





TE PUTUNGA O TE HINU

PREFACE TO VOLUME 3

The previous volume demonstrated how Te Kore as a kaupapa (subject and foundation) is layered with meaning in different social, personal, narrative and creative contexts. This volume presents the development and application of Aratika (the practise-based methodology developed for this thesis), and the subsequent creative outcomes as progeny derived from the gestation of thought in Te Kukunetanga (Volume two).

Chapter five describes Aratika and its constitution as an appropriate pathway or methodological approach, that is positioned in relation to specific Māori historical precedents, and selected contemporary Māori and international research initiatives.

Chapter six discusses Aratika in relation to a series of inter-related practical projects developing and exploring the research question:

How might Te Kore be considered a kaupapa for creative practice?

The approach is an affirmation of Māori cultural legitimacy and an expression of Tino-Rangatiratanga, the self-determination principle that “goes straight to the heart of Kaupapa Māori.”¹ Methodologically it applies the tenets of Aratika, and considers what is an appropriate or correct (tika) approach for me as a Māori researcher. Aratika also articulates a journey and a pathway through takutai moana (foreshore), a Māori cultural, theoretical and geographic landscape, described in the introduction to the exegesis in Volume 2.

Within this dynamic contextual realm, I also explore a physicality of thought (whakaaro) understood as a making sense, a doing or action of the body. The cultural positioning and inter-disciplinary approach draws upon mātauranga Māori (Māori knowledge)² while also considering how the concept of thesis (from the Greek *τιθέναι* – *tithenai*, meaning to situate, or place) may be understood as a creative proposition.

The investigation into Te Kore as a kaupapa for creative practice also grounds and positions ideas as a multi-layered creative proposal, upon an ancestral stage of established precedents.³ The Ngāti Porou expression “ko koe te papa o āhau mahi,” emphasises how once “you position yourself”⁴ in relation to Papatuanuku (papa), the kau, meaning “swim” and “ancestor,” moves, “come[s] gradually into view”⁵ or “goes on from there.”⁶

1 Pihama, Smith, Taki & Lee, 2004, 44.

2 See glossary.

3 This proposition draws upon translations of kaupapa as “subject” or “foundation,” (Ngata, 1996, 460, 161), “plan,” “scheme” or “proposal,” “floor,” “platform,” level,” or “stage,” (Williams, 1992, 107). It also draws upon derivation of the word “papa” from Papatuanuku, and “kau,” which translates as “ancestor” and “swim” (Williams, 1992, 104).

4 Kupenga, 2012, personal communication.

5 Williams, 1992, 104-105.

6 Kupenga, 2012, personal communication.



CHAPTER 05

05.0

INTRODUCTION

7 Moana Jackson, 2010, personal communication.

8 Con Jones, 2011, personal communication.

9 “Often, in response to questions, Māori kaumātua would tell a story, recite a whakatauki or waiata or even pose another question” (Lee, 2005, 11).

10 Jones’ invitation also emphasised memory and recall. Pewhairangi’s suggestion to imagine moving through a specific geographical, historical and spiritual landscape is a powerful metaphor for following the dynamics of human interaction, convergence and divergence of voices, themes and melodies in music or dance.

Two of the most famous Māori composers and choreographers of the 20th century, Ngoi Pewhairangi and Maaka Jones, were leaders and educators among our whānau. They were repositories of knowledge, and inspirational for the way in which they taught.

My uncle Moana Jackson recalls a walk along the beach with Aunty Ngoi at Tokomaru where he asked her how she composed. She kept walking for a while before replying “see those salt lines in the sand? You follow the shape.”⁷ Con Jones recalls asking his mother, Aunty Maaka, “what’s ihi?” She replied, “you know... when you’re making fried bread, and you drop a pinch of dough into the batter to see if it’s hot enough, and it goes fizz... that’s ihi.”⁸

Such answers are not simple definitions.⁹ “Salt lines in the sand” and “pinches of dough” are partners within analogous provocations, challenges or wero. They focus the imagination on particular contexts and activities where understanding is

derived through observation, sensing and moving oneself. Connections arise between what one already knows, the context in which one is situated, what one observes, and what one is doing.

Both responses also involve wero to journey and re-position oneself. For Pewhairangi, understanding was revealed during a journey along the foreshore, following the shape of lines in the sand. Jones invited her listener to re-position himself in space and time, to imagine being in another place in order to understand.¹⁰

As a methodology, Aratika adopts a similar approach. It draws upon pūrākau (ancestral narratives) and mōteatea (poetic chant) as precedents helping to make sense of experiences and synthesise information. As a searching and gathering of information, Aratika involves ako (learning and teaching together), wero (creative provocations), patai (questions), kitenga (observation), whakarongo (sensing), and whakapapa (layering) as processes of

making and analysis. Understanding emerges at different stages and is fed back into the process through devising new wero and patai.

Both researcher and research outcomes belong to a continuum of relationships, where thinking is variously cognitive, physical and cumulative.¹¹ Action, evaluation and re-planning are not discreet, separate stages, but part of a choreographic navigation between layers of historical and contemporary information. Thus, Te Kore is explored from a number of different positions, in relation to different contexts, and different stages within the process of investigation.

Before describing Aratika as a methodology in more detail, I want to share another story that demonstrates how Aratika is considered not only as a metaphor but a physical approach to wānanga (higher learning).

Jackson shared kōrero from his grandfather describing the arrival of taura (students)¹² landing on Waikawa Island,¹³ site of one of the pre-European East Coast Whare Wānanga. They arrived at a rock called Whai Whakaaro, which translates as both “to follow thought”¹⁴ and “to theorise.”¹⁵ Here they left their canoes before proceeding on foot to the opposite side of the island,

to Te Timatanga (The Beginning).¹⁶ The name of this landing place is particularly apt,

because what one needs to do, perhaps more so now in the history of Indigenous peoples than in the past, is to follow the thought which is ours: to follow the Māori thought, to follow whatever thought is [ours]; because it is by following our own wisdom that we will adapt and find the answers to the problems that beset our people today.¹⁷

The kawa (protocol) for this wānanga (the process of sustained investigation and learning)¹⁸ on Waikawa was introduced as a journey following the initial whakaaro or kaupapa. The physical and theoretical approach¹⁹ was guided by kōrero²⁰ and names within the landscape.

Such precedents within tribal kōrero inform Aratika as an inter-disciplinary methodology. Chapter five describes in detail the various terms, features and precedents for this approach. Chapter six describes Aratika in practice, in relation to seven inter-related and cumulative projects. Te Kore as a kaupapa for creative practice is explored through video, installation, choreography and writing .

¹¹ This may be compared to Rosenberg's (2008) notion of ideational drawing that he describes as both “a process and always in-process; thinking in action and action-as-thinking... physical and mental processes are linked isomorphically and crimped together. The process of drawing is at one and the same time mental and physical” (Rosenberg, 2008, 109).

¹² Taura - “pupil” “teachers,” “pattern” and “copy” (Williams, 1992, 398), “exemplify,” “example,” “instance,” “model,” “mould,” “picture,” “precedent,” “sample,” and “subject” (Ngata, 1996, 136, 137, 232, 283, 288, 351, 409, 460).

¹³ Waikawa Island, off Mahia peninsula, was renamed Portland Island by European settlers (Jackson in Te Rito, 2006, 23). Kawa - “protocol” (Ngata, 1996, 362). Wai - “water,” “liquid,” “memory or recollection of words” (Williams, 1992, 474). Waiwai refers to essential (Ngata, 1996, 133).

¹⁴ Whai - “follow,” “pursue,” “look for,” “go in search of,” “proceed to,” “aim at,” “design,” “practise,” “perform an incantation or rite,” “lay hold of,” and “court or woo.” (Williams, 1992, 484).

¹⁵ Ngata, 1996, 480.

¹⁶ This expedition may be thought of as a journey to find the beginning or origins of that thought (Jackson, 2010, personal communication).

¹⁷ Jackson in Te Rito, 2006, 23.

¹⁸ Wānanga in this thesis refers to a form of knowledge, sustained investigation, and processes of knowing, learning and theorising. For further discussion see Glossary.

¹⁹ Both whai whakaaro and wānanga translate as theorise (Ngata, 1996, 480).

²⁰ Selwyn Muru has referred to land being cloaked in kōrero, language being woven across and into the land (Muru, personal communication, 2008).

- 21 Williams, 1992, 13.
 22 Ibid, 1992, 14.
 23 Ngata, 1996, 17, 72, 144, 243, 399.
 24 Mead, 2003, 18-19.
 25 Mead, 2003, 5-7.
 26 Mikaere, 2011, 109.
 27 Waitangi Tribunal in Mikaere, 2011, 110.
 28 Mead, 2003, 7.

ARA - THE PATHWAY OR APPROACH

I use ara to describe an approach or pathway traced during and after an investigative journey. It is an interpretation and narration of significant events that follows established precedents to return to the source of an idea. It describes how my thoughts have developed, but does not present them entirely in chronological order. Formulated partly while moving, and partly at a distance from the process of making, this narrative account of connected ideas cannot take account of all decisions made – one cannot tie one’s own shoe-laces while running.

Ara also translates as “rise up,” “wake up,” “have the eyes open,” “awake,” a “means of conveyance,”²¹ and as an expression of surprise.²² Mental and physical states of alertness and sensitivity are necessary to navigate and respond to the challenges of creative investigation. I also use ara to describe both internal and external pathways to understanding. Aratika is

a subjective approach that centralises the body as a site for multiple ways of knowing.

TIKA - DETERMINING WHAT IS APPROPRIATE

Tikanga (values, principles, behaviours and concepts) determine what is tika “appropriate,” “correct,” “fair,” “just,” or “right.”²³ Mead suggests that tikanga Māori are best understood in the context of practice and performance,²⁴ as “a means of social control,” “ethics,” “a normative system,” or “customary law.”²⁵ For Mikaere, the purpose of tikanga as “the first law of Aotearoa,”²⁶ is “to maintain appropriate relationships of people to their environment, to their history and to each other.”²⁷ “All tikanga Māori are firmly embedded in mātauranga Māori, which might be seen as Māori philosophy as well as Māori knowledge.”²⁸

Countering potential legalistic overtones of such interpretations, Royal offers an additional interpretation of tikanga, drawing

upon usage of tika and whakatika derived from certain Māori creation traditions. He suggests that tikanga are intimately connected to kaupapa, which he interprets as first principles or foundation:

behaviours (tikanga) naturally and organically arise out of a person and a community. They grow like a tree from a 'ground' present within a person and their community.²⁹

Such emphasis on the relational aspect of tikanga helps determine appropriateness in the context of this study. Grounded through whakapapa, the tikanga for Aratika is partly determined by kōrero, knowledge and perspectives that emanate from whānau, hapū and iwi to whom I belong. This includes use of Māori language to articulate key concepts within this investigation. Translations and explanations are provided in the main body of the text, in sidenotes, and in a glossary at the end of this volume.

Tikanga in this context also includes investigating ideas through an inter-disciplinary, creative practice. Precedents for this approach are derived from tribal sources, and professional knowledge - ways of knowing and experience as a choreographer, designer, and performer.

Tikanga also engages an ethical dimension that stems from whakapapa. In the research context, processes and relationships between people and their environment must be respectful and mutually beneficial in order to ensure successful outcomes.

**ARATIKA - AN ANCESTRAL
PRECEDENT FOR CREATIVE
PRACTICE**

Ruatapu's pūrakau describing Tāne forming the first woman from earth, provides a vivid example of how an investigation might proceed through practical methods of forming, testing, performance, trial and error:

Kātahi ka whakaaro a Tāne,
kāore he tāngata mo te whenua.
Ka hangaia e ia he paruparu,
whakaritea ana te w[h]aihanga o te
paruparu ki a ia. Oti noa taua mea
hei wahine māna.

