapa of the woven pattern in the article which is bound together as one to create a fabrication/article embodying a visual language, a record of history and genealogies. This is present metaphorically in art works such as *Whiri Kawe* (2019) film. Rongo is present through the activations carried out by Carlida performing gestures that bind the Whakapapa of the apron and the fabrication that embodies a visual dialogue registered from memories and moments in the spaces she walks through. Furthermore, the ritual of the Aho Tapu is practiced during a ceremony within the 'Te Whare Pora'. Gestures Carlida performs in *Whiri Kawe* (2019) film seem ceremonial and ritualistic, just as the space she walks through – Kautu-ki-te-rangi is a place of ritual through Tikanga and Kawa (policies and procedures) guided by Rongo. *Whiri Kawe* (2019) film becomes enlightened with in-depth knowledge that carries narratives and histories, as do the articles created traditionally in the state of 'being' in Te Whare Pora. In this regard, Rongo is the sacred thread; a thread that anchors future concepts. In relation to signifiers of Rongo, this is displayed by the adornment of our Raukura (feathers). In this context, in chapters 3.8 I discuss the Kete and Raukura as key signifiers that embody a Taranaki worldview. For example, the mini-series *Colonial Prairie* (2019) asserts a counter-colonial gaze by critiquing and reassessing elements of design features of the colonial Victorian dress, using sacred signifiers such as the Raukura (feathers) and the woven Kete. These significant Taonga adorning the models uplift the collections in a way that reconnects garments to the natural elements of Whakapapa and referencing Te Taiao (natural elements). They become a sacred thread that signifies the Mauri of an object. This contextual study around fibre protocol, time and equilibrium, is one about knowledge forms and perspectives that constitute a general method of Kaupapa Māori practice reflective of Hau Huri Mātauranga (Chapter 1). Integrating these systematic principles of intervention to critique an authentication where elements of design are defined and are connected, that is, a unique Taranaki worldview.

Figure 56. Luke, B. (2017). Image of Carlida wearing *Colonial Prairie* Dress from *Whiri Kawe* collection. Taranaki: Taiporohēnui Pā

3.7.3 Whiri & Kawe

Whiri whiri ringaringa
whiri whiri e
Whiri atu whiri mai harakeke e
Hei mahi whiri hei mahi e
Mā taku mokopuna
tangitangi e.
Aue

Braid, twist with the hands,
braid, twist away
Braid the flax this way,
twist the flax that way
Work, twist, and weave
For my crying baby grand child

Whiri or Whiria is prescribed with fibres linked to a particular principle, each fibre extracted from the Harakeke in a technique known as Hāro, also called Miro, which is the fibre of the Whiri. This method of extracting is a contribution from the Harakeke Whakapapa. I highlight the concept of the Whiri through a Waiata (song) known as a weaving Waiata. The Waiata poetically describes how Whiri is made, in repetitive patterns 'braid, twist with the hands, braid, twist away', a traditional way to make rope or cord (Puketapu-Hetet, 1999: 37). Another technique that accompanies the Whiri is construction, Kawe. Kawe also translates as the carrier or 'to carry', which has another meaning, the name of the Kete (flax bag) handle. The two terms combined, 'Whiri' and 'Kawe' become Whiri-Kawe or Ngā Whiria-Papa. The binding practices of weaving is an intricate process that bestows the Mana of the article being created. This process of Whiri-Kawe simply traverses into a simple process of a three-strand cord or plait. Puketapu-Hetet (1999: 37) debates that the term 'plaiting' referred to Whiri, where Whiri is different to weaving. There are many plaits used by weavers, each having a particular use, Whiri-Kawe being one of them. I describe this plaiting as a central methodology to my practice establishing and contextualising creative processes, one of which centralises Rongo as a multifaceted mechanism and activation that intertwines and becomes prescribed as a method of inclusion, cohesion and unity.

Figure 57, Luke, B. (2017). Image from *Whāriki o Taiporohēnui* series. Taranaki: Taiporohēnui Pā.

3.8 Hau Rongo: *A Mauri*

Discussing the prescriptions of threads, weaving and understanding the intangible contexts of each Whiri is established by a Mauri accrued through the burgeoning of energies created from our whakapapa of creation. As elucidated in Chapter one, I imbue Whiri-Kawe with three concepts pertaining to the creation story. In the context of the *Whiri Kawe* (2019) collection I discuss past, present and future. This relates to the ideas of Hihiri (fruition of energy), Mahara (memory or memorial) and Wānanga (reciprocal learning). As these intangibles are discussed they become subliminal references in the *Whiri Kawe* (2019) collection. The tangible aspects that best express these knowledges refer back to the use of the 'o' and the 'a' in Mauri/Mouri and Hau or Hou. Examining the concept of Mauri in context of Rongo is situated in Taonga (treasured things) and 'Toi Taonga' (treasured art). Introducing a different spelling of Rongo, Rongo – Ā or Rongoa. Discussing Rongoa is a term mainly used for traditional indigenous medicine. Yet if we discuss the use of the 'o' and the 'a' we can understand that. there are two ways to contextualise Rongo(a). To understand this, we need to know the physical and the metaphysical nature Rongo can project. Paul Tapsell's 'Treasures of the Māori' recollects an account of Taonga and Rongo being a 'material ancestor', and through the exchanging of Hongi, a token gesture and ritual of both greeting and farewell is a form of sharing breath or 'Hau' (2006). Barnett explains, "Taonga are passed down from one person to another, they are established through the quality of relationships" (2017: 30). They are handed over as loved ancestors who are bound to certain duties of Kaitiakitanga, looking after them as if they were a person or 'being' (ancestral material). Therefore, the Whakapapa of the object is important. Taonga are the subject in relation to my practice, where articles of significance such as the Whāriki gifted to me, the duvet covers, and linen articles gathered are used to create the work of *Kākahu Hau* (2018). When discussing the objectivity of these physical materials; prescribing the intangible and tangible aspects of Rongo, these materials establish quality relationships.

Figure 58, Luke, B. (2017). Image from *Whāriki o Taiporohēnui* series. Taranaki: Taiporohēnui Pā.

Henare explains "one taonga exchanged for another does not simply carry the Hau of the gift, it is its Hau', thus there is a precise identity ...between thing and spirit" (2007: 48). This notion of 'Hau' also constitutes the concept of a 'being' through 'Mauri'. This unknowability constitutes itself within the paradox of Māori cosmologies. Marsden (2003) explains the phenomenon of 'being' in the paradigm of Te Kore or an emphasised term 'Te Korekore'. Te Korekore represents an ongoing movement and flexibility of the term 'being' in a Māori worldview, providing a living momentum. Mauri complements this with the concept of 'being' to be 'in being'. With reference to the Taonga, as discussed by Henare the 'Hau' of the Taonga is explained through a Whakapapa of both a metaphysical and physical realm. As I discuss and prescribe how I have stipulated Taonga within my practice, one facet would be that of a material or article used, such as the apron in *Whiri Kawe* (2019) film. The physical Hau of the object/Taonga, is recognised through the way in which it is handled and used. This is where I confer and articulate the ideas of Rongo and Rongo-Ā. The act or performative action wherein the apron is being touched and handled, reinforces the idea that the material used to make the apron derives its Whakapapa back through its ownership in my Whānau, constituting given quality and connections of relationships. This action of touch, feel and function all operate under Rongo-Ā, with 'Ā' representing the action and physical senses. *Ngākau Māhaki* (2018) illustrates this, figure 36 shows a washing line hung with garments from the collection *Kākahu Hau* (2018) drying. In a screen shot Carlida actively performs domestic tasks, the Taonga object, or objects, is the collection itself, blowing in the wind, and like Hau exchanges the breath of Rongo-Ā.

Rongo and Taonga embody the sense of realistic and ritualistic metaphysical energies through Rongo and Māori cosmology. Taonga also takes the form of resources, which include customary food gathering rituals which Best describes as an activation of 'Rongo'. Elsdon Best (1976) associates Rongo as the entity of cultivation and the god of the kumara. In my previous exegesis 'Hau Rongo: Breath of Rongo' (Luke, 2016), I explore activations of Rongo through cultivation in Kōhatu or stone as a representation of Rongo. The plaque on the memorial stone at the base of One Tree Hill, Cornwall Park, Auckland states: 'A Mauri, Talisman of Rongo, the god of the kumara', describing the original location of the 'Rongo Kōhatu' and its uses (Parson, n.d). The Kōhatu would be regarded as Taonga used in rituals for gathering Kai. In *Hau Rongo: Breath of Rongo* (Luke, 2016) I use Rongo the Atua (god) of kumara to negotiate into a space of Manaaki (to give peace, to look after), through art practice and propositional knowledge around 'Kai' and that 'Kai' or food brings together people and is an exertion of all of Rongo's attributes. Rongo comes into fruition as an abiding entity that is part of practicing Manaaki. Essentially it takes the form of a peace-loving entity that strives to act out of hospitality, reciprocity of kindness, respect and humility (Luke, 2016). This becomes the activation of Taonga in Mauri stones and then become part of the attributes of Rongo. In this context, Cora-Allen Wickliffe engages in her works the practice of Manaaki through performances such as. 'Fry for kai' (2013).

Figure 59, Luke, B. (2017). Image from *Our Taniko* series. Taranaki: Taiporohēnui Pā.

In my own work, *Whāriki O Taiporohēnui* (2017), I perform ritualistic tasks using Taonga objects such as the Whāriki, elucidating the ideas of Manaaki, to enhance a person's 'being' (well-being, physical-being, and spiritual being). This includes 'things' such as the apron, or designed articles in *Kākahu Hau* (2018), particularly the white linen shirt. For *Whāriki O Taiporohēnui* I have chosen to wear the white linen shirt as it best represents the properties of a natural fibre, a flax based textile, its application is mostly found in soft homewares. In this instance the linen and soft homewares represent our Whakapapa (interconnect) with these tea-towels, tablecloths, bed sheets and towels supporting the action of Manaaki. The engagement of Manaaki is also found in the way I work collaboratively with Whānau. It is in the act of insuring their 'being' is uplifted solidifying a unit to support the project as a whole. Manaaki is not just an idea that is softly gestured, it is a part of our Tikanga to uplift a person's 'Mana'. Māori Marsden specifically states that 'Mauri' derives from the traversing of four concepts within the cosmos that are divided by other elements in the genealogical table of the birth and evolution of the various stages of the cosmic process (1999: 9). Manaaki is an element seeded in this traversing cosmos. These concepts are:

Mauri

Hihiri (radiant light or aura)
Mauri-Ora (life principle)
Hau Ora (breath of wind of spirit)

In this case 'Mauri' is a spiritual Whakapapa that permeates all things to bind and weave together. Mauri is a tool and bonding agent for creating unity (Marsden, 1988). Rongo Kōhatu is regarded as a Taonga encompassing all that is Mauri. Rongo is the Taonga, Rongo Kōhatu (Mauri Stone) is a Taonga bound by Mauri and objectively is a 'Mauri'. Thus, Rongo Kōhatu enhances the essence, figurations and 'objectifications' of traditional pre-colonial Māori as sustained by the conceptual cosmology of Tatai Whakapapa. The use of the linen, a fibre encompasses a Mauri in the context of the artwork. Rongo is represented in the use of the textile, which is to aid and enhance Manaaki, (physical action of Rongo-Ā) therefore Rongo is the Mauri that prescribes the textile. It therefore becomes the aura, a life principle, and the breath of spirit. The Whāriki (finely woven Matt) in *Whāriki o Taiporohēnui* (2017), is a closely connected Taonga, as it was used by our Tupuna (ancestors). The Whāriki holds the Mauri and Hau of establishing another layer in *Whiri Kawe* (2019) showcase. The Whāriki (figure 57 & 58) holds the Mauri and Hau of our ancestors, therefore becoming the tangible form of a metaphysical nature. Natalie Robertson explains, 'The Mauri (hau) can't be untangled or separated from the image just because the photographer takes it far away from its source' (2012: 51). Evidently the Whāriki will never separate from its Mauri. A visual examination of another significant Taonga, a Taniko design, was undertaken as part of this work titled *Our Taniko* (2017) (Figure 58). The Taniko design refers to the shape of the flounder, known as Patiki Mohoao. *Our Taniko* (2017) is a performance/documentation that has been developed from other recent works such as *Drying the washing inside on a rainy day* (2016) produced during my Masters project. *Our Taniko* (2017), was also one of the first artworks carried out in the first year of candidature. A moving image that reflected a certain temporality referencing nostalgic spaces and significant catalysts or Taonga such as our Whānau Kākahu (Kahu Huruhuru - contemporary feather cloak) and the linen shirt. The work *Taniko o Taiporohēnui ki te Ao Mārama* (2017) investigates the comparison of traditional weaving and Western textiles, seeking creative methods which allow the two practices to work together. This work was influenced by weaver Donna Campbell's methods of presentation. She has created installations and cinematic approaches that incorporate spatial relationships and digitalised new media. Campbell, is also Whānau, through my father we come from the same Iwi and Hapū. Her most recent project *Kura: Embodied Mana Wahine* (2019), highlights the embodiment of Atua Wahine (spiritual elements of Women) in sculptural works that encase and re-represent the body and space. She explains in relation to her exhibition at Ramp Gallery that,

> Embodied Mana Wahine is an expression of the creative journey of theory and practice inspired by Tūpuna knowledge in the art forms of raranga and raranga whatu. The practices of raranga and raranga whatu not only transform the materials the kairaranga is using, but also the kairaranga themselves. These practices become self-affirming, culturally affirming and ultimately decolonizing. (Campbell, 2019)

Figure 60. Luke, B. (2016). Image from *Drying the washing inside on a rainy day series.* Taranaki: Taiporohēnui Pā

As the performer in *Our Taniko* (2017), the work has draws from the ideologies of Rongo and speaks to the way in which Rongo is applied and deployed through domestic tasks. *Drying the washing inside on a rainy day* (2016) (figure 60) also amplifies the ideas of Rongo and Manaaki through a matrilineal understanding and motherly gestures. It examines hospitable exertions in the knowledge or acknowledgment through preservation of certain knowledge. *Our Taniko* (2017), grasps the idea of domestic tasks being played out in site specific spaces. The work was performed in the Whareumu, a building on our Marae that is over 200 years old. As the performer in the frame, I wash the shirt, hang the shirt against the window and wait for the shirt to dry. These actions symbolise Rongo or Rongo-Ā (physical application of Rongo). Much like Joanna Margaret Paul's 1982 work 'Task', a moving image of a woman ironing children's clothes, she expresses the dexterity and attention to detail of a repeated domestic action. Carlida's role in the moving image *Whiri Kawe* (2019), illuminates the importance of tasks carried out on Taiporohēnui Pā. Activations of passive natures, exemplifying the dexterity of acts of Rongo and signifying the Manaaki of Rongo through these domestic tasks and gestures. The intention of artworks created – *Whiri Kawe* (2019) film and *Kākahu Hau* (2018) – is to more fully understand Rongo as a Mauri or Mouri in the context of everyday, domestic acts.

It becomes difficult to articulate these relationships as it explores the unknown in-between spaces of elemental relationships depicted in the Te Taiao Framework and Maori Marsden's (1988) concepts of Mauri mentioned earlier in this section. Vietnamese filmmaker and academic Trinh T. Minh-Ha quotes, "manifestation of the infinity, of letting things come to oneself in all liveliness, maintaining infinity listening to the intervals manifesting the in between" (2016). It is in the contextualising of sensory responses that dictate the way in which I make creative choices. Therefore, it is important to signpost Rongo-Ā as one of the key drivers of the physical, tangible outputs that contextualise Rongo-a-Mauri. The research project itself is a 'Mauri', both through Whakapapa, in terms of the researchers and practitioners referenced and used (physical realm) and through practice as an intimate relationship between the practitioner/researcher and creative output (metaphysical realm). Though Rongo is differentiated as both physical and metaphysical, it is important that we understand that one cannot be without the other. They operate as one.

3.9 Rahui o Rongo

Rāhui, a form of protection and custom used by Māori as a way to protect themselves and their livelihood, involves protection of people and spaces in the natural environment, both terrestrial and oceanic landscapes. It is a custom to prohibit the use of recourses and protect Taonga. There are three ways in which Rāhui is deployed. A modern contemporary worldview Rāhui is categorised as follows: ownership, loss of life and replenishing of resources (Kimberly, Maxwell & Wally, 2007: 1). Modern definitions of Rāhui such as, banned, out of bounds, forbidden, prohibited, under construction, under sanctuary, a reserve and minimising impact is reflected in my practice of using Taonga. Preservation is privileged in my work. Working with Kaupapa Māori ideologies that are influenced by absolute sovereignty in voicing self-determination, Rāhui becomes an integral part of protecting and preserving through practice and creative outputs. This sense of Kaitiaki (guardianship or protection) also reacts through the use of cultural principles against acts of exploitation, denudation, degeneration, and from an environmental landscape perspective, pollution. In my creative practice Taonga are used in both physical and imperceptible ways. Imperceptibility is achieved by incorporating and by carrying intangible variables that are obtained by the Taonga (Kimberly, Maxwell & Wally, 2007: 2). The history behind the holistic ritual of Kaitiakitanga is complex but its significance is an important aspect of ancient Māori practice. It involved ritualistic Karakia (prayer, chant and incantation) and erected Pou (erected post). Natural resources were mostly used in this ritual. These Pou were also called Pou Rāhui and have been used as boundary posts to warn people not to trespass. The Pou would be adorned with Maro (greenery such as silver fern and Kawakawa) and also a Mauri stone representing the Upoko (head of the Pou) (Kimberly, Maxwell & Wally, 2007: 4). These holistic and historic practices and rituals have not been recorded in recent years. It was ritualistically done and practised by Tohunga. The concept of Rāhui in the contemporary sense has now changed and is used as a legal tool in property, government, and for specific Taonga such as artifacts. The concept of 'ownership' is one of the significant original customs of Rāhui. Claiming ownership of a resource, place or thing can be seen in certain Mōteatea (song/chant) and specific Iwi-centric Karakia.

However, in other ways, Rāhui is associated with the protection of life. When there is loss of life, a Rāhui is used as a form of protection and to pay respects to those who have passed (Marsden, 2003). In practice, the use of cultural artifacts such as the Whāriki to explore Toi Taonga as a representation of Whānau, Iwi and Hapū requires this use to be understood within the context of Rāhui. Rāhui is essential to the practice as it forms ownership in certain re-representation of creative outcomes. In this way, Rāhui establishes a form of replenishment through new material and within my creative practice outcomes.

4.0

Chapter Four *A Passive Resistance*

Figure 61, Luke, B. (2019). Image from *Whiri Kawe* photoshoot. Taranaki.

4.1 Rongo: *A Mechanism of the Counter Colonial*

Rongo, as a method of resistance, provides a catalyst for pacifism. In turn, it acts as the 'counter-colonial' mechanism that responds to colonial ideas assimilated in Parihaka. Carl Mika suggests that the term 'counter-colonial' can mean various things, but essentially refers to thinking that reflects cultural metaphysics while reacting to the voice of the 'other' (Mika, 2016). When referring to the voice of the 'other', Mika notes that these authors are foreign. Mika states, "A Maori counter-colonial approach, hence reads an assertion made in literature through holistic eyes and assesses whether it supports, or derogates from that worldview of holistic oneness" (2016: 2). In the 'assessment', Māori critique the 'other', referring to colonial cultures foreign to a Māori worldview. This has influenced a particular idea or conceptualisation pertaining to my creative mediums. Each article sewn, woven, performed and filmed is a political statement that expounds core facets of Rongo. The historical teachings of Tupuna leaders, Te Whiti o Rongomai and Tohu Kākahi of Parihaka, brought a Māori counter-colonial approach to present alternative ideas. Rongo is the central teaching of the counter-colonial approach.

To discuss visual nuances as passive political statements, I use the *Whiri Kawe* (2019) collection as an example. Within the fashion collection, there is a mini-series of dresses, entitled *Colonial Prairie*. From a counter-colonial stance, my statement with this mini-series is 'reclaim the *Colonial Prairie*'. Figure 56 shows Carlida, wearing one of the *Colonial Prairie* dresses, standing in front of Taiporohēnui Wharenui (meeting house). This still image is taken from the film *Whiri Kawe* (2019). Another picture of the dress in figure 61 shows details of the fabric reminiscent of the *Kākahu Hau* (2018) collection. The fabric shown here was given to me by Whānau and was curtain fabric once stored in our family homestead. Pictured in Figure 62, a photograph of Tupuna Kuia from Parihaka, is a group photo of Poi dancers dating from the 1890s. Two known Tupuna Kuia in this photograph are Kui Ngarere Tapuke and Ngarere Te Pare Mouri Kipa ne Kihi. When analysing the photo of these Kuia, a similarity to the artwork seen in the *Mahara* (2019) portraits is noted: we are met with facial expressions that draw attention to the sombre nuances of a Kuia.

Figure 62, William, C. (1853 – 1920) Image of Tupuna Kuia at Parihaka Pā . Taranaki: Parihaka.

The fashion collection in question, *Whiri Kawe* (2019), asks how a political phenomenon of indigenous resistance, using pacifist attitudes, can be communicated through a multi-layered creative practice. When making design decisions about the *Colonial Prairie* series, a part of *Whiri Kawe* (2019) showcase, I note references from our Tupuna Kuia in photographs such as Figure 30 & 62. Fascinated by their dress, the focus became the garment combinations and silhouette of that period of clothing, including cotton and linen shirts with leg of mutton sleeves, frills, cuff details paired with layered gathered skirts and scarves adorning their necks. These garment 'articles' are reminiscent of Victorian dress and the *Colonial Prairie*. Enacting a Māori counter-colonial style, there are the soft touches of Harakeke (flax) adornments and Puipui (flax skirt) seen in the photograph that echoes the panache of Victorian colonial dress. Hazel Ellis is wearing two of the four *Colonial Prairie* dresses; the style stems from the Victorian silhouettes of the Parihaka Kuia: puff sleeves, pleat details and small frills accompanied by a layered skirt and linen pants, styled with soft touches of natural elements that reconnect with Te Taiao (the natural world) (figures 66-67) . These designs include a metaphysical nature and essence. Hazel holds a Kete, woven by

Keita Tuhi (Ngati Kahungunu). Inside the Kete is the plant Kawakawa, a representation of Rongoa and Rongo-Ā. The purpose of the *Colonial Prairie* was to assert a counter-colonial gaze by assimilating and using the elements of design principles seen in Victorian dress, using sacred signifiers such as the Raukura (feathers) and Kete, both of which embody a Māori worldview. This becomes a way to visually gesture and indigenise colonial ideologies. Notably, other Māori artists and designers have cultivated ideas taken from colonial references and shifted meaning by activating a Māori counter-colonial gaze. This is in part due to recent movements towards a decolonised society and the activating of cultural agency through a dominant Māori worldview. Artist and fashion designer, Misty Ratima (Ngāti Kahungunu, Rongamaiwahine, Rongawhakaata and Ngāti Hine) shared similar ideas in her Avant Garde collection, 'Decolonise' (2018) (Figures, 63-65) and a unisex streetwear collection 'Ko Rangi Ki Runga, Ko Papa Ki Raro' (2018). Ratima discusses the ideas behind the collection:

> Decolonise is an Avant-Garde collection that empowers women to consciously and actively decolonise themselves from colonial and patriarchal ideas that continue to dictate the worth and worthlessness of women'. (Ratima, 2018)

Figure 63 – 65. Runway images of Misty Ratima's 'Decolonise' collection at NZFW, (2018). Auckland.