Kātahi ka whakamātautau a Tāne
i tana mea i hanga ai ia. Ka purua
tōna ure ki te timuaki, koia te tōtā.
Ka purua ki ngā whatu, koia i whai
karu ai. Ka purua ki te ihu, koia te
kea. Ki te waha hoki; no konā te
hūare – no te ure anake o Tāne ēnei
mea. Kātahi ka purua ki te aroaro,
ehara, noho ana he wahine! Ka
huaina te ingoa ko Hine-ahu-one,
no tāna mahinga i te paruparu.

Ka whānau ā rāua tamariki. Te
tuatahi, ko Hine-manuhiri; ko
Tangaroa, ko Hunga, ko Tiki, ko
Rongo-marae-roa, Ko Tū-mata-
uenga.³⁰

*So then Tāne thought to himself
that there were no people for
the earth. He shaped some mud,
making a shape from the mud[,]
which was just like himself. When
this thing was quite finished, it was
a woman for him.*

*So then Tāne tried out this thing
that he had shaped. He thrust his
penis against the top of the head,
and that's why there is sweat. He
thrust it against the eyeballs, and
that's how she acquired pupils
in her eyes, He thrust it against
the nose, and that's why there is
mucus. And against the mouth –
saliva comes from that. All these
things are from Tāne's penis. So
then he thrust against her front,
and behold, he lived with a woman!
He called her Hine-ahu-one,
because he had made her
from mud.*

*Then their children were born. The first was Hine-manuhiri. Then came Tangaroa, Hunga, Tiki, Rongo-marae-roa, and Tū-mata-uenga.*³¹

In this segment of an extended narrative pūrākau, **whakaritenga** (the making or performance) was motivated “katahi ka whakaaro,” in the first instance, to make sense of why the earth was not populated and to establish balance between male and female elements.

Hangaia, **whakaritea**, **whaihanga** and **whakamātautau** were the operative means for Tāne to form a woman, to make a likeness that was also different from himself. **Whakamātau**, which translates as “to make known” and **whakamātautau** “test” or “make trial of” are also part of this investigation.

Unsuccessful trials or experiments (**whakamātau**) were overcome by performing a **karakia** (a chanted prayer or invocation):

Na Tāne-nui-a Rangi I hanga te tangata; I hanga ki te paruparu, I kaweā ki te one ahuahu ai. Ko tāna karakia tēnei:

Kei te kukunetanga mai [i] Hawaiki,
Kei te whakatangatanga mai [i] Hawaiki].³²

It was Tāne-nui-a-Rangi who made human beings. He did this from mud, which he took to the beach and shaped there. This was his karakia:

*At the swelling and growing³³ in Hawaiki,
At the making of a human in Hawaiki.*³⁴

Performance, making and creative thinking helped ensure a fruitful outcome from **te kukunetanga** - whānau, giving birth to new life and knowledge - knowledge of the process of procreation, how it was to be achieved as well as what the outcome might be.

31. Reedy, 1994, 118.

32. Ruatapu in Reedy, 1994, 84.

33. Kukunetanga refers to the swelling of pregnancy (Williams, 1992, 156).

34. Reedy, 1994, 189.

05.2

ARATIKA - KEY CONCEPTS

35. Williams, 1992, 343.
36. Ngata, 1996, 26.
37. Ngata, 1996, 333.
38. Ngata, 1996, 164.
39. Reedy, 1994, 118.
40. Ngata, 1996, 75.
41. Williams, 1992, 34.
42. Ngata, 1996, 350.
43. Ngata, 1996, 192.
44. Williams, 1992, 191-192.
45. Reedy, 1994, 118.
46. Williams, 1992, 192.
47. Williams, 1992, 485.
48. Williams, 1992, 16.
49. Williams, 1992, 64.
50. Williams, 1992, 487.

Key concepts drawn from this pūrākau include:

whakaritea or **whakaritenga**
- *making a likeness, likening, comparing, order, arrange, fulfil or perform,³⁵ balance,³⁶ and performance.³⁷*

hanga(ia) - *to form,³⁸ shape,³⁹ create,⁴⁰ make, build, fashion,⁴¹ practice,⁴² and a habit.⁴³*

whakamātau - *make to know, teach, make trial of,⁴⁴ and whakamātautau*
- *to try,⁴⁵ test or make trial.⁴⁶*

whaihanga or **waihanga** - *to make, build or construct.⁴⁷*

whakaaro - *to think, consider or plan,⁴⁸ or to make sense of something.*

huaina - *to name, to call by name, to think of, determine or decide.⁴⁹*

whānau - *to give birth, is also the term for family and offspring.⁵⁰*

Aratika aligns these concepts with additional terms:

Mātauranga Māori - *Māori knowledge*

Mōhiotanga - *internal and experiential knowledge*

Whakapapa - *the process of tracing and establishing relationships*

Rapunga - *a search, seeking, looking, applying for advice, ascertaining*

Kōrero - *discussion, conversation, narrative, speaking*

Akoako - *consultation, learning and teaching together*

Kitenga - *observation*

Pātai - *questions*

Wānanga - *sustained investigation, theorising.*

Whai whakaaro - *following the thought – theorise*

Whakamāramatia - *explaining, shedding light on something*

Huihuinga or **huihuitanga** - *gathering, information*

Whakarongo - *listening, apprehending with the senses apart from sight*

Hurihuringa - *turning over ideas, turn over in one's mind*

Wero - *challenges and provocations*

Tuhituhi - *gestural drawing*

51 Ngata, 1996, 480.

52 For a more extended discussion of wānanga please refer to the glossary.

05.3

ARATIKA - DISCUSSION OF KEY CONCEPTS

This section is designed to give a brief overview of how some of these terms are inter-related. Further discussion of these and other concepts is included in side notes and in the glossary at the end of Volume three.

In this thesis **wānanga** refers both to a type of knowledge, and a process of investigation, extended through time involving individual and collaborative research. The process of **wānanga** adopts **whai whakaaro** (following a thought to its source) as a physical undertaking of positioning and moving oneself through a culturally determined landscape. Being appropriately positioned helps to ensure fruitful outcomes. These processes also offer a way of considering the review of knowledge, theoretical and practical investigations as inter-related components of the overall investigation. Whai whakaaro, and wānanga both translate as “theorise,”⁵¹ and generate new understanding through physical processes.⁵²

Mātauranga Māori describes the dynamic body of Māori knowledge that informs the investigation and to which new understanding contributes. This includes inherited Māori knowledge and contemporary Māori knowledge of the world, including research methods.⁵³

Aratika is the methodological approach or pathway developed for this particular **wānanga** based upon **tikanga** and concepts derived from **mātauranga Māori**. Its subjective, inter-disciplinary approach is designed to explore contexts in which personal insights might be shared with others to generate new layers of understanding about an inherited concept. Contemporary creative practice is also perceived as an extension of ancestral approaches to investigation.

Mōhiotanga is an experiential form of knowledge, including kinaesthetic, musculo-skeletal and physical knowledge derived from dance and choreographic training.⁵⁴ I term these ways of knowing **mōhiotanga**, following Royal's understanding of this concept as an internalised or embodied form of knowledge that is not necessarily exchanged between people.⁵⁵ I also use **mōhiotanga** to refer to the location of emotion within the body.⁵⁶

Rapunga (searching for information) entails **kōrero** (discussions and conversations), **akoako** (consultation and discussion). **Ako**, "to learn" and "to teach,"⁵⁷ is a way to transmit and instill knowledge through two-way discussion.⁵⁸ This includes personal communications, conversations, discussion and consultation with fellow artists, whānau, and tribal repositories of knowledge, making creative propositions, finding out whether the approach and creative findings resonate with what others feel or consider to be tika.

Kōrero and **akoako** are important aspects of Aratika because much Māori knowledge is unpublished. Orality is consequently considered fundamental to Māori knowledge transmission. Ka'ai-Mahuta suggests Māori people "are the sum of their memory and their memory is the sum of them."⁵⁹

The total sum, however, is not complete without including ways of knowing that may only be articulated through the body, not yet put into words, or memories and experiences that remain unspoken or suppressed. Dance 'speaks' to audiences who sense and experience performance through their own bodies.

53 For Māori, both methodological 'knowledge' and 'content' knowledge are of critical importance (Barnes, 2006, 8).

54 Mōhiotanga has affinity with Polyani's description of "tacit knowledge" in so far as it similarly accounts "the kind of practical comprehension which is achieved in the successful performance of a skill" (Ibid., 12). But Polyani's understanding of skill, and "mutually exclusive" regard for "subsidiary" and "focal knowledge" (Ibid., 2) is not comprehensive enough to be useful in discussion of dance and performance. Successful execution of a pirouette, for example, can be achieved by focussing on a single internal component of that act e.g. centring of the body over the supporting leg, or spotting. Successful coordination and execution of poi rākau or ti rākau (Māori group stick games) relies on the ability to shift focus between internal and external rhythms and patterns while catching and throwing sticks to multiple partners. Polyani's suggestion that "a skilful performance is paralysed by attending focally to its particulars" (Ibid., 10) is not entirely useful in these contexts, either. For elite athletes, dancers and musicians, the ability to pay attention to detail at any given moment of a performance, and to make appropriate adjustments where necessary while moving, singing or acting, are more than "elementary act[s] constituting a skill" (Ibid., 2). They are signs of being in control, in possession of the most intimate knowledge and understanding of what one is doing.

55 Royal, 2005, 10.

56 Ruatapu describes emotion as residing within the belly while narrating an account of Wheta's reaction to the news that Uenuku had killed his sister: "Ka tangi tērā I roto I tōna ngākau." "Then he wept inside his belly" (Ruatapu in Reedy, 1994, 91; Reedy, 1994, 196, 247). Ngākau may also be translated as "vitals," "viscera," and "heart," "seat of affections," "inclination," "desire," and "spirit" (Williams, 1992, 227).

57 Ngata, 1996, 252, 474.

58 Lee, 2005, 6.

60 I also use the term *kōrero* to refer to how works of art may 'speak' to us, how we might narrate, discuss, and 'give new voice' to them.

61 *Huinga* may be understood as a gathering, group or meeting (Ngata, 1996, 174).

62 The embodiment of linguistic references to individual and social 'bodies' (*iwi* = bones, and people; *whanau* = birth, extended family; *hapu* = pregnancy, extended *whanau*) highlights how Māori individuals are conceived as part of a social 'body' or network of social relationships established through *whakapapa*.

In this study, I consider *kōrero* in choreographic contexts to include physical conversations between bodies, as well as conversations with words.⁶⁰ In performance contexts, this conversation extends to involve projection of meaning through the entire body to audiences, who feel and experience performance through their own bodies.

Huihuinga, or **huinga**⁶¹ (gathering), reiterates the collection or gatherings of 'voices,' knowledge and *kōrero* from specific individuals, *iwi*, *whānau* and *hapū*.⁶² Making new contributions to knowledge through research that engages collaborative practice, including choreographic workshops and performances, is not necessarily about 'discovery,' as if ideas and knowledge lie waiting to be 'discovered.' It includes developing new ways to express or share understanding through working together, learning from each other, gathering and sharing experiences.

Whakamātau and **whakaritenga**, differentiate types of making associated with generating knowledge and understanding (*mātauranga*) and customs (*ritenga*). Together with **whakarawe**, **hangaia**, and **whaihanga**, they also articulate forms of making that variously involve processes of testing, formulating, likening or comparing,

making suitable, forming, shaping, practicing, and performance.

Whakapapa - Ngata describes whakapapa as “the process of laying one thing upon another,”⁶³ and notes how different forms of whakapapa may be used for different purposes.⁶⁴ Translating as genealogy,⁶⁵ whakapapa may also be understood as a way to contextualise people and ideas, and explain “some of the great mysteries of life.”⁶⁶ For Jackson, Māori

gave meaning to life and found its origins through the interactions of a complex **whakapapa** that transformed darkness into light, ‘nothingness’ into a dazzling reality, and a void into a life-filled experience.⁶⁷

Whakapapa provide ways to reference the origins of ideas and add new layers of interpretation. Wisdom is thus perceived as cumulative and layered. New knowledge is produced in light of current needs and understandings.⁶⁸ Aratika also responds to Robert Jahnke’s precedent of utilising **whakapapa** to contextualise artwork and ground a thesis “in a genealogical paradigm, which subsumes a western framework for one that privileges a Māori worldview.”⁶⁹

Whakapapa can also be regarded as an index for analysis of art.⁷⁰ Whereas Jahnke used *tāitanga*⁷¹ (from *tātai*, a form of whakapapa), as part of an analytical framework examining form and stylistic distinctions between customary and non-customary art, Aratika explores choreographic and sensory ways of knowing within the context of performance, video and installation.

Jahnke’s analysis of innovation and stylistic development within Māori visual culture helped to position himself and his work within a tribal continuum of creative practice, including 18th century *Rāwhero* carvers, our tipuna Riwai Pakerau⁷² and other carvers from the 19th century. I also position myself in relation to this tradition because of my own whakapapa connections to Pakerau, to Hingangaroa and to other artists from our tribal rohe (region).⁷³

Hurihurutanga/ hurihuringa is a metaphor based upon the notion of turning - turning ideas over within the mind and body, turning to re-consider and re-position thought. Used in place of reflection it describes a process of critical evaluation that occurs throughout a choreographic process, engaging **whakarongo**, (sensory modes excluding sight) and **kitenga** (observation) from multiple positions and while moving.

63 Ngata, 1972, 6.

64 These include: Taotahi, which follow lines of descent through a single parent at each generation; Whakamoe, which show both parents at each generation; Tararere, which trace single lines of descent from an ancestor, without intermarriages or extra kin; Tahu, which set out the main lines or stock ancestors of a tribe; and Whakapiri, which is a way to establish connections and seniority with other people referring to common ancestors (Ngata, 1972, 6-7).

65 Ngata, 1996, 175.

66 Mikaere, 2011, 287.

67 Jackson in Mikaere, 2011, 287.

68 Mikaere, 2011, 317.

69 Jahnke, 2006, 6.

70 Ibid., 38.

71 *Tāitanga*, derives meaning from “*tātai*,” which may be translated as “measure,” “arrange,” or “set in order,” “plan or “purpose,” “apply as ornament,” “line of ancestry,” and “recite” (Williams, 1992, 393-394). Jahnke, 2006, i. Jahnke also used *tāitanga* as a structuring device to name different sections within the thesis.

72 Jahnke suggests his significance as a carver may have been “obscured” by his achievements as a painter of naturalistic images and *kōwhaiwhai* (Jahnke, 2006, iii.).

73 This list includes, but is not limited to: the poet Hinekitawhiti; 19th century *tohunga* Mohi Ruatapu and Mokena Romio; singer/composer Te Rangi Pai Poata; *tohunga whakairo* Pine and Hone Taiapa; 20th century composers Tuini Ngawai and Ngoi Pewhairangi; sculptors Greg Whakataka, Te Aturangi Nepia Clamp and Robert Jahnke; *tā moko* expert Mark Kopua; sculptor, composer and *tā moko* expert Derek Lardelli; painter John Walsh; singer Tina Cross; choreographer Jack Gray; and film director Lee Tamahori.

05.4

ARATIKA NARRATIVE APPROACHES PŪRĀKAU, MŌTEATEA, HAKA

74 Connelly & Clandinin (1990, 2) point out that narrative can be both a phenomenon to be investigated and a method of inquiry. They establish and a distinction between the phenomenon as “stories,” and inquiry as “narrative” (1990, 2). I don’t follow the same pattern, preferring to use *kōrero*, *pūrākau*, *mōteatea*, *haka* and *whakapapa* to describe Māori narrative forms that can fulfill a number of different purposes. This emphasises their orientation as part of an oral tradition, although they may also be transcribed and/or written.

75 Bruner, 1991, 8. Bruner’s reference to a hermeneutic dilemma or circle to describe part-whole textual interdependence in narrative contexts (Ibid., 7-8) is resolved within Māori contexts through use of *whakapapa* and metaphor, which emphasise interconnectedness rather than separation, and invite multiple readings and layered interpretation.

In a Western research context, Michael Connelly and Jean Clandinin regard narrative as a “fundamental structure of human experience.”⁷⁴ For Māori, oral narrative traditions include *whaikōrero* (speech making), *pūrākau* (story-telling), *mōteatea* (poetic song chant), *haka* (dance) and *whakapapa*. In these ways, Māori create and convey meaning about themselves, represent how they view the world and situate themselves within it.

Aratika as an approach is based upon precedents from within these traditions, including use of narratives to locate, explain, and make sense of ideas. Aratika deploys their creative capacity to express and convey meaning about intimate, personal experiences, feelings and emotions, as well as social and political messages.

Examples of using *pūrākau*, *mōteatea* and *whakapapa* as sources of information are found within earlier sections of this chapter and also in Volume two. Volume one includes examples of writing in which I have

narrated extracts of personal and *whānau* experiences conceptually related to Te Kore - stories I have been told or read, interpretations of discussions I have had with others, and interpretations of my own experiences in relation to what I have gathered from elsewhere.

This process was not random. Sources of *mōteatea* and narratives utilised in this thesis are mainly from *whānau*, *hapū* and *iwi* to whom I belong. Information gathered was interpreted or “constituted in the light of the overall narrative”⁷⁵ – exploring how Te Kore might be considered a *kauapapa* for creative practice. I discuss these works in more detail in chapter seven.

Some of the written texts were used to initiate investigations with dance and video. These produced additional layers of visual and choreographic narratives. Documentation through writing and video also facilitated the process of *hurihurutanga*. This is narrated into discussion of the overall investigation.

Aratika engages narrative within its approach partly because it can help to provoke emotional, spiritual and physical responses to the ideas and experiences being presented. This approach may, as Jenny Lee suggests, provide frustration for someone in search of explicit answers to specific questions.⁷⁶ But as part of an investigation aimed at generating a kaupapa for creative practice, this strategy can be beneficial. Aratika aims “to be thought provoking,” and “to stimulate reflective thinking”⁷⁷ on multiple levels, for the researcher, participants and collaborators in the research, and for audiences who may encounter creative outcomes from it.

Within narratives, meaning can be deliberately obscured, cryptic or hidden, to engage the imagination, create suspense and dramatic tension. As Lee suggests,

one of the characteristics of a pūrākau method (and key tenets of ako) is to be thought provoking. A pūrākau approach

may intentionally not be explicit in intent or deliver the ‘answers’, rather inspire the reader [viewer, or audience] to continue to ponder and think more deeply about the issues and the story.⁷⁸

Combining personal, whānau and theoretical ideas within creative contexts also allows ideas to be considered from multiple perspectives, optimising their potential to generate new thinking. Sharing my interpretations of narratives derived from members of my whānau with them for validation and modification, has both strategic and ethical purpose. In traditional contexts, story-telling was a communal activity where the storyteller had a responsibility “to get the story ‘right’ otherwise it would be corrected (sometimes publicly) if they got it ‘wrong.’”⁷⁹

Respect for the sources of information, and ideas derived from

76 Lee, 2005, 11.

77 Lee, 2005, 12. This observation is consistent with Pewhairangi and Jones’ approach to teaching introduced at the beginning of this volume, and with Robyn Hooper’s observation of Ngoi Pewhairangi: “she doesn’t give you the answer, but she tells a story, or she’ll tell things in three different ways and still leaves it to you to work it out, to get the answer” (in Ka’ai, 2008, 24).

78 Lee, 2005, 12.

79 Lee, 2005, 10.

80 Conle, 2000, 191-193.

81 Ngāti Porou & Te Runanganui o Ngāti Porou as Trustee of Te Runanga o Ngāti Porou & The Crown, 2011, 3, 4, 28, 32; Cross, 2004, 12-13, 17, 21.

82 McRae & Jacob, 2011, 72.

83 McRae & Jacob, 2011 73-83. Royal has outlined a list of tasks mōteatea help to fulfill: an educative role; recording the aspirations of parents and elders; prescribing pathways for children in their later lives; explaining and describing the Māori world view; mourning in time of calamity and misfortune; urging a people to take up a cause; introducing children to important traditions; containing important symbols of identity; supporting statements and providing evidence; recording events (Royal, 1997, 6).

84 Royal, 1997, 2.

85 Ngata, 1959, xxxiii; McRae, 2000, 95-113.

86 McRae & Jacob, 2011, 99.

87 McRae & Jacob, 2011, 105.

others is part of an ethical concern that I have for Aratika. Parts of this investigation entailed discussion and collaboration with other artists, building upon ideas others have proposed. This includes sharing accounts of personal experiences, making sense of what we have experienced in terms of the creative kaupapa and focus for the investigation.

Pūrākau, mōteatea, haka and whakapapa are also used as part of what Carola Conle refers to as a personal “quest” to understand origins. This is “not a totally introspective pursuit,” but a personal narrative inquiry that is both artistic and intellectual. It includes “explorations of contexts and social interactions.”⁸⁰

In this study, Te Kore as a kaupapa is both subject and cultural source embedded within my own whakapapa. Mōteatea and haka related to this kaupapa also inform a ‘return’ to origins. Deepening understanding of myself, within a specific cultural context, is an inescapable part of this investigative journey. Furthermore, I could not explore Te Kore as a kaupapa for creative practice without sustaining an investigation that was both meaningful and tika. Narrated accounts of practical investigations in chapter seven thus highlight moments where personal insights and

interpretations resonate and converge upon knowledge from other sources.

Aratika draws upon customary and contemporary practices of utilising mōteatea and haka to help relish and support the thrust and tenor of whaikōrero (formal speeches), to help validate land claims, or add weight to legal argument.⁸¹

Like pūrākau, they help constitute “he papa mātauranga,”⁸² (a ground of knowledge) that is “encyclopaedic,” “full of information about Māori culture,” documenting tribal life and changing history, providing evidence of traditional practices, genealogies, and mythological narratives, religion and philosophy, or biographical details of particular individuals.⁸³

Mōteatea have many uses and vary in form, length, levels of accessibility seriousness and humour.⁸⁴ They often make extensive use of aesthetic devices, including metaphors, similes, neologisms, puns, figurative imagery and cryptic allusion.⁸⁵ Direct speech is sometimes used to bring a sense of immediacy, keeping characters alive and to capture audience attention.⁸⁶

The mention of one name can spark memory of a story, a line of genealogy, a sacred or productive place on the landscape, an obligation.⁸⁷

According to McRae, repetition occurs frequently, “although there are instances of unusual, infrequent and new imagery,” as well.⁸⁸ Composers could draw on established themes, images and expressions, but elaborate and personalise them.⁸⁹ For Ngata, ancestral poetical genius in *mōteatea* (which he translated as songs),

is made evident in their use of the Māori language. In former times a wealth of meaning was clothed within a word or two as delectable as a proverb in its poetical form and in its musical sound.”⁹⁰

In this thesis, *mōteatea* provide a body of reference material and strategic devices for composition of contemporary poetic texts, such as those included in Volume one.

I use the term ‘poetic’ in this thesis to indicate a Māori reconciliation of thought with form in use of language, placing and positioning multiple meaning within words, the layering, linking and discrimination of names and concepts, use of metaphor, cryptic allusion and other devices to enhance or obscure meaning. Considered in relation to the derivation of the term ‘poetry’ from the Greek *ποίησις* (*poiesis*), meaning “to make” this understanding places emphasis on making sense through an aesthetic

use of language, which must be understood in order for culturally appropriate meaning to be derived from it.