Referring to the images of her collection, details such as the puffy and frilly sleeves reflect the silhouettes of colonial dress. The counter-colonial (decolonial) approach highlights Te Whare Tangata – the house of humanity and the uterus, which gives life. As mentioned earlier, in the discussion that all life came from 'Te Kōpū o te Taiao' (the womb of the universe) and is carried by 'Wai Te Ika' (life of birthing waters), Te Whare Tangata can be applied through the physical nature of women's bodies. Ratima highlights this by revealing Te Whare Tangata through intricate sewn designs on leather underwear. The 'Decolonise' collection asserts a reclamation of indigenous womanhood through a fierce and provocative concept that is natural within a Māori worldview. Encouraging the self-sovereignty of a matrilineal nature, this collection makes a statement about worth and Tino-Rangatiratanga (self-determination) without patriarchal disparities. If Rongo asserts its self as pacifist attitudes, understanding this deployment of actions is seeded in our Tupuna Kuia. The work centres their soft, and equally fierce attitudes, focused on matriarchal lineage: it is the strength of women that activates this space. As a male designer, my gaze when engaging with these concepts is a worldview that comes from being at my mother's knees as a child and understanding my Ūkaipō. As outlined in the introduction, the breastfeeding of our mothers sustains life, Ora ki te Whakatupua - Sustaining life anew. This is Ūkaipō, a symbolic reference to the spiritual, emotional, and physical nourishment that the mother gives to a child. Here, I position myself within the scholarship of Mana-Wahine (indigenous decolonial feminist ideas). This will be explored further in Chapter 5, Nurturing Mothers.

Figure 66 – 68, Luke, B. (2919). *Mahara collection.* Photo: Kuere, H. Auckland

Figure 69. Image of *Kākahu Hau* collection at NZFW, (2018, Photographer unknown). Auckland.

4.2 Parihaka: *A living Catalyst of Rongo*

Parihaka, a modest village of Ngā Mōrehu; survivors of colonial conquest and land confiscation is the embodiment of the steadfast sacred teachings of their leaders, Te Whiti Rongomai and Tohu Kākahi. I have signalled the importance of these historical concepts manifest in Parihaka throughout the document. As these concepts are discussed and talked about, I note that Parihaka has become a significant back drop to the artworks, articles and exhibitions undertaken during my candidature, particularly facets of the *Whiri Kawe* (2019) collection and showcase and in earlier candidature work, *Our Taniko* (2018). The most significant influences that Parihaka has had in my work, incorporates the knowledge of Rongo. Woven throughout my practice and research I chart a territory that is uniquely of Taranaki, where I follow many Whānau who have undertaken this journey previously, for our Mounga (Taranaki). A journey to understand and develop a thinking around indigenous resistance through a creative practice. As established in my introduction, the practical influences of Parihaka stem from photographs of Tupuna, and instruments that aid Waiata and Karakia traditions, such as the drum. In sections Tapu and Noa: A Cosmological Conscience of Creative Spaces, I discuss the sacredness of 'things' and 'objects' of Taonga, like the Whāriki gifted to me. The drum is of a sacred nature, paired with a tradition known as Poi-Manu. These two instruments combined, operate as broadcasters; catalysts that become tools to share knowledge and teachings of Parihaka. These teachings are also found in Tonga Kerena's writings, drawing on the attitudes that constitute the pacifist tradition of Parihaka, and in particular behaviours articulated through the lens of Rongo (2012). I refer here specifically to writing that comes from a Taiporohēnui perspective by Koro Huirangi Waikerepuru, recalling the experiences of his elders from Taiporohēnui Pā, and in particular, what Parihaka meant to them:

> For my elders, Parihaka was central because of the issue relating to confiscated lands, and it held a position in their minds that in time the transgression that was committed there would be resolved. That resolution has not yet come to fruition (Hohaia, O-Brien, & Strongman, 2001: 74).

Koro Huirangi Waikerepuru further reminisces about his childhood with his elders, "our life was from Taiporohēnui in Hawera to Parihaka and home, Taiporohēnui to Ratana and home" (Hohaia, O-Brien, & Strongman, 2001: 74). It is evident that poignant leaders of this time were significantly interconnected through a strong relationship with Parihaka. Pictured in figure 70 & 71 is my great-grandmother on my biological fathers' side, Waiata Tito, born at Parihaka in 1890. She was the daughter of Tito Taiteariki Hanataua Kereama Graham and Moetu Katarina Graham Tito. Waiata Tito then married Koro Alec Campbell and had four children, one of them being my grandfather Bobby (Robert) Ropata Wahawaha Campbell, who had my father, Robert Wahawaha Campbell and then followed by myself Bobby Campbell Wahawaha Luke. I signpost this Whakapapa as an acknowledgment to one of my lineages to Parihaka. It is essential for me and my wider Whānau to understand the significance of our Whakapapa. My Whakapapa has enabled me to understand why I am drawn to Parihaka. A facet of the *Whiri Kawe* (2019) showcase was a heavy beat of a drum echoing within the hall. This repetitive sound, Parihaka Pahu (drum), has a ceremonial application activating traditions throughout Taranaki. The Parihaka Pahu was used at the end of the *Whiri Kawe* (2019) showcase as the model Leah Pao walked out with the gifted Whāriki and it is at this moment the drumbeats, audible in the recording of the show. Every beat of the drum that echoed throughout the hall carried the sacred sound of our Tupuna. Artist Ngahina Hohaia, a prominent creative in Taranaki, also the daughter of Te Miringa Hohaia, a leader at Parihaka who worked alongside Koro Huirangi Waikerepuru, has incorporated sound and visual triggers of aspects of Parihaka, within digital performance works. I draw inspiration in my work *Whiri Kawe* (2019) from Hohaia's art work 'Paopao ki tua Rangi' (2009) which means, beat to the rhythm, an installation that explores the ideas through performance and digital installation addressing the histories and legacy of Parihaka. This work was a collaboration with graphic designer Johnson Whitireia, a New Zealand based sound and image artist. The installation comprised of 160 Poi where animation and sound of the work combined a series of historic photographs belonging to Ngahina's Tūpuna and sound recordings, Hohaia commented "As a total installation, it reflects the multi-dimensional nature of Māori representation of identity' (Whitireia, n.d).. Curator Anna Marie - White comments, 'it also confronts the responsibilities and complexities of belonging to Parihaka" (Nelson, 2010).

Ngahina Hohaia's work has become a fundamental example of contemporary art practice that celebrates significant Parihaka histories. A further significant symbol of Parihaka is, as mentioned already, Te Raukura – The Feathers of Taranaki. Acushla Deanne O'Carroll (2013) examines our Raukura or feathers of symbolism. The three albatross feathers are symbolic of Taranaki and represent the teachings of our ancestors. This symbolism and teaching, created by our great prophets Te Whiti Rongomai and Tohu Kakāhi, is explained in the following Whakataukī (proverb):

'Kororia ki te atua, he Maungārongo ki te whenua, he whakāro pai ki nga tangata'

(Glory to god, peace on earth, good will to all mankind).

This Whakataukī led the Taranaki people to pursue a peaceful resistance when under siege by the British Government (O'Carroll, 2013). Hohou Te Rongo, Maungārongo, Rangimarie, Humarie and Pai Marire are all terms that could be used to describe the underpinning values of that peaceful resistance against the Crown. These values and the Whakataukī are symbolised by the three Raukura of Rangimārie (O'Carroll, 2013). Te Raukura is an adornment placed on the head or the lapel as a symbol of these prescribed actions. In Figure 69 the adornment of Raukura, shimmering, is the embodiment of the teaching, knowledge and natural elements of Te Taiao (natural world). An emblem which acts as signifier of the counter colonial, it is a symbol of a people, a place and culture. When looking at the photograph of My Tupuna Kuia Moetu Kataraina Graham Tito, she adorns herself with the plume of feathers.

Kui Moetu Katarina Graham Tito

Koro Alec Campbell & Kui Waiata Tito

Figures 70, My great-great grandmother Kui Moetu Katarina Tito, (date and photographer unknown). Taranaki: Private collection B. Luke.

Figures 71, My great-grandparents on their wedding day, Koro Alec Campbell and Waiata Tito, (date and photographer unknown). Taranaki: Private collection B. Luke.

Figure 72. Luke, B. (2019). Image from *Whiri Kawe* photoshoot. Taranaki.

4.3 Rongo Maraeroa: *A Māori Religion*

> Before Pākehā taught him that there was such a thing as religion, the Māori had no term to show that he knew such a thing existed; but his reformers very quickly found that whilst he may had set know term for it, the state: of religion was something her was acquainted with, though he lived in it without actually professing it; it coloured the routine of his whole daily life. (Anderson, 1940 :513)

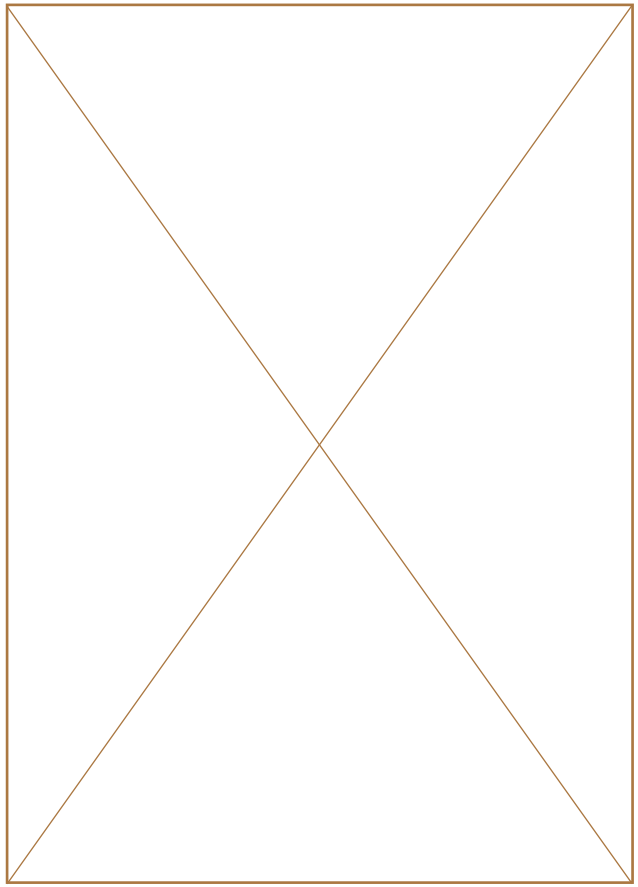
Christianity as a religion did not exist in Te Ao Māori, however, our Tupuna drew on ideas that aligned with Christianity including the Whakataukī used to prescribe our Taranaki Raukura, "Glory to god, peace on earth, good will to all mankind" (cited by O' Carroll, 2013; also a biblical reference from Luke 2: 14). This analysis of Rongo exceeds the energies of our creation stories. Mentioned in the earlier section, Karakia Encounters: Informed by Incantations (page 40) I state as an example, 'when referring to words 'heaven' and 'uprising' in the Karakia, that these are not used in the biblical sense rather, this refers to our celestial beings and the above earth phenomena'. For example, the translated line of the Karakia, Te Awa Aotea (page 33) which was dictated by Hetaraka Tautahi, assisted by Werahiko Taipuhi and translated and annotated by S. Percy Smith. The line goes, 'Kei te whiwhinga o te 'rangi', Percy translates as, 'To the extreme limits of the 'heavens' (1900: 224). We can see that when referring to 'Rangi' in Māori, Percy has translated it into the biblical term of 'Heaven', this clearly explains the bridging of the two concepts. Though there are similarities there are also significant differences between these two concepts, one that exceeds the energies of elemental 'beings' or above phenomena, and the other as understood from the Bible. Other central themes, images and characters of these traditions, include the prescribing of our primordial 'beings' to the book of Genesis found in the Bible. Personifying natural forces as gods, the genesis of humankind and the origins of life and death. This stems from the symbolisms of Raukura. Religion did not exist in a Māori community before Christianity, however, Anderson claimed that it existed subconsciously but through a Māori lens. This lens I highlight as an important part of how my practice articulates this statement through moving image performances.

Figure 73, Luke, B. (2018). Video still of *Kākahu Hau* film. Taranaki: Taiporohēnui.

Anderson suggests of religion, "it coloured the routine of his whole daily life" (1940: 513). The Māori worldview on the subconscious actions of what Western-centric ideals called religion, or religion being acquainted and lived without professing it (Anderson, 1940: 513). It is the daily life of mundane activations of ritualistic tasks carried out on Taiporohēnui Pā and Parihaka that encompass a Māori way of 'being'. This is visualised through my creative practice in moving images such as *Ngākau Māhaki* (2018), it is the actions that critique and assess the views of the foreign author. Model, Carlida activates tasks through performative gestures when she is going about daily life on the Pā, pictured in figure 73. A protagonist, Carlida is performing in the shadows of our great matriarchs. When critiquing or assessing the biblical nature of our prescribed Raukura, it is our great matriarchs who activate the notions of peace and good will, through the act of the nurturing mothers and a shared passion for the people. This is exemplary in the manifestations as carried out by my mum on Taiporohēnui Pā, she is not a protagonist, she is a product of Tupuna Kuia wisdom.

5.0

Chapter Five*: Te Ūkaipo*



Kui Lucy & Mum Alison – *Image is currently embargoed*

Figures 74, Photo of my grandmother and mum Alison, (date and photographer unknown). Taranaki: Private collection B. Luke.

5.1 Nurturing Mothers

Kua hoki mai nei ki te Ūkaipō - Return to your spiritual and physical nourishment

Discussing the influences of archived images and lived experiences with mum Alison, there are many memories and nostalgic moments that become life lessons. In short, mum Alison harnesses mothering practices that influence and guide the practice-led research in this exegesis. This is evident, for example, in photographs such as *Preparation of a Bed* (2015) where mum participates in the work and in other works such as *Whāriki o Taiporohēnui* (2016) where gestures are performed that are informed by mum Alison's teachings. These influences are anchored in every aspect of the practice undertaken. Moreover, Ūkaipō, a concept that references the matriarch, has driven an exhibition shown at Papakura Art Gallery titled *Mahara whakamōhou: To Remember & Rekindle* (2019) encapsulating the concept of Ngākau Māhaki (humble person/soul) in reference to my great matriarchs. This exhibition displayed re-representations of my own lived experience with mum. Carlida appears again in this exhibition and harnesses the concept of Ūkaipō, delivering a performance enacting the everyday mundane tasks carried out by our Tupuna Kuia and mum Alison. The image of mum, Alison Rangitaupe Lee Luke and her grandmother Kui Ngarue Pokou Ngeru (Kui Lucy), the daughter of Kui Ngapuke—captured in figure 74, best characterises expressions that emulate a feeling of Ūkaipō: "Poipoia te tamaiti ki te ūkaipō - Nurture the child with the night-feeding breast" (Gabel, 2013: 11). These are lived experiences through matriarchal Whakapapa that have become lessons that contextualise the creative outputs of this project. Ūkaipō is a term used within the context of our traditional cosmologies, histories and genealogies. Ūkaipō encapsulates the Mauri or Mouri of traditional mothering philosophies. Gabel further states:

> Ūkaipō is referred a term for mother; acknowledging her as the person who provides the night-feeding breast, and thus life and sustenance to a child. Secondly, it is a term that denotes a place or space that a person feels a life-long physical and spiritual connection. This physical connection is established at birth when the child first feeds from his mother's breast. (2013: 12)

Ūkaipō is a profound metaphoric concept found in Moteatea (laments), Waiata (songs) and mentioned in Whaikorero (formal speeches during Pōwhiri). Therefore, it is appropriate to use this term as an embodiment of both mum Alison's ilk, lineage, and teachings of Taonga Tuku Iho (the passing down of knowledge) stemming from a place or space of life-long physical and spiritual connection (Gabel, 2013: 12). Coupling these learnings in the form of moving image and photography, Carlida features as the main subject in the exhibition titled *Mahara whakamōhou: To Remember & Rekindle* (2019). Carlida also wears the *Kākahu Hau* (2018) collection in the series of photographs exhibited, *Ngākau Māhaki* (2018). One of these images is a landscape portrait of Carlida centred in the middle of Matangarara Road, a place of significance as a child walking from Nanny Miriama's homestead to the Marae. A road once a part of our reservation, it is significant in the sense of being nostalgic and historic. This portrait of Carlida captures the facial expressions felt in the image of mum Alison and Kui Ngarue. The countenance of Carlida's facial expression is also reminiscent of old photographs hanging in the Wharenui (meeting house) and Kautu-Ki-Te-Rangi (dining room). Noted in the Introduction, '*Wai te Ika*,' birthing waters flushed from the mother's womb is a metaphor that articulates Ūkaipo in the sense of, "The night-feeding breast, and thus life and sustenance to a child" (Gabel, 2013: 12). To reiterate, the first scene of *Whiri Kawe* (2019) film (figure 25), Carlida cleanses the fibres of the apron, metaphorically speaking in our birthing waters; she is prescribing each thread with Ko Hou-ora – New Life, Ora ki te Whakatupua - Sustaining life anew and Ora ki te Whakatawhito – Sustaining life at its beginning (Sole, 2005: 7). She is therefore adorned in a set of spiritual values that contextualise the Mouri of the apron. This also relates to previous discussions where the method of weaving, symbolically represents these intangible concepts. Learning at my mother's knee was an intimate space of authentic knowledge transmission through the lens of observation.

Figure 75, Image of *Whiri Kawe* fashion show, NZFW, (2019). Auckland.

This chapter explores narratives and personal conversations with mum Alison and personal experiences, where innate conversations have become catalysts that inform the activations of Rongo. Such transmissions of knowledge within Te Ao Maori (Maori worldview) fundamentally inform knowledges or Tikanga (Maori Values) passed down to generations. It presents stages of framing Tikanga, Kaupapa and Mātauranga Māori reformulated to become relevant to contemporary contexts. Growing up, mum Alison would often remind me to seek aspirations based on the values taught as a child. Harnessing the certain gestural habits and skills displayed growing up, the most favourable question amongst Whānau to younger generations is, "What do you want to do when your older?" In answering such a question, I found myself gesturing towards creative spaces, fascinated by creative arts and material used as escapism from the uncomfortable spaces I did not flourish in. In the Marae kitchen, a space of Mana Wahine and matriarchy, my values were nurtured and my tendencies as a Takatapui (LGBT) were accepted. One step removed from such a safe space, I encountered a different lived experience in the form of visual nuances in art and design which aided my creative mindset. It is through these influences, combined with lived experiences at my mother's knees, where skills and practices fostered and nurtured a new whakapapa of creativity.

5.2 Te Ahi Kā: *Keeping the Home Fires Burning*

I can recall vivid memories with mum Alison at the Pā, never too far from her knee, and she never let me out of her sight. A shy kid, I had the best of both worlds, living in the big city of Auckland and travelling 6 hours to Taranaki every month. It didn't seem unusual for us and, in some cases, there and back on the same day. Like many urban Māori, this was a familiar experience. One memory, in particular, travelling in the dead of night to a Tangi (funeral) and stopping at the nearest public toilets to Taiporohēnui Pā: jumping out of our car to rush and get changed into our blacks (black clothes), a quick brush of the teeth, Taonga (greenstone adornment) put on our necks, girls wearing a plume of feathers in their hair fluttering in the wind as they rush back to the car. Mum pulls out a fresh packet of PK chewing gum: hands out, waiting for the gum to drop in my hand, we continue in silence. The Whakataukī (proverb), 'Hoki ki tōu maunga Kia purea ai e koe ki ngā hau Tawhirimatea - Return to your ancestral mountains to be cleansed by the winds of Tāwhirimātea', resonates with this experience of always returning home. Visits home as a child made an impact in my adult life, memories triggering and influencing my work. Memories of walking into the Pā kitchen, welcomed by the smell of boiling meat, potatoes and veggies roasting in the oven; the smell of food radiating from the kitchen seeping into the dining room through to the outside could be smelt by distant manuhiri (visitors); aunties peeling potatoes, cousins breaking up bread for stuffing, uncles in the back waiting for the Hangi (earth oven) to be dug up from the ground, and little kids picking meat from the hot stones. These are fresh, yet distant, memories of home.