Ngata included *haka* (posture dance) within his definition of *mōteatea*. I use the term *haka* as a generic term to describe Māori dance in this thesis. To further emphasise the physical dimension of thought as a gestural activity, I also refer to *haka* and dance as *kōrero o te tinana*, language or discourse of the body. This move follows Hēnare Teowai’s assertion that in *haka* “*kia kōrero te katoa o te tinana*” - the whole body should speak.⁹¹

For Keri Kaa, *haka* are “a kind of story,” “you need the *reo*, ‘cause the *reo* [is] the narration.” She also explained how her family had a theory that *haka* were “*karakia* made palatable for ordinary people to use:”

Some of the words to some of the *haka*, if you read them through and study them carefully, they are actually old *karakia* and they’ve been taken out of that context and put into another context and given a rhythm and some footwork so that they could be chanted in safety by everyone else.⁹²

88 McRae & Jacob, 2011, 105.

89 McRae & Jacob, 2011, 95.

90 Ngata, 1972, xv. Ngata included *oriori* (lullabies), *waiata tangi* (laments), *waiata aroha* (love songs), *pātere* (abusive songs), *haka* (posture dance), and *karakia* (ritualistic chant) among their many forms (Ngata, 1959, xi-xii).

91 Karetu, 1996, 22. He made this remark in reply to Wiremu Parker’s question ‘What is the art of performing *haka*?’

92 Kaa in Nepia, 2007, [41:10-41:45].

05.5

ARATIKA TUHITUHI - HAKA & DANCE AS GESTURAL DRAWING

93 Ngata, 1996, 176. Both tuhi and tohu translate as gesture.

94 Williams, 1992, 448.

95 Nepia, 1984.

96 Rae, 2006, ¶6; Atamira Dance Collective, 2004, ¶7.

97 Rae, 2006, ¶7;

98 Reihana-Morunga, 2012, ¶4.

I consider haka further as a language of tohu, gestures,⁹³ and tuhi, writing, delineating and drawing⁹⁴ in space with the body. Use of tuhi and tohu enhances the body's capacity to communicate. Thinking through tuhi and tohu, Aratika uses bodies and movement to gesture and make connections through space between bodies and their environment, and to draw and write information across and into other bodies.

I used this approach in my first choreographic work *Koru* for the Royal New Zealand Ballet in 1984,⁹⁵ with koru as recurring spiral choreographic motifs describing pathways through space and gestural patterns. Moss Patterson adopted a similar approach for his work *Koru* devised for Black Grace Dance Company (2000),⁹⁶ *Pitau* for Footnote Dance Company (2006),⁹⁷ and *Koru* for Atamira Dance Company in 2012.⁹⁸ Sue Healey explored a linear approach to choreographic, set, video and spatial design for her dance work titled *Fine Line Terrain* (2004), in which the dancers described lines

through a set that described linear divisions and partitions within the performance space.⁹⁹ In each of these works, the process of investigation, describing particular linear trajectories through space and between bodies, was also the kaupapa, the subject or foundation for the dance.

Tuhituhi as gestural drawing describes one of the approaches to choreography I employ within Aratika that arises out of my training in contemporary dance and experience teaching life drawing. In both these contexts I explore different strategies for mark making and movement, drawing between two-dimensional and three-dimensional contexts, conscious of the body as medium for expressing thought.

This includes observation, sensing and translation of these perceptions into movement. Shifting focus to different sensory modes other than sight or hearing while improvising can alter the dynamics and appearance of movement for performers and

audiences. Alternating focus from one part of the body to another and to exterior locations while moving, also describes both internal and eternal spaces. Carol Brown describes this continuum between inside and outside as an “embodied awareness” that audiences can also follow, “like a mobius strip” or a “matrixial field,” in which space itself has agency within the choreographic work.¹⁰⁰

Having generated a body of movement through exercises such as gestural drawing, I then enter what I find the most interesting choreographic phase. Editing and layering ideas together in new combinations and patterns explores Te Kore as a state of openness for bodies to receive and convey information. Te Kore exists in movement as pauses, moments of stillness and quiet, in breath, anticipation, preparation and finding balance. It can also be perceived as a space between bodies, a space within relationships, a space in which to make connections and a space in which to perform.

- 101 Brown, in Carter & O'Shea, 2010, 61.
102 Kaa in Nepia, 2007, [2:36 – 3:11].
103 Ibid.
104 Smith in Nepia, 2007, [59:26-59:31].
105 Patterson in Nepia, 2007 [58:57-59:03].

Brown has suggested that the body can be perceived as a “conduit between spaces, meeting, incarnating and exhuming spaces.”¹⁰¹ This proposition resonates with the way Aratika regards the living as ‘kanohi ora,’ living faces of those who have passed away. Relationships between bodies, ancestors and places they connect us to are kept constantly alive in this way. These thoughts are further manifest through the body in words and gestures in haka and dance. Waiata-a-ringā, or gestural dances, as Keri Kaa reminds us, are “songs with hands,” or “dancing with the hands.”¹⁰² Narratives and meaning flow through time, into space partly through hands, responding to changing circumstances and our environment:

if you're looking at groups like Whakatōhea, Te Whānau a Apanui, sea coast people, you can see wavelike influences in the dance movements, very noticeable. Whereas the groups that live in the concrete canyons and jungles that make up our cities, you get a whole lot of very defined sharp kind of movements. They're different, because people are influenced by what's around them.¹⁰³

Valance Smith suggested that “Māori dance is an expression of Māori phenomena through movement.”¹⁰⁴

Moss Patterson suggested that Māori dance “is the physical experience of being Māori.”¹⁰⁵ Stephen Bradshaw is even more emphatic about the relationship between dance and the environment:

“Māori dance to me is environment.”¹⁰⁶

Aratika embraces these bodily perspectives, considering the potential for haka and dance to be ‘memoried,’ ‘storied’ and ‘narrated’ through the body as well as through words. Aratika also considers gestural drawing as a way to make connections between the body and environment, internal and external spaces, emotional states of emptiness and also potential for growth and development. Dance and narratives position us, helping to determine who we are.

I continue this discussion in relation to practical investigations in Chapter six.

105 Patterson in Nepia, 2007 [58:57-59:03].

106 Bradshaw in Nepia, 2007, [59:20-59:25]. He made this comment in the context of comparing how his choreographic response to living in Auckland and walking up Queen Street would be very different from that of one of his ancestors who may have lived in, and walked through, the same area in another time.

5.6

ARATIKA INVESTIGATING WITH THE BODY

¹⁰⁷ McKechnie & Stevens, 2009, 38. McKechnie & Stevens' findings came out of a research project featuring cognitive psychologists working with dance practitioners, choreographers and dancers for whom the process of research was embedded within their professional practice.

¹⁰⁸ Ibid.

¹⁰⁹ McKechnie & Stevens, 2009, 41.

¹¹⁰ I suspect that "contemporary dance" is used in this context by McKechnie & Stevens to refer to contemporary dance in the contemporary Western theatre dance tradition. The Australian study they were reporting on did not mention Australian Aboriginal or Torres Strait Islander dance.

In contemporary dance contexts, as Shirley McKechnie and Catherine Stevens point out, difficulties arise if dance is considered as "discreet movements or steps," and if "questions of memory and imagery have been unnecessarily confined to codes that are verbal or visual."¹⁰⁷ Verbal and visual codes may be easy to document and part of the way in which dance may be understood, but "movement through space is continuous, it flows; [and] transitions are the conveyors of information and form."¹⁰⁸ Furthermore, "imagery can occur in all sensory modalities."¹⁰⁹ "Contemporary dance is at once non-verbal, communicative, and expressive; it is visual, spatial, temporal, kinaesthetic, affective, and dynamic."¹¹⁰

Both verbal and non-verbal aspects of haka were utilised within an ancestral account of haka narrated by Ruatapu where it featured as an investigative method. In this narrative, the investigation is also depicted as a journey.¹¹¹ Motivated through loss and a need to restore balance, haka and ako are engaged to elicit crucial information. The narrative also features a search for a critical gap, an absence or void.¹¹²

Principle characters in this story are Ngae,¹¹³ Tinirau, Tutū-nunui (his pet whale), and Tinirau's daughters Rau-kata-uri, Rau-kata-mea, Itiiti, Rekareka, Kura-hau, and Pō-ruhiruhi, with Pō-roherohe, Whakaaro-rangi, Rūhi-i-te-rangi and Hine-te-iwaiwa.

The story begins with a storm that carries Ngae and his brothers from Tutua (their fishing ground off the coast from Reporua),¹¹⁴ further out to sea, all the way back to Hawaiki.¹¹⁵ There, Tinirau lends Ngae his pet whale so he could journey home. Ngae accepts the offer and returns home, but fails to ensure Tutū-nui's

safe return. He decides instead to cook and eat him. Tinirau realises his pet is dead from the "good smell" of him carried on the wind and devises a plan to capture Ngae. He sends a troupe of women skilled in the arts of haka and other past-times to Aotearoa, to search for, identify and help capture Ngae.

When they find who they think their target might be, they begin a series of attempts to amuse him, to make him smile and reveal his broken tooth. They had been told this was how they could identify him. Among the many things they tried were spinning tops, throwing darts, playing string games, kū (a hand game), blowing fire from their mouths and haka.

Initial attempts to make him smile were unsuccessful, so eventually they performed a pōtētēke, a haka that ended in an outrageous, sexually provocative sequence that involved them standing on their heads with legs in the air, to reveal and manipulate their genitalia:

111 McKechnie & Stevens, 2009, 38.

112 What I offer here is an abbreviated interpretation of Ruatapu's narrative pertaining to Ngae and Tinirau. (Reedy, 1994, 65-66, 100-102, 168-169, 206-208.

113 Other tribal narratives refer to Kae instead of Ngae. For a comparative overview of some of these accounts see Royal, 1998, 107-126.

114 In the Waiapu district

115 Ancestral homeland from where Māori originated, thought by some to have been in central Polynesia

He pōtēteke, tēteke, ma tūa e
kawe ki hea? E kawe ki te rua i te
konokono - E kono, e konokono
ki tua ki wai Ka tatū whakarere
tōtapa, tū ana i raro,
Ka mate au i te haunga i a
Pōruhiruhi, Te haunga i a Pō-
roherohe Ruhiruhi, haramai roto
Ruhiruhi, haramai ki roto ē!

Tēnei te hope ka tihake, ka tihake,
huna te pananahu Koi tiki mai i
whakakoikoi aku tapa - Koikoi,
koikoi, pakuku tai auē Ki kuku te
haere, tāroiroi te haere, ki Kawa
raia
Te whai kai mai māhau!¹¹⁶

*A grotesque dance, where shall we
take it to?*

*Let us take it to the orifice, deep
and narrow.*

*A deep and narrow beyond, to the
water.*

*Your groin draws near, standing
below.*

*I desire the fragrance of Pō-ruhiruhi
the fragrance of Pō-roherohe.*

Ruhiruhi, enter!

Ruhiruhi, enter!

*Your waist bends, hiding the
pananahu*

*Lest I be removed, my groin is
ready.*

Ready, alert, gliding.

*Draw together, close up, to Kawa
yonder.*

*Here is a place in which your
desires will be quenched.¹¹⁷*

This did not make Ngae laugh, so the women continued their haka:

Ako au ki te kōhiti, kāore te kōhiti,
kāore te kōhiti.
[Ako] au ki te whewhera ē, kōhiti-
nuku ē, kōhiti-rangi ē,
Kōhiti werewere, puapua,
hanahana, e tinaku ai ē.
Ēi, kai taku hika e koi nei, huare!¹¹⁸

*I learnt to show, but I didn't show,
didn't show.
Oh I learnt to open, an earth-
showing, a sky-showing!
Showing the labia minora, the labia
majora,
The womb from which life comes!
Oh my genitals that were closed,
open!¹¹⁹*

The final gesture made Ngae laugh and reveal his broken tooth. The house was lifted up and came down in Tinirau's settlement and Ngae was eventually eaten by Tinirau as utu, a restoration of balance and payment for having murdered his whale.