Tangible touch points of soft homewares such as tea-towels, an array of different aprons and outfits worn by my aunties; these memories have somewhat become the core of how I design collections such as, *Kākahu Hau* (2018) collections and *Whiri Kawe* (2019) collections. Growing up I remember fleece jerseys paired with turtle necks, oversized cardigans and woollen jumpers. A knit cardigan in *Whiri Kawe* (2019) (figure 75) belongs to a cousin who would name it her 'Pā Cardigan'; a kind of uniform when working in the Pā kitchen. I found the cardigan in the Marae lost property and it wasn't until my cousin saw the cardigan in pictures from the runway at the *Whiri Kawe* (2019) showcase that she re-claimed it as hers. Te Ahi Kā translates as 'lit fires' or 'keeping the fires burning'. Once a traditional concept that refers to one's title or right to land by occupation (Williams 2001; Sinclair 1977; Asher and Naulls 1987). Ahi Kā as a practice of occupation, achieved over generations and authenticated through whakapapa (Mead 1997: 360). For Māori the concept of Ahi Kā is an intrinsic source of identity (Williams, 2004: 50). The connection to land, as mentioned in chapters 1 and 3, is embodied by the spiritual nature of our primordial beings. These connections through Māori values, customs and beliefs create an intense metaphysical relationship with the land founded on ideologies of reciprocity and respect. These are belief systems descending between people and the natural environment through a Koro Huirangi Waikerepuru's Te Taiao framework. The Māori word for land is Whenua and carries more than one meaning. Whenua means placenta (Williams 2001: 494). The placenta or Whenua is often buried in the tribal areas of where Whānau Whakapapa – interconnect too. Returning the whenua (placenta) to the whenua (land) is metaphorical of reciprocity and interconnectedness between people and the land (Williams 2004: 50). These actions ignite the fires which establish a person's Ahi Kā to the land where their Whenua or placenta is buried. Communities therefore feel obligated to maintain inherent links through these physical, spiritual and cultural relationships, forming an important basis where Māori identities of belonging are forged and fostered. More commonly, Ahi Kā is about knowing who you are, where you come from and where you situate yourself among Whānau, Iwi, and Hapū. The fires that were once kept lit to occupy land are now a metaphor for activations and cultural practices carried out on the Marae that keep close relationships with wider Whānau and support understanding one's genealogical whakapapa; exercising cultural agency in specific places. The act of mum Alison always going back to the Pā, and being involved, is a contemporary form of occupation; a metaphor to keep connected to Taiporohēnui Pā. In doing so, she encouraged my siblings and I to continue this tradition. In this context, site-specific works such as *Mahara whakamōhou: To Remember & Rekindle* (2019) encapsulate the Ahi Ka by having Taiporohēnui Pā a part of the exhibition and in the artwork. These practices exercise our cultural agency over a specific Whenua. As mentioned in the introduction, when discussing *Whiri Kawe film* (2019), Carlida approaches the side door of Kautu-Ki-Te-Rangi, the Pā dining room. She stands in the middle of the kitchen, and wrapping her hands, she ties the washed apron around her waist and proceeds to walk through the dining room. These scenes represent the activations of Rongo through the mundane practices undertaken on the marae, in this case, particular events that happen in the kitchen. Bringing the essence of Taiporohēnui to the gallery, this exhibition transported the viewer, offering glimpses of what life is like at Taiporohēnui Pā. These creative practices become catalysts of Ahi Kā, rekindling the importance of occupying and activating its space. They embody mum Alison's authentic connection to the Pā; her life growing up on the Pā. They become a repository of knowledge, recognising mum Alison's leadership that resonates with her matriarchal lineage, self-determination and lived experiences.

5.3 Mahara Whakamōho: *To Remember and Rekindle*

Figure 76, Luke, B. (2018). *Ngākau Māhaki* exhibition at Papakura Art Gallery. Auckland.

Kākahu Hau (2018), a fashion collection rooted in an essence of nostalgia, is translated as 'Breath of Cloth', Hau meaning breath or wind that blows. The Hau that permeates a temporality of the past rekindling moments and memories; memories of conversations, memories triggered by senses, and memories of visual nuance. Figure 76 captures the installation *The Pā Washing Line* (2019), as part of the exhibition *Mahara whakamōhou: To Remember & Rekindle* (2019). A line stretches from one wall to the other with garments from *Kākahu Hau* (2018) hung on wooden pegs, spread out evenly in reference to the moving image that accompanied the installation. The metaphorical concept of Hau is signified by the winds that blow garments moving with the air when hung out to dry. Similar to Carlida washing the apron in *Whiri Kawe* (2019), the wind cleanses the fibres penetrating each thread signifying metaphorical values associated with wind and water. Reminiscent of Christine Hellyar's sculpture *Country clothes line* (1972), this provokes a reassessment of conversant routines, objects, and of mundane domestic task. Similar to Joana Margret Paul, Hellyar finds common humanity in the ordinary domestic routine and subtly interrogates our preconceptions about gender and the environment we live in. In a similar way to *Country Clothes line* which covers seven metres in length when installed (figure 77), *The Pā Washing Line* (2019) became the sculptural element that transported the viewer into the moving image, *Kākahu Hau* (2019) film. Much of my learning took place in this space, running around in between sheets, being called by mum to help hang the washing. Memories of old sheets trimmed in frills, large scale floral prints faded after many washes, black and red mink blankets with Kowhaiwhai designs bought from home were influential. It became evident that these soft textures and textiles of homeware linen continue to influence my material research when designing clothes. In these ways, *Whiri Kawe* (2019), *Kākahu Hau* (2018), *Our Taniko* (2017) and *Whāriki O Taiporohēnui* (2017), all embody memories and moments on Taiporohēnui Pā. These works are forged from vivid memories, conversations and observations. These touch points translate into research methods through practice which have become instinctively carried out as everyday tasks; as a kind of responsibility given by mum Alison and therefore enact daily, peaceful, domestic chores that keep order. As an important facet to the running of Taiporohēnui Pā these activations enhance the Mauri of Rongo, the physical activations of equilibrium and stability. *Our Taniko* (2017) is filmed in the Whareumu, a 200-year-old building sitting next to the kitchen at Taiporohēnui Pā; a building once used for cooking, sleeping and once a morgue during the Spanish flu pandemic. As previously mentioned in the above section, artworks such as *Our Taniko* (2017) acknowledge the mundane with visual nuances that inform the collections *Kākahu Hau* (2019) and *Whiri Kawe* (2019). The Whareumu is significant in works such as *Ngākau Māhaki* (2019) depicting Matangarara Road, and *Our Taniko* (2017), not only because of its physical or spatial implication, but for its historical significance and dynamic purpose within the community of Taiporohēnui Pā.

Figure 77, Image of *Country Clothesline* installation by Christine Hellyar, (date and photographer unknown). Auckland.

The Whareumu is also captured in the backdrop of our Tupuna Kuia (figure 30) who are positioned in front of the building as they prepare shark to eat. Kui Ngapuke wears a long gathered panekoti (skirt) and a shirt with long sleeves unbuttoned with a cardigan and a large gathered apron. When required for various tasks, each skirt layer would be taken off and put back on for its prescribed purpose, establishing a kind of curated Tikanga needed at the time. The layering of skirts can also be found in *Whiri Kawe* (2019) collection, skirts gathered and layered, tied on each side. This almost becomes a metaphor of the way in which the collections *Hau Rongo* (2018) and *Whiri Kawe* (2019) collection have been designed. These then become a catalyst that supports my own rekindling of personal memories and contextualises my references of soft homewares in the kitchen, informing design choices to create *Kākahu Hau* (2018) collection. Taiporohēnui Pā, when operating in full force for Hui, Tangi or Wānanga; our aunties, uncles, cousins, nannies, and koro's come together to prepare it. Growing up watching the women work in an array of colourful aprons, some made from old Chelsea sugar bags, the expiry dates faintly imprinted on the fabric's weave, others made from old cotton sheets and muslin weaves reminiscent of potato sacks. Markers of the past, often worn when preparing the dining room and cooking in the kitchen, aprons of odd floral prints, bound edges in bright lime or piercing blue kitsch like aesthetic, each apron was uniquely made. When describing experiences such as this I am reminded of Ahi Kā. It is through the observations, lived experiences, life lessons and ritualistic chores in the domestic home and at Taiporohēnui Pā that these subliminal catalysts forge an aesthetic for both artwork and fashion collections. Joanna Margaret Paul's work titled *Through a Different Lens* in an exhibition curated by Peter Todd. Eleanor Woodhouse (2018) discusses Paul's work being shaped equally by the production of poetry, art, and film. Her work reflects motherhood, domestic life through worn traces and used objects. *Rongo in my Home* (2016) discusses similar relationships between people and spaces, a moving image that visualises sources of the inspiration for *Kākahu Hau* (2018). A previous moving image series such as, '*The preparation of a bed*' (2015) (figure 78-79) a series of documentary photography of mum Alison, making the bed and maintaining lessons through conversations. Focusing on the materiality of the space in which we converse, a room of trinkets, mink blankets, mustard sheets in dull coloured hues of ornate floral prints. Tea towels, hanging off the mattress ready to be folded and put away, mums intricate placing of certain objects for practical and tidy use. This was an intimate space from which I drew much inspiration, both material and dialogue combine. The way in which mum Alison engages with domestic chores are reflective of her upbringing with Kui Lucy. Mum Alison would often say, "There is always a method to my madness". This highlights the fact that this chaotic madness was not at all chaotic but interacting cyclic forms of interaction in the action of Manaaki. There was always a reason behind what others considered as unusual. There was always purpose in her actions.



Figure 78 -79, Luke, B. (2015). *Preparation of a Bed* image series. Auckland.

5.4 Pākehā Kākahu: *The Counter Colonial Dress*

As previously mentioned in section 4.1, the term 'counter colonial' suggests various things. Essentially it refers to a type of thinking that reflects a Māori worldview critiquing colonial objects and aesthetics (Mika, 2016). When referring to the voice of the 'other', Carl Mika notes that these authors are foreign, embodying aspects of colonial culture that do not necessarily resonate with Māori kinships. In my collections, colonial objects such as the white linen shirt used in *Our Taniko* (2017) or the apron in *Whiri Kawe* (2019) film, are re-interpreted and reassessed (or re-dressed) as an object of significance or Taonga, enhanced by spiritual elements that reflect the broader scholarship of Mātauranga Māori (Māori knowledge). Hence, a Maori counter-colonial approach reads as an assertion made in art and literature through holistic eyes and assesses whether it supports, or derogates from, that worldview of holistic oneness (Mika, 2016). In the context of re-interpreting colonial objects, Jennifer Quérée discusses how Māori adapted to an influx of settlers in the mid-late nineteenth century, becoming selective in the way they encountered colonial objects. These objects included European garments and accessories such as shirts, waistcoats, jackets, trousers, handkerchiefs, stockings, cloaks, blankets, old sheets, lengths of red print and blue-and-white calico, earrings, ribbons, and sundry trinkets. The majority of European clothing was second-hand, and much of it sold by traders who gathered worn-out garments and textiles for redistribution across the colonies (Quérée, 2010). Quérée talks about the concept of 'second-hand', which, for me, was a familiar term growing up with mum Alison. She and I would often go second-hand shopping together for items such as sheets, blankets, clothes and trinkets. Growing up, charity and second-hand shops became a second home. These experiences with mum Alison seeded a nostalgic aesthetic that has influenced this material research. On first assessment, *Kākahu Hau* (2018) evokes a nostalgic aesthetic, a mismatch of gathered old and worn materials re-used and given new form and shapes; old sheets, blankets and woollen throws gifted by whānau to create a series of garments. As Māori adapted to colonial objects, they critiqued European clothing as a means of enhancing or gaining social standing.

In 1814, and on arrival of the first missionaries to the Bay of Islands, Māori were compelled to wear European clothing in order to work alongside an increasingly colonised world. Quérée notes, "the adoption of European dress changed the way Māori signified identity, status, gender, and modesty, and it affected movement and the performance of various customary activities" (2010: n.p.). As colonisation became more dominant in Aotearoa, the desire to acquire European dress altered the values of traditional Taonga. However, Māori adapted quickly in their assessment of European articles, where a counter colonial critique changed traditional indigenous dress, transforming its most significant components, such as traditional woven garments, into a hybrid Māori European attire. The adornment of significant traditional Taonga was maintained and continued to preserve and evoke pride and cultural identity (Quérée, 2010). This hybridity of dress is evident in historical studio portraits known as *Carte de Visite* and in portrait paintings by Gottfried Lindauer of Māori wearing both colonial and traditional body adornment and clothing. The most distinctive portrait that supports this re-assessment of European dress is in Gottfried Lindauer portrait of 'Mrs Paramena' (Ngāti Kahungunu) c. 1885, oil on canvas. In figure 80 Mrs Paramena posed for the photographs from which Lindauer would develop final paintings. Upon first assessment, the painting reveals a colonial aesthetic. However, significant garments such as the Korowai, and adornment worn, transforms Mrs Paramena's European attire (Austin, n.d). It is the cultural symbols re-represented on non-traditional Kākahu (clothes) that preserve her distinctive cultural identity It is the way she has adorned herself with ornamental Pounamu (greenstone) Hei tiki around her neck. In her hair, she wears with pride two Huia feathers, a sacred Taonga to Māori, prized plumes pre-eminent before the bird became extinct. William Phillips explains the Tapu nature of Huia features in 'The Book of the Huia', "Tapu is catching; so the tapu of the individual became the tapu of the feathers and ultimately the bird" (1963: 152). As previously elucidated in Chapter 3, Tapu is of a sacred nature and, therefore objects of high value are adorned in such treasures. In this regard, Mrs Paremena evokes status and significance by styling herself in treasured Taonga.

Model Hazel Ills has similar facial expressions as found in Mrs Paremena's portrait, with both wearing expressions of sombreness but portraying a powerful feeling of status through their gaze. In *Mahara* (2019), and most of the collections discussed through this research, feathers have been placed in the model's hair, representing and signifying a comparable status and reflecting the significant ideologies of Rongo, peace and worldview of Taranaki. Other distinctions that gesture toward aspects of European style dress codes from colonial pasts can also be seen in garments included in the *Whiri Kawe* (2019) collection. Also combined with the European styles, symbolic Taonga treasures are presented in the *Whiri Kawa* (2019) collection through the art forms of weaving, bone and Pounamu (greenstone) carvings. Seen in figure 69 models are adorned in gifted greenstone and bone carved earrings paired with silk, linen and cotton dresses signalling a colonial prairie silhouette.

When outfits and models are put together for *Whiri Kawe* (2019), I am curating a look informed by a counter colonial critique, where styling choices include and become strengthened by Taonga adornments, such as the white plume of feathers. Māori illustrated how colonial dress could assist an acculturalisation while retaining the Mauri and the Mana of cultural identity. Māori initially indulged in selective cultural cross-dressing, experimenting with new aspects of colonial aesthetics based on their terms and interpretation. Māori women, in particular, created a distinctive style, crossing over Europeanized dress and traditional Kākahu. This style of dress enabled Māori to adapt to a changing and challenging colonial world while at the same time retain their own identity, one that became increasingly difficult to maintain in an every-day way, through to the modern era (Quérée, 2010). In the contemporary context of a post-modern era, Elke Gaugele and Monica Titton discuss fashion catalysts of counter-cultural imaginaries and visual discourses that challenge the hegemonic order of fashion (2019). Guagele and Titton also state, "Photography has been, and is central to that aspect of decolonization that calls us back to the past and offers a way to reclaim and to renew life-affirming bonds" (2019: 463). These statements by Guagele and Titton reaffirm and support culturally inspired decisions and the use of the 'gaze' when creating photographic documentation in and through image making such as seen in *Mahara* (2019), *Whiri Kawe* (2019) and *Kākahu Hau* (2018). The images created within these collections, still portraits and moving images, have the intent of visualising a counter-culture of European dress and creating new fashion realities which embody concepts that are rooted in Koro Huirangi Waikerepuru's framework of Te Taiao and Tatai Whakapapa. The narratives and concepts discussed in this, and earlier chapters, offer a way to reclaim and renew affirming bonds and life experiences that aspire to dislodge an embedded hegemonic order in fashion.

Figure 80, Gottfried Lindauer, *Mrs Paremena*. Retrieved from, https://collections.tepapa.govt.nz/object/141365. Copy right (2021) Te Papa.

5.5 Counter Colonial: *Dressing Subliminally Political*

The mixture of traditional Māori and European clothing resulted from design choices and adopted by Māori when European dress was initially encountered. Making design decisions for these collections within this study I have applied the same critique or approach observed from old photographs of my Tupuna Kuia. Māori adorned themselves in significant traditional Taonga, incorporating it into and with European attire, preserving a sense of pride and cultural identity. Moana Jackson, a leader in constitutional issues of the Treaty of Waitangi and a leading researcher, frames a form of ethics at the 'He Manawa whenua indigenous research conference' in 2013. He seeks to use moments of change as a repository and philosophy of ethics. He speaks of, "The immutability of change and the capturing of change as two other hooks which to hang a philosophy of ethics. To capture a moment and be in the moment" (Jackson, 2013). Jackson reminisces moments with his grandchildren understanding the ecology of land he extracts the delicate touch points that have created an overarching methodology. Interpreting this notion through practices, constructing visual knowledge repositories form memory catalysts and nostalgic moments of growing up as a kid. Those tangible moments in my memory have been captured in *Whiri Kawe* (2019) film as reclaimed spaces, through a story-artwork. Comparable ideas of captured essence of memory and moments can be seen in *Kākahu Hau* (2018), where each garment article was created from gathered and gifted material and is prescribed with nostalgic memories and touchpoints that reminisce a time past, preserving temporal moments and knowledge that culturally identifies a Māori worldview and a Whānau worldview. These garments become living archives. When discussing a counter colonial interpretation of objects through critique, I express these signifiers through aspects of styling and editorial choices of collections created, Anneke Smelik and Agnes Rocamora discuss the paradox and the dynamic mediums of contemporary fashion representations of today. Smelik & Rocamora, describe the industry's current climate as being more 'artistic' in its representations with catwalk shows or fashion photography becoming artistic performances (2016:168). Smelik also mentions, "On the one hand, fashion is, or instead pretends to be, forever changing and innovating. On the other hand, fashion follows change only with a marginal differentiation" (2016: 168). The fashion industry suggests a marginal and

Figure 81, Image of WhetuTirikatene and her husband Denis Sullivan. From, *The Politics Of Fashion: How Whetu Tirikatene-Sullivan's Pioneering Style Paved The Way For Politicians Today*. Retrieved from, https://www.viva.co.nz/article/fashion/the-politics-of-fashion-whetu-tirikatene-sullivan-pioneering-style/. Copy right (2021) The New Zealand Herald archives.

marginalising industry. Georg Simmel states that "fashion has become a social and cultural system that tells individuals and groups how to dress and behave, moulding people into static identities, an affective experience and flexible relations, defying fixed meanings or stable identities" (1950: chapter 4). Simmel's notions of the fashion system in the 1950s continue to resonate with contemporary fashion truths yet do not reflect a Kaupapa Māori perspective. Kaupapa Māori does not dictate how people should behave or mould people into static identities. Kaupapa Māori is a value-based system that enables cultural agency. Therefore, this work is a counter colonial critique of Simmel's idea asserting the reverse of a moulding of static identities. It is the individual and group behaviours of different ethnicities and cultures that dictate how the collections are created.

A Kaupapa Māori approach continues to critique and counteract the systematic ways that dominant fashion tropes have sought to mould us. It supports Māori fashion that enables our people to be authentic. Therefore, it is vital to support and enact critique, as our ancestors did when encountering colonial objects and, as in this research, to re-assess colonial attire. Carefully selected, cultural objects and curated fashion has often been used as a method of signalling a counter colonial stance or aptitude yet only observed minimally in the past. Recently, Serena Solomon discussed contemporary politics when dressing in Parliament, mentioning the crucial decisions politicians make when adorning themselves and being strategic in their clothing choices. Politicians play a visual monopoly that if done well effectively underlines their political messages and conveys the person they are and the communities they represent (Solomon, 2020). Dan Ahwa discusses the power of political dress by analysing the garments chosen to be worn by pioneering Māori politician Whetu Tirikatene – Sullivan, the youngest woman elected into the New Zealand Parliament in 1967 and who served as the Māori electorate MP for 29 years (Ahwa, 2020). Tirikatene was a woman who acutely understood the impact an image could have in the political environment she worked in, using fashion as a tool to aid her political agenda. Her term of ministerial service was during the 1970s andthis was the tail end of a mid-century modern era. This decade would be one of the most stylish decades of all time. From flares and bell sleeves to shearling coats and miniskirts, the era birthed an eclectic mix of style influences that evolved.. Whilst new trends of the 1970s became the latest style, Tirikatene had her unique interpretation of the mid modern style era. She collaborated with Māori and Pākehā artists, commissioning garments that incorporated contemporary Māori motif. This involved artists such as Sandy Adsett, Para Matchitt, Cliff Whiting and Frank Davis. In figure 81, you can see Tirikatene pictured with her husband wearing a loosely draped silk dress with Kowhaiwhai patterns in the shape of a Patiki (traditional pattern the reflects the diamond shape of the flounder and is a symbol of hospitality). Her husband Denis Sullivan also wears a blazer that suggests the Kowhaiwhai motif. Gesturing similar decisions as the Mrs Paramena portrait, Tirikatene used fashion to convey rank and status, but she mainly used fashion to communicate her position on some issues in Parliament. Tirikatene advanced the cause for indigenous fashion design whilst claiming her position as a Māori woman within a political space. Tirikatene mentions, "One of the roles I would hope to fill is that of interpreter between Māori and Pakeha. The race differences shouldn't be divisive, but enriching" (Ahwa, 2020). Much like her interpretation of modern fashions, as a political Māori she enabled and enriched ways of navigating a western-centric space. These ways of navigation have influenced the *Whiri Kawe* (2019) collection and helped me to define a particular worldview. More recently noted as taking a fashion counter colonial stance was the Māori Party Co-Leader Rawiri Waititi. The obligations of MP's (Member of Parliament) adhering to Parliament's dress codes and the requirement of men to wear a tie did not resonate with Rawiri Waititi who entered adorned with a hei-tiki (greenstone necklace) (Luke, 2021). Waititi was removed from the house by speaker Trevor Mallard for not wearing a tie or, more specifically, "not (being) properly dressed" (Luke, 2021). Waititi uttered, "It's not about ties, it's about cultural identity, mate" while exiting the chamber after being kicked out of the house of representatives (Luke, 2021). Waititi also quotes Te Whakatōhea tīpuna Mokomoko in his maiden speech, 'tangohia te Taura i taku kakī, Kia waiata au i taku waiata' - Take the noose from around my neck so that I may sing my song (Luke: 2021). Waititi's protest to not remove his hei tiki soon gained support from the public. His actions offered a counter colonial critique of formal parliamentary attire and, by wearing a cultural object, the arbitrary and cultural bound nature of attire rules became recognised (Luke, 2021). Solomon also discusses Māori Party Co-Leader Debbie Ngarewa Packer's counter-colonial statements in a political environment through fashion choices. Solomon notes, "I think what you wear says a lot about who are you and what you care about; our dress is a form of resistance and a statement" (2020). In her maiden speech, Debbie wore a white shirt with puffy sleeves accompanied with a black woollen felt top hat and bone carved earrings. Solomon describes Ngarewa-Packer style as 'post-colonial'. The choices these MP's make become evidence of a counter colonial approach whereby they use their very public positions they have in parliament and their dress choices to convey a political agenda based on the betterment and representation of Māori. From this perspective, Elke Gaugele and Monica Titton assert the need to challenge the hegemonic order of fashion (2019). *Kākahu Hau* (2018) and *Whiri Kawe* (2019) do this by representing a transnational resistance and forms of postcolonial critique centralising Māori ideologies. These ideologies are forged by lived experiences, nostalgic touch points, archived articles and Toi Taonga that enable ways of reclaiming self-determination. More subliminally, without using the term counter colonial, Māori have used fashion to communicate their agendas for centuries. And, to a point, their agendas have given the ability to encounter colonial objects as a signpost to navigate European articles as a means to communicate.