120 Ruatapu in Reedy, 1994, 102.

121 Reedy, 1994, 208.

Precedents for Aratika within this narrative include:

investigation through the body
investigation as performance
investigation as a journey
investigation as a personal quest
investigation as inter-disciplinary practice.
collaboration between performers
use of story-telling in performance

This story includes instances of kore:

loss as a motivating theme
the disappearance of Tutu-nūnui
genital opening as wero
toothy gap as moment of revelation
consumption of Ngae,

“ka pau,”¹²⁰
*til all was gone.*¹²¹

I did not choose to make my investigation explicitly sexual, but some of the choreographic and video work explores how emotional and sexual experiences of intimacy can be experienced through physical restraint, suppression and control.

Exploring tensions between implicit and explicit meaning is part of writing as well. While trying to articulate this enquiry through the body in writing, I have learned not to consider myself as conflicted, and resisted having to choose between or exclude different ways of thinking and engaging the body. Considering multiple perspectives and perceptions of the body is both possible and productive.

More importantly, as Brown advocates:

bringing the dancing body into the academy means *creating*¹²² spaces which enable movement and which can accommodate the messy materiality of bodies. It means situating knowledge in the mobile body with its multi-

sensory capacities and inherent instabilities. It means refusing the division between thought and action.¹²³

Aratika makes space for investigation with the body and through bodies, drawing upon Māori conceptualisation of thought as an action, a gestural making (whaka) sense (from aroaro).¹²⁴

122 My emphasis.

123 Brown, 1997, 135.

124 See glossary for further discussion.

Aratika is contextualised in this chapter by establishing connections with Kaupapa Māori methodologies, selected international indigenous researchers and approaches to research through creative practices that centralise the body. While Aratika draws upon precedents for its methodological approach from within certain pūrākau, it relates its political and ethical rationale to that of contemporary kaupapa Māori methodologies and tikanga-based research. Aratika describes an individual pathway towards understanding from a specific Māori cultural position. It does not assume that all Māori are the same. This approach also draws upon ways of making and thinking informed by my training and professional experience as a visual and performing artist, dancer and choreographer.

The thesis is conceived against a political backdrop of Māori resistance to colonisation that has been long standing, together with the need for academic institutions in Aotearoa New Zealand to centralise Māori ways of knowing, Māori knowledge, cultural values and perspectives. Aratika has been developed partly as a response to this situation and to the growing body of research into mātauranga Māori and Kaupapa Maori methodologies initiated within the fields of Maori education, health and science.¹²⁵

Linda Tuhiwai Smith's description of research as "one of the dirtiest words in the indigenous world's vocabulary,"¹²⁶ introduced me to a now significant critique of Western research paradigms that perpetuate processes of colonisation through their ethnocentric assumptions, values, and practices. Her critique, following Edward Said's notion of Orientalism, describes how Western narratives and representations became privileged as 'universal truths' at the expense of Indigenous cultural perspectives, which became marginalised as 'Other.'

Countering the tendency for these dynamics to dominate academic research paradigms, she advocated kaupapa Māori methodologies as a decolonising strategy that would privilege Māori values, knowledge and practices. Graham Hingangaroa Smith asserted a further shift of power:

Kaupapa Māori strategies question the right of Pākehā to dominate and exclude Māori preferred interests in education, and asserts the validity of Māori knowledge, language, custom and practice, and its right to continue to flourish in the land of its origin, as the tangata whenua (indigenous) culture.¹²⁷

Smith advocates a choreographic mind shift calling for institutions to re-position Māori thought and values.

If we want to assume that Maori are the centre of the way we develop our ideas, then it is the space in the curriculum that makes that possible. It means taking for

125 Smith, 1997; Smith 1999; Lee, 2005, 2009; Palmer, 2004, 2005; Iwikau, 2005; Pihama, Smith, Taki & Lee 2004; Barnes, 2006; Royal, 2004, 2005, 2007.

126 Smith, 1999, 1.

127 Smith, 1997, 273. He established six principles for kaupapa Māori which others have added to:

- Tino Rangatiratanga - the 'self-determination' principle
- Taonga tuku iho - the 'cultural aspirations' principle
- Ako Maori - the 'culturally preferred pedagogy' principle
- Kia piki ake i ngā raruraru o te kāinga - the 'socio-economic' mediation principle
- whānau - the extended family structure principle
- kaupapa - the 'collective philosophy' principle

128 In Morrison 1999, 86.

129 Smith, 1997; Smith 1999; Roberts, 2005.

130 Piripi & Body, 2010, 34-46.

131 Ibid., 40.

132 Iwikau, 2005. Prioritising Te Reo Māori, tikanga and mātauranga Māori within this programme, including use of karakia, whakawhanaungatanga and manaakitanga, further supported this initiative.

133 Palmer, 2004, 52.

134 Palmer, 2005, 49. Te Ao Hou translates as 'The New World.'

135 Here she draws upon Maori Marsden's distinction between a Māori 'know why' and a more Western scientific concern to 'know how.'

136 Palmer, 2005, 50.

granted Maori epistemology, starting in the centre of it and then going outwards rather than trying to come into Maori the Maori ideas after the other ideas.¹²⁸

Accordingly, this thesis does not propose Aratika as a methodology that measures its validity against established Western research paradigms. Instead it positions its practice and methods in relation to precedents that address the need for research that benefits Māori, transforms Māori individuals, their communities and legitimises cultural aspirations, including the notion of tino rangatiratanga, or self-determination, and control over Māori knowledge.¹²⁹

Te Kore has featured within various methodological approaches and tools developed by Māori researchers seeking to base their research in a Māori cultural paradigm. Recent examples of this include Teina Piripi and Vivienne Body's development of a counseling resource for self-assessment based on Marsden's likening Te Kore, Te Pō and Te Ao Mārama to a continuum of emotional states of potential, becoming and being.¹³⁰ In their model of emotional states, periods of light and darkness are normalised as proper and valid experiences over time.¹³¹

Betty-Lou Iwikau described the development of a drug and alcohol rehabilitation intervention strategy by Hakopa and Te Orohi Paul in her 2005 PhD Thesis, using whakapapa and the Te Kore/Te Po/Te Ao Marama paradigm to parallel patient growth and development.¹³²

Also in the field of health research, Stephanie Palmer (2004, 2005) has described the development of psychometric tools to measure Māori well being, including how Te Kore may be utilised as a metaphor to articulate the idea that "each component of Māori wellbeing is a potential source of waiora [well-being] that may, or may not, be active."¹³³ However, she also points out certain limits to the use of psychometric methodologies in Māori contexts:

the development of mātauranga Māori based health assessment tools will foster understanding of Māori concepts and constructs, assist the socialization of Māori world views and help to shape the values of Te Ao Hou¹³⁴ [but] the reasons for seeking knowledge must be irrefutable. In other words, some forms of knowledge are sacred, dangerous and best protected until 'know-why'¹³⁵ is understood.¹³⁶

Some of the Māori texts and artwork explored in this project were difficult for me to interpret partly because of their poetic or cryptic nature that both revealed and obscured meaning. But this work also established precedents for me to follow. A poetic approach to this investigation seemed appropriate given how Te Kore may be understood in different ways in different contexts.

Māori methodologies need to be appropriate for different kaupapa, research contexts and researchers. Not all Māori are the same. Aratika maintains a subjective focus on individual, personal experiences while also being conceived within a broader Māori cultural paradigm. This approach has evolved out of a need to find a way of guiding a self-reflexive enquiry through potentially idiosyncratic and unconventional aspects of thinking about being Māori and being a contemporary Māori creative practitioner.¹³⁷

Seeking to broaden perceptions and understandings of Te Kore through its inter-disciplinary approach, Aratika is also positioned in relation to selected international precedents, including other Indigenous researchers.

Aratika's use of 'ara' as a methodological metaphor parallels the use of 'way' adopted by Elizabeth Grierson and Laura Brearley to refer

to a collection of methodologies, practices and guiding philosophies behind creative arts research developed as part of a research initiative at the Royal Melbourne Institute of Technology in Australia.¹³⁸

However, Aratika is conceived from different cultural, epistemological and ontological positions. Aratika refers to 'whakapapa' to emphasise the relational nature of existence, for example, rather than concentrating on the existential nature of 'being,' for which there is no equivalent concept or translation in Māori.¹³⁹

Grierson and Brearley's approach is influenced by their work with Indigenous Aboriginal scholars and the German philosopher, Martin Heidegger, from whom Grierson and Brearley derived their use of the term 'way.' Heidegger was also interested in non-Western traditions of thought. As Michael Peters points out, he drew upon Laotse's use of the term 'Tao' to refer to a 'way,' and the German concept of Der Feldweg (fieldpath).¹⁴⁰

Von Eckartsberg and Valle describe similar convergences of Eastern philosophico-religious thinking (notably Hinduism, Buddhism, Taoism, and Zen) and Western existentialism (notably Martin Heidegger)¹⁴¹ within psychology as a 'double turn.'

¹³⁷ Aratika also finds congruence with Lemi Ponifasio's concept of navigating or paddling a canoe through a break in the reef, "finding the right pathway and moment in time, a decisive moment of anticipation, existing in the present, but also a moment of anxiety, where the decision about which side to amplify the paddling makes all the difference between success or failure and also life and death" (Nepia, 2006, 10-11).

¹³⁸ Grierson & Brearley, 2009. Brearley, Hamm and Koori scholars at RMIT University adopted "deep listening" as a way of "learning and knowing," from an Aboriginal concept that appears in Ngungikurungkurr as Dadirri and Yorta Yorta as Gulpa Ngawal (Ibid., 37). Their use of 'way' includes different ways of knowing, looking and listening, analysing, proposing, acting and reflecting, constructing, performing and learning. Their concerns to invest time in relationships, to ensure quality of care, service, building trust and respect between people, communities, the environment and future generations parallels similar concerns within kaupapa Māori approaches.

¹³⁹ Māori existence determined through whakapapa, is also expressed in terms of mauri, the "spark of life, the active component that indicates the person is alive" (Mead, 2003, 363); hau the term for "breath" (Ngata, 1996, 41), the "vitality of human life," also "vital essence of land" (Mead, 2003, 360); and wairua or "soul" (Ngata, 1996, 441). The term hauora, which translates as 'breath of life' also describes the aliveness of human existence, the "spirit of life," "health," and "vigour" (Williams, 1992, 41).

¹⁴⁰ Michael Peters, cited in Grierson & Brearley, 2009, vii.

¹⁴¹ Von Eckartsberg & Valle, in Valle & von Eckartsberg, 1981, 288.

They see this as a

healthy attempt to revitalize and reform the stifling natural scientific approach to psychology conceived as the science of behavior by reintroducing the realities of experience and consciousness, by insisting on the importance of personal agency, the sense of self, and of values and meaning, and by emphasizing ultimate depth- and height-dimensions of human experience: peak experiences, mystical-ecstatic self-transcendence, and the experience of transpersonal powers or “theo-realities.”¹⁴²

I am not a psychologist, but as an artist I place similar emphasis on exploring the realities of experience, the importance of personal agency, the sense of self, values and meaning in creative investigations.

I do not, however, position myself in terms of “mystical-ecstatic self-transcendence,” “the experience of transpersonal powers” or “theo-realities.” Nor am I seeking to reform Māori traditions of thought. Aratika, like other Kaupapa Māori strategies adopted by Palmer (2004, 2005), Iwikau (2005), Piripi and Body (2010), Lee (2005, 2009), attempts to provide an alternative to dominant

Western academic approaches, without asserting a world view conceived in terms of Cartesian dualistic divisions between subject and object, self and world.