Reflecting on garment articles that have played a significant role in my practice, has been prompted by reviewing the ways others have approached fashion as a means to be authentic and to mediate between Māori indigenous artifacts and a European colonial garment past. As mentioned earlier in the section, garments in *Kākahu Hau* (2018) become prescribed with nostalgic memories and touchpoints that reminisce the past—preserving a knowledge that culturally identifies a Whānau worldview. The apron has become the primary catalyst that best represents and ideates these concepts as discussed. The apron first made its debut in my graduate collection *Bespoke Memories of a Pā Kid* (2015). One of the main functions of an apron is to tie the garment around your waist. Amongst the hustle and bustle of the Pā kitchen, it became natural to see mum Alison, along with my aunties, tying on an apron. With fascination, I started to draw from this action and detail and therefore continued this feature in different ways in different collections. This action is also seen in the *Whiri Kawe* (2019) film, where there is a moment in the moving image of Carlida tying the apron around her waist. The action of putting on the apron becomes a part of a performance or gesture that suggests preparation.

Figure 82, Image of Rawiri Waititi and Debbie Ngarewa Packer at Parliament. From, *The Year in Politics: 'Be strong but be kind.* Retrieved from, https://www.rnz.co.nz/news/on-the-inside/433814/the-year-in-politics-be-strong-but-be-kind. Copy right (2021) RNZ

Wrapping the apron around your waist indicates that you are now also wearing a uniform, an identifier in the role you take at the Pā. The apron is a catalyst that symbolises a cross-cultural identity, reclaiming its uses and re-interpreting its spiritual and physical purpose. The apron is obviously not unique to just the Pā. The word comes from a French word 'naperon' meaning tablecloth (Monet, 2021). Aprons are worn to protect garments and indicate status, depicting rank or a group affiliation of the wearer. In this case the aprons prescribe the wearer as a catalyst of Rongo. Aprons have cross culturally become a symbol in different countries and interpreted for their own means and uses. But an unwavering understanding of aprons is solidified by concepts that surround Rongo that is generosity and hospitality (Monet, 2021). Growing up as a child, the apron became a bespoke interpretation used as a tool that enables the actions and activations of Manaaki. It symbolises a critical facet that activates a Mauri that best represents the ideologies of Rongo. As mentioned in a previous section 5.4, it acts a symbol of the retention of cultural identity. I seek to use the apron in a way that not only references a particular homeware article, but in a way that symbolises, retains and illuminates the cultural identity of Taiporohēnui Pā and ultimately a people. Maintaining cultural identity is seeded in the interpretations and critique of foreign and unfamiliar objects such as the apron. In addition to the apron, other symbolic Taonga treasures are presented within these works such as weaving, bone and Pounamu (greenstone) earrings seen in collections *Whiri Kawe* (2019). Gifted adornment and materials used to create *Whiri Kawe* (2019) include the kete (woven bags) woven for the collection by Keita Tuhi and the Whāriki gifted by whānau. These objects all play a role in presentations and performances, circulating spiritual and physical interactions guided by an overarching Kaupapa of Rongo. Rongo is the unseen entity that influences and references tangible designed objects. It is the Mauri and the Mouri entity of an ancient knowledge seeded in Karakia, Tatai Whakapapa. Therefore, challenging the hegemonic linear system that fashion is, I counteract through decisions that reflect my Whānau and ancestors. Decisions made by my Tupuna Kuia when encountering colonial objects such as the skirt and apron are evident in images of them gathered as part of my visual research.

5.6 Koha: *The Nature of Gifting*

The nature of giving and gifting are essential in understanding Rongo's passive balance and attributes responding to environmental equilibrium. When discussing acts of reciprocity, Koha is a concept that best represents this action, translated as a gift or the act of gifting, but it is also a form of knowledge exchange. *Kākahu Hau* (2018) collection exemplifies the handing down of knowledge and is considered a Taonga. Similarly, heirlooms could be considered as objects and materials that are offered as a gift. Designing *Kākahu Hau* (2018) involved reciprocal gifting of materials and fabrics from significant Whānau, establishing a sense of meaningfulness in each garment created, instituting an extended Whakapapa. Tuafale Tanoai uses the concept of koha in a series of moving image works titled *Storytelling as a Koha: Consolidating Community Memories* (2009). Tanoai explores ways of using contemporary performance and installation-based practices through the lens of Moana-Nui-a-Kiwa (vast oceans of Pacific nations). Similar to my current practice, Tanoai uses the lens to communicate indigenous stories of the past, harnessing her practice using multifaceted artwork that links people, places, representation, and significant public events. As she notes, "utilising the interview as a means for constructing spaces of exchange and for facilitating new events within an installation format" (Tanoai, 2009). Tanoai's artwork is a living archive of recorded interviews, photographs and sound recordings. These are then presented as a performative installation. The living archive is a consolidation of stories, oral narratives of gifting through moving image and photography. These are catalysts that document the act of koha, harnessing attributes that contribute to the broader understanding of order and equilibrium. The work essentially records the passing of knowledge from one person to another. Growing up at mum Alison's knees, her koha was embedded in the learning properties that guided an opportunity that instituted participation and enabled cultural agency at home and in Taiporohēnui Pā. Her lessons are of koha as nature, to retain and carry out as she did from her predecessors. Moving images, *Whiri Kawe* (2019) is a living archive. Alongside the collection, these articles become documented acts of koha. Each garment, such as the apron, become contextualised gifts of knowledge through lessons and observations received by mum Alison and Tupuna Kuia. Other forms of gifting are found in the influence of the counter-colonial approach when creating collections. I am not an expert in the practice of Whakairo (carving) and Raranga (weaving), therefore the Taonga (treasures) that distinctively recognise and evoke cultural identity such as Pounamu earrings and Kete handbags used for New Zealand Fashion Week, 2018 and 2019, were gifted. Poignant moments with my mum are reignited and reimagined through my practice, where acknowledging her 'Hau' being passed to me have become key signposts for an ongoing methodology. It is in the sovereignty of passing down taonga objects accompanied with knowledge which becomes both knowledge and objects preserved for the future. Taonga objects also act as transmitters of 'Hau' and its physical form represents memorial. Pupuke Te Mahara – The forever growing fauna of memory. The action of giving back is important, it signifies intergenerational responsibility and obligation to hand down ancestral knowledge in whatever form it takes. I use both visual memory experiences and knowledge through kōrero of Taonga. The most important element to Tanoai's work is the gifting of her artwork back to the communities she has worked with. A similar sensibility will be given when gifting the knowledge gained in this research and practice in the form of an exegesis back to whānau. The exchange of 'Hau' through gifting is an element of importance, not only in terms of the spiritual life or 'Mouri' that is gifted, but it is the planting of a seed of knowledge, for it flourishes and encompasses a wider whakapapa. The conception of *KākahuHau* (2018) like Tonoai's work is embedded with memories of my Whānau. Often mum Alison and I would go to the 'Hokohoko shop' - a common saying among Māori simply meaning 'shopping' but our unique dialogue Hokohoko or Hoko shopping indicated that we would go second hand shopping. Mum was an avid collector of objects, trinkets, linen and abundant blankets. She knew how to find particular resources that will better enhance the running of the Pā, and for her, hokohoko shopping was the best way to do this. Her nurturing words and anecdotal korero (talk) would always signpost an underlining message delivered subliminally. These moments of personal memory with mum inspired me later on to understand and appreciate 'past'. My interest in second hand become more tuned through the use of particular silhouettes throughout my fashion collections. *Bespoke memories of a Pā* (2014) acknowledges this, reflecting my upbringing on the Marae. Forging memories of the past are projected as visual nuances constructed by cloth, activated by performance. Exchanges of spiritual Hau or Hou can be cultivated through the scaffolding of memories, learnings and teachings, visual references within those memories have built a library of visual story telling.

Figure 83. Luke, B (2020). Image of Whiri Kawe collection exhibited at Govett Brewster for Monica Brewster evenings. Photo: Bethal, H. Taranaki.

6.0

Chapter Six*: Conclusion*

6.1 Poroporoaki: *The Closing*

This chapter begins with a summary of key points made in each chapter, followed by concluding remarks on Whakamutunga: Rongo in practice. The Preface was a moment to recognise the importance of Karakia, Whānau and matriarchal lineage. The Preface introduces how this matriarchal space has influenced my practice, discussing the importance of place-based knowledge set out and bound to Taiporohēnui Pā. I set out key symbols and identifiers of Taranakitanga including the Raukura, a feather of significance to the people of Taranaki. I outline the importance of Karakia encounters and how they are interpreted as the ideas that elucidate the concepts of Rongo. Tikanga and Kawa are laid out, setting the methodology of the work from the beginning, particularly important when dealing with spiritual natures, objects of historical and cultural significance. These need to be delicately handled and Tikanga acts as the guide. I then segue into the Introduction, introducing my practice and summarising key ideas in each of the works, particularly the *Whiri Kawe* showcase at New Zealand Fashion week 2019. Chapter 1 focuses on the intangible, discussing life itself as a spiritual energy or 'Hihiri'. It offers Tātai Whakapapa Karakia or Aho Tapu (sacred thread) to weave throughout this exegesis, thus setting out the Whakapapa layers of our creation story. This sits as the foundation of the works discussed throughout. Chapter 1 talks about Kapo Whakapapa, the idea of grasping genealogy. By this I mean that my work is rooted in my own histories gathered by photographs of my tupuna. These are not random sources of inspiration: they establish whatever I have produced in the images, words, and spirit of those who have gone before me and who have made me. This practice captures a temporal moment that transcends the past and the present, offering a glimpse of both simultaneously. I also introduce the Whakapapa of cloth. These are the materials used for my collections such as *Kākahu Hau* (2018), tracing the conversations, the memories and stories held in each of these materials.

In this regard, the foundations of Mouri are the innate, intimate activation of a person's consciousness centering a source of spiritual nature. Mouri is of greater spiritual significance that Mauri where Mouri is applied to a person. Mauri associates itself with the physical nature of a person. Finally, I set out what it means to undertake Kaupapa Māori practice. This practice has required a long apprenticeship receiving teachings from when I was growing up at my mother's knee. This subliminal knowledge transfer, taking place in everyday life, has led to a deep understanding of tikanga and the matrix of lifelong roles and responsibilities of everyone at the Pā. It is this unique whānau dynamic that supports and guides this creative practice, particularly between mum Alison and myself. Accordingly, the principles that guide my practice are embodied in:

Pupuke te Hihiri – Energy in space. . . abundant
Pupuke te Mahara – Memorial or memory
Pupuke te Wānanga – Growth of knowledge

Wānanga-nui-o te Kore: Reference back to the space of potentiality

Ko Hou-ora – New life
Ora ki te Whakatupua - Sustaining of life anew
Ora ki te Whakatawhito – Sustaining life at its beginning

I then discuss the ways in which my practice has been scaffolded and built on over ten years of design practice in chapter 2, detailing the following projects:

- *Bespoke Memories of a Pā kid* (2014) collection
- *Pupuke Te Wānanga – Documenting the growth of knowledge* (2015)
- *Carrying the pot back home* (2015)
- *The Preparation of a bed* (2015)
- *Hau Rongo: The Breath of Rongo* (2016)
- *Hauhau Rongo* (2016)
- Kākahu Hau (2018)
- *Ngākau Māhaki* (2019)
- *Whiri Kawe (2019)*

Chapter 3 elucidates further discussions of Tātai Whakapapa in different mediums whereby Tikanga, traditional weaving practices and Wai and Rongo are concerned. The discussion in this chapter refers to spiritual notions through Karakia and Whakapapa as set out in Chapter 1. Chapter 4 discusses the significance of Rongo through the particular teachings of Tohu Kākahi and Te Whiti o Rongomai, highlighting the role of passive resistance in transformative decolonial or counter colonial change. I discuss Nga Wai, cleansing of waters that prescribe natural elements of te Taiao as a symbol in my works that recognises the embodiment of life itself. Furthering the discussion of natural elements, I use the concept of Te Whare Poro, The House of Learning – The House of Weaving, as a cultural praxis of expression that embraces creative outputs. Furthermore, I discuss Rongo as a mechanism of counter colonial praxis and I draw on the teachings of Parihaka to drive the work. These teachings explore both the way the work is produced and the Kaupapa that is activated in each expression.

Figure 84. Luke, B (2020). Image of Whiri Kawe collection exhibited at Govett Brewster for Monica Brewster evenings. Photo: Bethal, H. Taranaki.

6.2 Whakamutunga: *Rongo in practice*

This thesis project investigates how notions of a personified deity, 'Rongo' and 'Rongo attributes', communicated through Whakapapa and propositional knowledge, can become a vehicle and method for an interdisciplinary art and fashion practice. Furthermore, I explore how my own work nestled in Fashion film, photography, and garment making enhance a contemporary relationship with Taranaki Taonga and knowledge. Moreover, I ask how an art and fashion practice might become a tool to enact counter-colonial ways of both observing historical fashion and designing contemporary fashion. Foremost, I have attempted to explore the agency of Rongo as stemming from the actions and activations of my Tupuna Kuia and extended ancestors. They are the catalysts that inform my cultural sovereignty which includes all place-based knowledge mentioned in this document: Marae, Iwi, Hapū, Waka, and most importantly, a broader worldview of Taranakitanga. I return and reflect on a section in a Karakia mentioned in the Preface of this exegesis, Te Awa o Aotea:

I will uplift the bailer now,
The Ririno-o-te-rangi,
To the extreme limits of the heavens,
To the girdle of the heavens,
To the stability of the heavens,
To the resting place of heaven. . . .

Adhere to the foundation of Heaven,
Adhere to the summit of Heaven,
The Uprising, The uplifting,
The intersection, the bailing out,
Of the water of my Canoe. . .

The bailer signifies my practice and the journey of this thesis as a means of uplifting the project to the aspirational limits of spiritual guidance from celestial energies above and beyond. In this regard, I adhere to the foundations, summit and the greater beyond of spiritual oneness of Rangi and Papa (primordial parents). Knowledge of a poetic nature such as Karakia (incantations) exceeds what is seen and becomes a way of visualising the unseen celestial beings or energies that inform my creative practice. Introducing *Whiri Kawe* (2019) at the beginning of this document, I harness celestial concepts grounded in our creation story and the burgeoning existence of our world where Rongo is a part of broader knowledge. Other ideas discussed alongside Rongo are Ko Hou-ora – new life, Ora ki te Whakatupua – sustaining life anew, and Ora ki te Whakatawhito – sustaining life in its beginning (Sole, 2005: 7). These concepts seed a relationship of new life and the sustainability of life and spiritual existence so that they become catalysts for contemporary sensibilities and the creation of new material and practice with traditional knowledge. Rongo is understood as an inherited Whakapapa and knowledge that captures passive ways of 'being' in many different forms. Rongo is a healer, healing both environments, people and spirit, balancing time and space. Rongo is about equilibrium, stability, accountability and, above all, peace. Rongo is an energy; a Mouri that has aided the potentiality of creative practice through cloth, lens and performance, using temporal/historical memory touchpoints as signposts. These have been forged by traditional orator, writer, and Koro (grandfather) Dr Huirangi Waikerepuru who offers karakia as catalysts of knowledge. Koro Huirangi attempts a more comprehensive understanding of Rongo, being a part of a more extensive body of knowledge that tries to generate an indigenous lens about the origins of our existence. This entails poetic forms of discussion that enable relationships through visual languages. Such was seen to be the case for Moana Nepia who focuses on the concept of Te Kore – realm of potentiality and nothingness. Through these processes of interpreting creation stories in different art forms, our creation narratives become consistently enhanced by the layers of different interpretations. My thesis project has been conceptualised in this light of different layers, adding to an already known body of knowledge where we understand Rongo as peace. In summary, through inter-related and cumulative creative outputs, such as *Whiri Kawe* (2019) showcase, I explore how Rongo becomes activated with innumerable attributes which include an inherited Whakapapa as a Mouri of healing equilibrium aimed at accountability and peace within a Taranaki understanding. Acknowledging cosmological origins in Te Ao Māori, as a crucial part of design methodology and outcomes, is significant for Māori. It anchors us forever to our place and our ancestors. Ka pū te ruha ka hao te rangatahi – when the net withers, another is made and cast out. When an elder is no longer fit to lead, a healthier leader will stand in his place. This well-known proverb acknowledges new generations. In this context, Taonga Tuku Iho – as the passing down of knowledge – forms of Koha are given through Hau. My aspiration is that knowledge, redeveloped in a cyclical manner, cultivates contemporary and aspirational ideas that encourage a Māori way of being within the context of art and fashion.

Expressive activations of Rongo are experienced through practice, such as *Kākahu Hau* (2018) film, highlighting specific actions/performative expressions of domestic tasks. The re-enactment of domestic chores in significant places such as Kauti-ki-te-Rangi explores how Rongo functions as a narrative principle in relation to the model, my niece Carlida, and my memories growing up with mum Alison. Within the context of fashion, Rongo may be considered the unseen thread that influences each styled outfit Carlida wears in the film. Here, aprons form a significant protagonist of Rongo, a symbol of domesticity and hospitality. Thus, Rongo is considered an emotional state of consciousness, acting as a form of peaceful resistance, finding ways to create balance and order. One could consider Rongo as the driver of a counter-colonial approach to European dress mentioned in Chapter 4. As discussed, during first encounters with European clothing, Māori sort ways to wear these articles of clothing in their way, expressing themselves cross-culturally, I argue, as a form of passive resistance. *Whiri Kawe*, as both a methodology and layered practice, accommodates multiple ideas and voices which include, for example, the layering of poetic gestures, proverbs and memory touchpoints scaffolded through concepts of Pupuke te Hihiri – energy in space, Pupuke te Mahara – memorial or memory, Pupuke te Wānanga – growth of knowledge, and Wānanga-nui-o te Kore – space of potentiality or Te Kore. From this perspective, *Kākahu Hau* (2018) activates Mouri, memory, and the growth of knowledge as a realm of potentiality. These activations occur through Carlida's performances as Mouri from her Tupuna Kuia, belonging to the land that she performs on. In this sense, Carlida rekindles my memories growing up at mum Alison's knees, watching the many wahine (women) work in the kitchen. This growth of knowledge is documented in a moving image form, establishing a catalyst for future generations. I have aimed at generating an array of interdisciplinary outcomes, weaved together in layers. *Whiri Kawe*, as a methodology, braids together and is solidified through karakia. Therefore, *Whiri Kawe* becomes the practice, and the practice becomes the methodology. Significantly, adopting and adapting a poetic approach when investigating Rongo within practice such as the *Whiri Kawe* (2019) showcase, deploys ancestral precedents of creative investigation and a layering of Kapa Haka, Karakia, traditional methods of weaving, and identifiable symbols such as the Raukura that signify self-determination.

Since being appointed as an early career academic at Te Herenga Waka o te Kura Hoahoa (Wellington University of Victoria in the School for Design and Innovation), I have applied the *Whiri Kawe* framework, mentioned above, into new curriculum during the tenure of this Ph.D. Titled 'Ka Mua Ka Muri: Walking backwards into the future', this course embodies temporal notions of the past, present and future, emphasising the importance of whakapapa and the significance of self-reflection mentioned throughout this exegesis. In this 300 level course students explore ways of understanding an authentic approach to design thinking and co-design practices .Using Kaupapa Māori principles as a catalyst, students create value based principles that manifest their own lived experiences, cultural agency, heritage and whakapapa. Deploying *Whiri Kawe* as a methodology evokes Pupuke te hihiri, Pupuke te Mahara and Pupuke te waananga. This enables the student to see design thinking through their own unique lenses. This is the Hihiri or burgeoning of their unique worldviews. The second component requires the student to learn, or to waananga meaning, engaging in collective discussions about the course brief itself. Lastly, students then reflect on Pupuke te Mahara. Students engage in acknowledgment; acknowledging past practitioners and experts in the field of research they focus on. This also includes the acknowledgment of Te Tiriti o Waitangi and what a treaty partnership means in a design space. Overall this project has aided students in expressing the importance of foundational knowledge that acknowledges place-based understanding and what it means to be a designer in Aotearoa. This research has aided in the richness to the students' work and I hope these learnings foster a generation that will implant change in Aotearoa.

He Puawai au nō runga I te Tikanga, He rau rengarenga nō roto I te Raukura Ko taku Raukura he manawanui ki te ao !- Te Whiti o Rongomai.

He Puawai au nō runga i te tikanga - I am the fruition of righteous procedure.

He rau rengarenga nō roto i te raukura - A herb of healing from the sacred feather.

Ko taku raukura rā he manawanui ki ti ao - My sacred feather is an assurance to the world.

The above Whakataukī (proverb) was given to the people of Parihaka by Te Whiti o Rongomai, acknowledging the three Raukura, emblems of legacy, history, and remembrance. It encapsulates the necessity of maintaining goodwill despite conflict. Wearing the Raukura, the sacred emblem, demonstrates a commitment to resolve conflict through peaceful means. My practice acknowledges my own lived experiences, but also the knowledge and experience of my matriarchal upbringing. In this context, the Raukura is a passive political emblem that symbolizes the collective lived experiences of the Taranaki people during colonisation, a time that saw pillaging of villages and the disruption of whakapapa (genealogies) through violent acts of rape and land confiscations. The Raukura became a source of inspiration, a symbol of determination and resilience. Adorning models and performers with our white feathers was not just a counter-colonial way of disrupting European dress or cross-cultural dress, it was about understanding my strength, determination and my people's sovereignty through the adornment of a humble feather.

Taranaki, I gaze and shed tears,
Carry on and continue your deed, seek the benefits of the colonial world,
but be careful not to lose the Tikanga of our ancestors.
And so our people remain strong.
Lest all we have is lost forever, we lament.
Stand strong Taranaki be proud,
within our sacred knowledge our Mana is Lifted high above
hold it
Affirm it

Tei Hei Mouri Ora

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