Māori research asserting perceptions of reality as interconnectedness, has greater epistemological affinity to the work of scholars such as George Dei, Budd Hall and Dorothy Rosenberg who maintain that Indigenous knowledge is “not learned in isolation from the Earth or from other people.”¹⁴³ This investigation is further aligned with Sami scholar Rauna Kuokkanen, who considers contemporary Indigenous writers as *ofelcaat*, or “cultural pathfinders,” whose role is to carry “Indigenous paradigms” into the future to maintain and sustain their cultures.¹⁴⁴ The creative project is both a form of resistance and part of a broader agenda for cultural survival.

For Yorta Yorta scholar Treahna Hamm, undertaking her Ph.D. research meant bringing her Aboriginal Ancestors, Elders and future generations with her.¹⁴⁵ She also describes a “going deep” within herself, as “a point of pure creation, where there are no words. There is no sound, no smell, no touch, just the personal experience.”¹⁴⁶

My people are there
Guiding me
Waiting there to fill me
With special gifts
Of knowledge
Of creating
Of giving and receiving
Of love

It's total in wonderment and life's
blood
Running through my veins
Experiences of my family
Like the river of the past, the
present and the future¹⁴⁷

The sense of connection she feels with environment and family, permeates her understanding of culture and philosophy.

Culture lives within us.
Aboriginal philosophies are lived.
They are not just words.¹⁴⁸

These ideas resonate with my own understanding of culture as lived experience. Culture is what we inherit and what we make while moving through life, listening, observing, positioning our thoughts and making sense through our bodies.

143 Dei, Hall & Rosenberg, 2000, 7.

144 Kuokkanen, 2000, 425.

145 Hamm, in Brearley & Hamm, 2009, 38.

146 Ibid.

147 Ibid., 38-39.

148 Ibid., 48-49.

This chapter described Aratika as a methodological approach to wānanga, a sustained investigation. Aratika describes an ara, a methodological pathway or approach for this investigation that is determined to be tika (culturally relevant and appropriate) through its inter-disciplinary approach and engagement with mātauranga Māori.

Mātauranga Māori is a dynamic body of knowledge, to which Aratika seeks to make contributions through sharing and layering individual and social experiences.

It draws upon pūrākau, whakapapa, mōteatea and haka, Māori oral and performance traditions as precedents and sources of methods for this approach.

Ako and kōrero, methods of conversation and discussion engaged in the review of knowledge, also feature within the collaborative dance and video investigations engaged within this study.

Information gathered from different sources, including creative investigations, is accumulated to stimulate thinking on multiple levels, for participants and collaborators in the research, and for audiences who may encounter creative outcomes from it.

Cultural relevance, determined through whakapapa, helps to determine which sources are referred to and given precedence. Consequently, kōrero from Mōhi Ruatapu that features as a source of information on Te Kore, also features in relation to the methodological approach.

Narrative, choreographic and videographic explorations within installation, exhibition and performance work, draw upon 'te kōrero o te tinana,' the language of the body, and tuhituhi, gestural drawing as a means to explore and communicate ideas.

Thought is considered a gestural action making sense through the

body. Theoretical pursuits are regarded as physical and cognitive undertakings. These understandings provide a foundation for developing a methodology for creative practice rooted in a Māori cultural paradigm. The inter-disciplinary approach also responds to how Te Kore itself is a layered concept, perceived in different ways within different contexts.



CHAPTER 06



The previous chapter described Aratika as methodology, and positioned the approach in relation to specific Māori precedents. Aratika evolved as a way of articulating an investigation based upon mātauranga and tikanga Māori that focuses on the body, sensory ways of knowing, making and thinking together. This approach is deemed tika because it is integral to the practice; culturally relevant and pertinent to me as a Māori researcher, visual and performing artist.

This chapter articulates Aratika as a methodological approach and pathway through a series of inter-related and cumulative investigations or projects exploring how Te Kore may be considered as a kaupapa for creative practice.

Key features of this approach:

Pūrākau and **mōteatea** as ways of describing, narrating, synthesising, contextualising information.

Haka and dance as **tuhituhi** or gestural drawing, a way to draw different ideas and bodies together.

Ako, **wero**, and **pātai**, as ways of advancing ideas through discussion, provocation and questioning within individual and collaborative contexts.

Kitenga and **whakarongo** as sensory and investigative activities.

Whakapapa, **whakaritenga**, **whangaia**, **whakamātautau** forms of making, association, comparing and performing.

Hurihurutanga as evaluation that considers ideas from different positions and while moving.

Whakaaro as a cognitive, physical and cumulative process making sense through the body.

The projects are sequenced chronologically as follows:

Maungauika Trilogy (2008-2010) – short film and video installation

Ngā Kohu Tapui (2009) – marae-based wānanga in Tokomaru Bay

WHERO 1 (2009)– short film

Sheets (2010)– short film

Kore (2008-2011) – poetic texts

WHERO 2 (2012)– performance/ installation project

WHERO 3 (2012)– proposal for video installation/live performance

Fig. 5 Nepia, M. Video still
Maungauika Trilogy (2008). [00:03:04].
Three performances presented as a
simultaneous, composite consideration
of presence.

06.2

MAUNGAUIKA TRILOGY PERFORMANCE, VIDEO, INSTALLATION



06.2.1

PROJECT DESCRIPTION

Filmed: April-May 2008.

Location: Defence network tunnels under Maungauika, Auckland.

Performer, lighting, camera, editing: Moana Nepia

Project developed in collaboration with: Azadeh Amadi.

No sound.

Edited versions of this material were completed from 2008 to 2011.

Documentation of a five minute version is on the DVD track #1.

Footage was reconfigured for different screening and installation opportunities including:

-----*AUT School of Art & Design Post-Graduate Conference*, AUT University, Auckland. 8 August, 2008.

-----*Ka Mau te Wehi – Conversations in Māori dance*. St Paul Street Gallery, Auckland. 4-20 June, 2009.

-----Dance on film. New Zealand made films. *Tempo Dance Festival*, TAPAC Theatre, Western Springs, Auckland, 3 October, 2009.

-----*Floating Cinema*. NZ Film Archives, Auckland. 22 October, 2009.

-----*Aitanga Descendance – National Contemporary Māori Dance Summit*. Tutahi Tonu Marae, Epsom, Auckland. 6-18 October, 2009.

-----Thinking through Te Kore. [Paper presentation]. *Mātauranga Taketake: Traditional Knowledge Conference 2010*, University of Auckland. Auckland.

7 June, 2010.

-----*Kōwhiri Māori Dance Film Screenings*. Soundings Theatre, Te Papa Tongarewa, Wellington, 25-27 June, 2010.

-----*Move It - Cultural Festival 2010 Gay Games*. [Group exhibition]. Altes Pfandhaus, Cologne, Germany, 31 July - 7 August, 2010.

-----*Maungauika Trilogy*. Deane Gallery, Wellington City Gallery, April-May 2011.

Maungauika Trilogy began in 2008, as a series of conversations with an Iranian artist, Azadeh Emadi, who at that time was undertaking her Masters degree at AUT in Spatial Design. Although we came from very different cultural positions, we shared certain common interests. Emadi investigated how derelict and abandoned industrial spaces in performance might embody the feelings of loss, absence and silence she experienced in relation to her own situation of cultural displacement and exile. I wanted to explore absence and presence within creative processes, including choreographic contexts and performance. We combined forces to film in derelict tunnels on Maungauika, an extinct volcano at the entrance to Auckland Harbour.

Part of a military installation mounted in the 1880's to protect against a perceived threat of Russian invasion,¹⁴⁹ these tunnels create a labyrinth of dark inter-connected chambers and voids within a site that resonates with histories of Māori and Colonial occupation. I was familiar with the site having lived close by, but not connected to it through tribal histories or whakapapa. My relationship to it was one of disconnection rather than belonging.

We filmed in several locations, most of all in a narrow corridor with an alcove and window to one side and

a right-angled exit at the far end. This space imposed restrictions upon movement, but also provided spaces to move into and emerge from. A torch at floor level illuminated crumbling plasterwork and a red candle in a recess cast a faint red glow. I explored the confines of space, pushing into the walls to elevate myself off the floor, stretching from floor to the ceiling, twisting and inverting myself, moving in and out of the shadows. Most of this was done slowly and deliberately. We shot extended improvisational sequences in ten-to-twenty minute segments, reviewing takes and discussing findings as we progressed.

06.2.2

ARATIKA IN PRACTICE

I did not originally set out in my doctoral project to investigate Te Kore and only gradually developed Aratika as a methodology to the extent it is described in this exegesis. *Maungauika Trilogy* was instrumental in helping me to establish this focus and approach. This project provided a context in which to explore feelings of absence, emptiness and void in performance, movement and choreographic processes.

Whakamātautau – trialing and testing – it seemed impossible to

empty thought and tension from my body completely. Lying still, I could feel my body getting colder, sinking with every breath into the dust and rubble strewn along the floor. My movement was lead by a process of sensory exploration and internal questioning but also responded to what I could feel - the quality and confines of the space, its effects on my body.

Whakaritenga – performance - during filming, I focussed on exploring the space with my body, feeling and sensing (**whakarongo**) the limits of movement in space and the expression of feelings of stillness, emptiness and absence through movement. At times, this felt like suspension within movement, arresting or interrupting movement while maintaining contact with various surfaces, or disconnecting from them - falling, leaning, sliding along, into and away from the walls. Exploring potential for movement in this confined space felt awkward, frustrating, interrupted and discontinuous.

Hurihuritanga/whakamātau(ria) – evaluation - my experiences of awkwardness, however, were not obvious when viewing the footage. The material looked mostly smooth and continuous. Subtle, detailed gestures were more significant than I had imagined. Altering the speed;

introducing pauses and stillnesses that weren't there in the original footage; layering (**whakapapa**) and reorienting (**hurihuritanga**) some of these images in the editing process was similar to choreographing and directing myself at a distance in time and space from the original performance.

Simultaneously, I created another 'performance': configurations with two figures became conversations. With three or more figures, these dissipated into patterns (taura). Digital layering resonated the notion of **whakapapa** as a layered generative process. Shadows established limits to the space, grounding the figures in cells within a darkened void, in silence and silhouette.

The tunnels in Maungauika were not empty sites - they were full of historical association and meaning. The 'voids' or dark spaces within *Maungauika Trilogy* seemed similarly significant to me. They provided a generative, creative space in which to move and layer association, including Ruatapu's suggestion that Te Kore could be perceived as part of Te Ao Mārama. I began to wonder whether other Māori artists and writers might share similar thoughts or demonstrate similar ideas in their work.

Fig. 6 Nepia, M. (2008). Video still of composited footage for *Maungauika Trilogy*. Auckland: Private collection of Moana Nepia.



06.2.2 CRITIQUE & PEER REVIEW

Most screenings were silent projections of the five minute version onto screen (see figure 7.2.1). At the 2009 *Tempo Dance Festival* and *Floating Cinema* events it was presented as a cinema screening. At the 2009 *AUT School of Art & Design Postgraduate conference*, I presented a second duet version to an oriori from *Tokomaru Bay*.¹⁵⁰ In *Ka Mau te Wehi – Conversations in Māori Dance*, I installed a 3x4 meter wall projection with work by other Māori film makers, Louise Potiki-Bryant, Lisa Reihana and Rachel Rakena, opposite historical projections from the early twentieth century.

On this occasion, the larger than life sized figures seemed to be recessed into cells in the wall. In spite of its large size, this installation provided an intimate encounter with the work¹⁵¹ that contrasted with a group exhibition in Germany in 2010 where projection on a digital monitor had a disconcerting distancing effect that also diminished the level of intimacy the screening had attained in *Ka Mau te Wehi*.¹⁵²

150 *He waiata oriori na Hinekitawhiti* in Ngata, 1972, 2-7.

151 Mark Rothko expressed a similar concern in relation to making large paintings:

I want to be very intimate and human. To paint a small picture is to place yourself outside your experience, to look upon an experience as a stereopticon view with a reducing glass. However you paint the larger pictures, you are in it. It isn't something you command (Rothko, 1951, 104).

152 *Ka Mau te Wehi – Conversations in Māori dance*. St Paul Street Gallery, Auckland. June 4-20, 2009.

Fig. 7 Casey, C. (2009). Installation view of the video – *Maungauika Trilogy*, in the exhibition *-Ka Mau te Wehi - Conversations in Māori Dance*. Auckland: Collection of St Paul St Gallery.



A visit to the catacombs in Rome inspired a successful proposal for a multi-screen proposal to Wellington City Gallery. For this installation in 2011, the Deane Gallery was reconfigured to create an entrance via a twisted tunnel. The sloping tunnel roof conveyed a feeling of compression into darkness, before it lifted up again, into the multi-screen projection space with layered projections on three walls. This spatial reference to the original site on Maungauika also evoked the kinaesthetic sensation I had when descending into the catacombs. Both sites evoked distant histories and previously inhabited, now vacant, underground spaces within the body of Papatuanuku. Thus, the installation's configuration of space exploited internal sensory knowledge and experience (mōhiotanga) and replicated feelings of compression and confinement. Surrounding the viewer with multiple images, it enhanced the feeling of immersion in space, rather than merely looking at a film.

By this time, my view of the work had already shifted: I had begun to think about void, emergences and disappearances in relation to Te Kore. In this installation, the tunnel suggested a transitional realm between worlds of light and noise outside, to a more contemplative, silent interior void.¹⁵³

The Wellington installation opened in the wake of the Canterbury earthquakes and the Pike River Mine disaster, and was dedicated to the memory of those who had passed away in those tragedies.

The curator Reuben Friend wrote in the catalogue:

In a philosophical sense Te Kore represents the belief that light can emerge from an intense period of darkness. It is a message of hope, one that has particular resonance as the world reels from the recent devastation caused by natural and man made disasters.¹⁵⁴

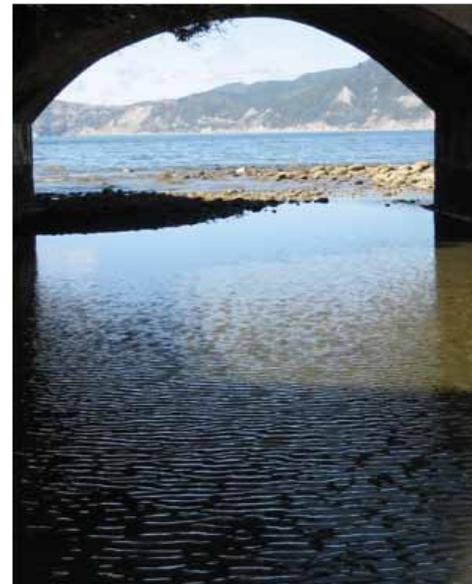
153 The catalogue for this installation is included with the DVD.

154 Friend & Wellington City Gallery, 2011, 4.

Fig. 8 Nepia, M. (2008). View of the Waihi Stream at Waima looking towards the southern end of Tokomaru.
Auckland: Private collection of Moana Nepia.

06.3

NGĀ KOHU TĀPUI
WĀNANGA AT TOKOMARU BAY



06.3.1 PROJECT DESCRIPTION

Location: Te Ariuru Marae
Date: January 2009
Choreographer: Moana Nepia
Dancers: Nancy Wijohn, Jack Gray
and Ngapaki Emery
Cinematographer: Mairi Gunn
Photographer: Linda Tanoai
Costume co-ordinator: Melodie Craw
Director/producer and second camera
operator: Moana Nepia

Ngā Kohu Tapui was a collaborative marae-based wānanga held at Te Ariuru marae in Tokomaru for ten days during January 2009.¹⁵⁵ The event had an ongoing influence on my thinking and creative practice and spawned a succession of related projects.

The wānanga took its title from a line in an oriori by Hinekitawhiti from Te Ariuru, in which the infant Ahuahukiterangi was encouraged to venture beyond Kautuku¹⁵⁶ and a state of confusion suggested by ngā kohu tapui (the gathering clouds, or mist)¹⁵⁷ to know her chiefly lineage:

Whakaturia o te tira hei
Ngapunarua
Tahuri o mata nga kohu tapui, kai
Runga o te Kautuku...
*Project your journey to
Ngapunarua*¹⁵⁸
*Then turn your eyes to the
interlaced mists,
Which float above Kautuku...*¹⁵⁹

I intended the title to recall how meaning is often hidden or obscured in works of art; how creative pathways and processes are not always clearly defined; and how we must often keep moving in order to understand what we are doing.

The **wānanga** was structured around a series of discreet, site-specific explorations or scenarios responding to **pūrakau** and whānau **kōrero**; to wāhi (environment or place); and to processes of drawing with the body.

¹⁵⁵ Prior to the wānanga, I undertook a recce to Tokomaru, documenting places of interest for site-specific workshop activities that were to be documented with video. I was not investigating the concept of Te Kore at this stage. This focus developed in response to some of the material generated from this wānanga, while reviewing video footage from it and making comparisons with earlier work completed for *Maungauika Trilogy*.

¹⁵⁶ Kautuku is a prominent hill on the coastal horizon north of Tokomaru.

¹⁵⁷ Mist is one of a number of metaphorical ways Māori may refer to a state of confusion or a clouded mind (Cross, 2009, personal communication). McRae suggests “by wreathing Kautuku with that favourite ‘mist’ of the traditional composers, Hinekitawhiti encourages Ahuahukiterangi (her mokopuna) to venture further, to know her prestigious ‘first-born line’” (McRae, 2011, 99).

¹⁵⁸ Ngapunarua is the name of the peak on Tawhitinui-a-Paoa, between Tokomaru and Waipiro Bay. Puna, understood as ‘spring’ (Ngata, 1996, 446) can also refer metaphorically to a source of knowledge.

¹⁵⁹ Hinekitawhiti in Ngata, 1959, 4-5.

Fig. 9 Nepia, M. (2009). Video still from *WHERO 1*, [0:08:13]. Auckland: Private collection of Moana Nepia. Performer Nancy Wijohn. Auckland: Private collection of Moana Nepia.

NGĀ KOHU TĀPUI

SCENARIO 1 : TE KUPENGA



Figs. 10 & 11 Nepia, M. (2009). Unedited video stills from documentation of *Ngā Kohu Tāpui*. Performer Nancy Wijohn. Auckland: Private collection of Moana Nepia.

160 See section 3.0.

161 A segment of this footage utilised in the video trailer for *WHERO 2* can be seen on YouTube: http://www.youtube.com/watch?v=vaR-b_OzSAg



A moment of cleansing, responding to the Kupenga narrative,¹⁶⁰ is enacted to remove the sacred state of tapu. Long video shots reveal the setting and the whole body, while the intimacy of the action was enhanced in close-up. Edited footage of the camera panning over Wijohn maintains tension by not revealing the whole body and ending before her face is revealed.¹⁶¹

Figs. 12 & 13 Ngarangi Kamaea Ngatoko and Everard Hannam Henderson, my great great grandparents (circa 1890). Auckland: Private collection of Nepia whānau.

NGĀ KOHU TĀPUI SCENARIO 2 : NGARANGI KAMAEAE





This scenario was a commemorative gesture, drawing parallels between the death of Ngarangi Kamaea Ngatoko, and the drowning of Shakespeare's Ophelia.¹⁶² **Whakaritenga** (making a likeness or comparison) drew on John Everett Millais' painting *Ophelia*,¹⁶³ from which I appropriated use of period costume and a floating figure. The pool, over-shadowed with rock, evoked a more somber, deeply saturated commemoration of grief and loss, though, than the one Millais depicted. **Rapunga** (searching) featured in production as the search for an appropriate setting, and for ways of recording Wijohn in performance, remaining still while floating, cold and numb. This scenario drew upon Kore as loss in the original story; loss of understanding through time; and was a commemorative gesture to restore a sense of balance.¹⁶⁴



Footage from this scenario was projected onto a 3-meter long lace curtain in the old Farmers Store in Tokomaru and later included in *WHERO 1 & 2*. An image was suspended as a 5-metre hanging print in the 2009 exhibition *Ka Mau te Wehi – conversations in Māori dance*.¹⁶⁵

Fig. 14 Nepia, M. (2009) Ngarangikamaea. Video still *WHERO 2*. Performer Nancy Wijohn. Camera Moana Nepia

Fig. 15 Millais, J. E. (1851-1852). *Ophelia*. [Painting]. Image removed for copyright reasons but accessible at: <http://www2.tate.org.uk/ophelia/>.

Fig. 16 Casey, C. (2009). Installation view of the exhibition - *Ka Mau Te Wehi - Conversations in Māori Dance*. Auckland: Collection of St Paul Street Gallery.

162 We are not sure whether Ngarangikamaea in Hinekitawhiti's oriori (Ngata, 1972, 4-5) is a reference to my great-great grandmother, or another tipuna who may have had the same name. My family have also speculated about the circumstances of her death for some years.

163 Millais, J.E. (1851-1852). *Ophelia*, oil on canvas, 76.2 cm × 111.8 cm, Tate Gallery, London.

164 I later returned to this scenario to create a scene in *WHERO 2*, drawing upon my own near death experience of drowning, and on interpretations of drowning in Sir Kenneth MacMillan's ballet *Sea Of Troubles*, which I performed in with Dance Advance throughout the UK, Europe and China 1989-91.

165 This was an exhibition I curated, featuring archival and contemporary photography, film and video of Māori dance, for St. Paul Street Gallery, AUT University, in June 2009.

NGĀ KOHU TĀPUI
SCENARIO 3 : THE OLD BANK AND FARMERS STORE

Fig. 17 Nepia, M. (2009). Reflection of Waima in the Old Bank Windows. Auckland: Private collection of Moana Nepia.

Fig. 18 Nepia, M. (2009). Reflection of Marotiri in the Old Bank Windows. Auckland: Private collection of Moana Nepia.

Marotiri is the maunga (mountain) in Tokomaru.



Photographs taken during the recce informed a scene in which Wijohn stared beyond the camera towards the horizon, evoking emotional and physical separation, as well as memories of social decline in what was once a prosperous community. **Huihuinga** in this instance creates a psychosocial space of memory and spiritual association. Vision and thoughts are rooted further into place as though they descended through the tree branches framing her view.

Figure 19 Nepia, M. (2009). Video still from *Where I*, performer Nancy Wijohn. Auckland: Private collection of Moana Nepia.



Fig. 19

Figs. 20 & 21 Nepia, M. (2009). Video stills from scenario in the old Farmers Store. Auckland: Private collection of Moana Nepia.



Workshops in the old Farmers Store also explored possibilities of vivifying this derelict space, as if still photographs came ‘to life’ as tableaux vivants. **Whakamātautau** involved a series of experimental making, **whaihanga**, exploring relationships – between stillness and movement.

The figures in silhouette (past inhabitants, silent voices from another time) maintained focus on the relationship with the architectural setting, with each other and the spaces between.



The close-up footage captured by three separate cameras seemed more evocative of the senses of absence and emptiness on which I was beginning to concentrate. In silhouette, the subjects' identities were progressively lost, the more the camera zoomed into shadows. Shadows (ata) hold potential to evoke the presence of disappearing figures and frame ideas. **Whakaritenga** in this instance, explored relationships between different ways of forming association and likenesses with light and shadow. Long shots seemed to demand a different level of narrative explanation or interpretation. The question of how film could convey or share intense emotional experiences in a more poetic way gained prominence.¹⁶⁶

Fig. 22 Nepia, M. (2009). Digitally enhanced image from scenario in old farmer's store. Auckland: Private collection of Moana Nepia.

Fig. 23 Nepia, M. (2009). Video still from *WHERO 1*. Auckland: Private collection of Moana Nepia.

166 This was a process I began to consider in relation to the use of cryptic allusion in *mōteatea*, where meaning is not readily accessible. In much of my previous painting, I had also obscured sources of emotional content that informed my work through deliberate choice of abstract formats. Fig. 22 is of Ngata's red-covered book *Ngā Mōteatea* (Volume 1) leaning against the back wall of a glass-fronted bookcase in the old Farmers store at Tokomaru. A reflection of a view out windows behind the camera capturing waves crashing on the beach across the road partially obscures the book. Digital manipulation involved with this footage included slowing the speed, increasing contrast, and altering the colour balance. Deepening shadows had the effect of framing and highlighting detail in the reflection.

Fig. 24 Nepia, M. (2008). Remains of the old freezing works constructed over the Waihi Stream. Auckland: Private collection of Moana Nepia.

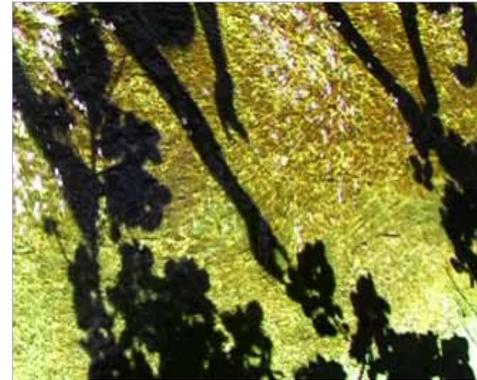
NGĀ KOHU TĀPUI SCENARIO 4 : THE OLD FREEZING WORKS





Shadows within the towering architectural remains of the old Waima freezing-works summoned notions of historical absence and the loss of industry and subsequent depopulation Tokomaru suffered after its closure in the 1950's. Sequences shot in this location reiterated the strategy of animating derelict spaces and layering Te Kore with movement and human presence.

Fig. 27 Nepia, M. (2009). Video still from footage shot under the old freezing works. Auckland: Private collection of Moana Nepia.





Waihi Stream turned red on killing days, when it washed offal out to sea. We filmed Emery walking upstream under the old freezing works in a red skirt, referencing layers of bloody history, including the Kupenga narrative. The most compelling shot was not planned, but noticed by Gunn as she was filming the reflection of Emery's dress in the water. The visual effect of red rippling and washing over us, as we reviewed this footage, was a powerful reminder to remain open to the unexpected.

Fig. 29 Nepia, M. (2009). Photograph from choreographic workshop in Te Poho o Te Ao. Performers, Nancy Wijohn, Ngāpaki Emery, Jack Gray & Moana Nepia. Photographer Linda Tanoai. Auckland: Private collection of Moana Nepia.

NGĀ KOHU TĀPUI SCENARIO 5 : TUHITUHI - TE POHO O TE AO



Tuhi (gestural drawing) exercises took place in three separate locations, in the wharenui Te Poho o Te Ao, on the foreshore at Kakepo and at Huawhiwhi. They not only generated movement and imagery, but also explored connections between bodies, architecture, conceptual and spiritual landscapes. The process involved both an internalisation and a direct expression of thought through movement.

Whakaritenga: different body parts were used in **tuhi** to make likenesses, following geometric and curvilinear patterns within the whare: mango pare kōwhaiwhai,¹⁶⁷ but also more angular bones of the house, the rafters and upright pou.¹⁶⁸ As tauira, we traced and patterned thought with our bodies, aligning our bones with those of the ancestress Te Aotāwarirangi, after whom this whare was named. Working in tight group formations, we also delineated through our movement, between and around each other, extended patterns of connection and separation in space.¹⁶⁹ The movements also echoed rhythmic sounds, wave patterns and **whakapapa** connections to the realm of Tangaroa.¹⁷⁰

Fig. 30 Laing, M. (2009). Flyer for the exhibition - *Ka mau te wehi - Conversations in Māori dance*. Performers, Nancy Wijohn, Ngāpaki Emery, Jack Gray & Moana Nepia. Photographer Linda Tanoai. Auckland: Collection of St Paul Street Gallery.

167 The dominant pattern in this whare is mango pare, which references the hammerhead shark.

168 Te Poho o Te Ao does not feature carving in the interior, but has painted kōwhaiwhai extending down from internal rafters onto upright pou, or posts along the walls.

169 Te Kore in this context plays out both internal and external spaces of potential, which are activated and made meaningful through performance. A de-saturated fragment of footage from this session was incorporated into a short trailer for the 2012 performance of *WHERO 2*. This can be seen on YouTube: http://www.youtube.com/watch?v=vaR-b_OzSAg

170 Tangaroa - Atua of the sea.



Fig. 30

Fig. 31 Nepia, M. (2009). Video still from unedited gestural drawing footage at *Kakepo*. Performer Ngāpaki Emery. Auckland: Private collection of Moana Nepia.

NGĀ KOHU TĀPUI SCENARIO 5 : TUHITUHI - KAKEPO





A workshop at Takepe, across the road, extended **tuhi** to follow patterns (**taura**) in the landscape, the foreshore and surrounding hills.¹⁷¹

Solos developed into group sequences as conversations (**kōrero**) where we took turns to lead and follow in what is sometimes called a 'flocking' exercise.¹⁷² Gunn followed the dancers with her camera as if they were a moving landscape for the lens. In the footage, land, sea and sky appeared mostly as background against which the bodies 'stood out.'

Fig. 32 Nepia, M. (2009). Video still from unedited gestural drawing footage at Takepe. Performer Ngāpaki Emery. Auckland: Private collection of Moana Nepia.

Fig. 33 Nepia, M. (2009). Video still from unedited gestural drawing footage at Takepe. Performer Moana Nepia. Auckland: Private collection of Moana Nepia.

171 Breath and Hand, one of the texts in Volume 1 is a poetic interpretation of this process that was later used to devise solo gestural material for each of the performers in *WHERO 2*.

172 Flocking is a choreographic term derived from the action of birds in flight, where individuals within the flock take turns to lead and follow while journeying together. This does not necessarily imply complete unison but refers to a highly developed capacity for responsiveness to one another, cohesiveness as a group, and a dynamic capacity for change. Abstract scientific modelling of this process, termed particle swarm optimisation, has been adopted to study social behaviour, which includes human capacities to navigate three-dimensional physical space and abstract multidimensional psychosocial and conceptual spaces (Kennedy & Eberhart, 1995, 1942-1943).

Fig. 34 Nepia, M. (2009). Video still from unedited gestural drawing footage at *Kakepō*. Performer Nancy Wijohn. Auckland: Private collection of Moana Nepia.



Fig. 35 Nepia, M. (2009). Video still from unedited gestural drawing footage at Kakepō. Performer Jack Gray. Auckland: Private collection of Moana Nepia.



De-saturating resulted in more ambiguous figure/ground relationships that hovered on the edge of abstraction. The dancers' bodies were still present, but instead of 'performing' against bright blue sky and green sea, they now appeared to merge into, and emerge out of, black and white voids.

Fig. 36 Nepia, M. (2009). Video still of gestural drawing being washed away at Huawhiwhi. Auckland: Private collection of Moana Nepia.

NGĀ KOHU TĀPUI SCENARIO 5 : TUHITUHI - HUAWHIWHI



Tuhi was also considered in relation to tracing outlines and excavating our own body forms.¹⁷³ These **hukenga** (excavations) into Papatuanuku were eventually obliterated, washed away, rendered void. **Hangaia** in this context (forming or shaping a negative likeness of ourselves) helped to articulate Te Kore as a dynamic balance of oppositional forces. Our own actions were confronted with the cyclical forces and gestures of nature, processes of re-forming and withdrawing, over which we had no control.

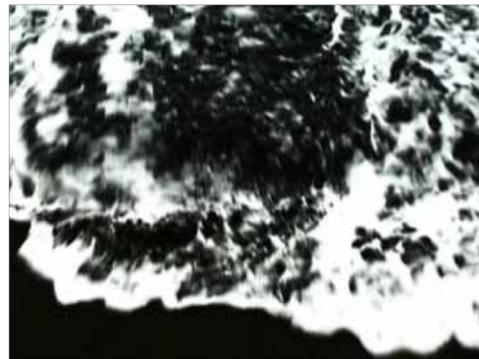


Fig. 37 Nepia, M. (2009). Video still of gestural drawing being washed away at Huawhiwhi. Auckland: Private collection of Moana Nepia.

¹⁷³ This work partly responded to examples of Ana Mendieta's *Siluetas* works, which explored how ephemeral silhouette forms of herself in different landscapes, including the beach, might articulate physical or spiritual connections with an Earth Mother, and the sense of disconnection and displacement she felt as a foreign emigree living in the United States (Leval, 1992, 74-75).

Fig. 38 Nepia, M. (2009). Video still from *WHERO 1*. [9:15:22]. Performer Nancy Wijohn. Auckland: Private collection of Moana Nepia.

06.4

WHERO 1 - A SHORT FILM INCLUDING FOOTAGE FROM NGĀ KOHU TĀPUI



06.4.1 PROJECT DESCRIPTION

Director, editor, camera operator,
choreographer, producer – Moana
Nepia

Cinematographer – Mairi Gunn

Performers – Nancy Wijohn, Ngapaki
Emery, Jack Gray, Treetops (the horse)

Costume co-ordinator – Melody Craw

Photographer – Linda Tanoai

Documentation on DVD track # 2.

Screenings:

*Aitanga Descendance – National
Contemporary Māori Dance Summit*
2009. Tutahi Tonu Marae, Epsom,
Auckland. 16-18 October, 2009.

Thinking through Te Kore. [Paper
presentation]. *Mātauranga Taketake:
Traditional Knowledge Conference*
2010, University of Auckland.
Auckland. 7 June, 2010.

Kōwhiri Māori Dance Film Screenings.
Soundings Theatre, Museum of
New Zealand, Te Papa Tongarewa,
Wellington.

25-27 June, 2010

Fig. 38

WHERO 1 resulted from an attempt to illustrate a story with video material from *Ngā Kohu Tapui*. For this new work, I decided to adopt an approach more in keeping with my working style as a painter and choreographer.¹⁷⁴

I reviewed the wānanga footage for parts with relevance to the chronological sequence of events of the Kupenga narrative,¹⁷⁵ including emotional and dramatic aspects of loss, grief, and restoring balance. I also looked at the footage with painterly and choreographic ‘eyes’, considering movement, compositional elements and colour, subtle gestures, shift of focus, transitions, appearances and disappearances.

I explored these details in separate clips, as discreet ‘motifs,’ or ‘gestures,’ each with their own mood and potential meaning. Turning the sound off and slowing some sequences down helped isolate detail. Moving towards stillness, though, seemed to jeopardise the level of dramatic tension I was keen to develop. As I tried combining clips in random sequences, I realised how the frequency and quality of transitions affected my interpretation of this material.

Several questions arose:

- How might I offset, or provide some form of dynamic counterpoint to, this material?
- How explicit do I need to make references to the Kupenga narrative?
- What personal emotional experiences can I draw upon to inform this work?
- Do I prefer making abstract work because I want to avoid confronting my own emotional responses and feelings?

Early trials with industrial sounds seemed alien to the world I wanted to create within the video. I felt my narrative themes demanded a more visceral response. I finally found what I was looking for while visiting a friend’s farm.¹⁷⁶ During filming, his horse seemed to be listening and physically reacting to another horse in distress in the background. Close-up footage of its bridle and face, silhouetted against a moody sky,¹⁷⁷ exaggerated suggestions of physical struggle; the sound alluded to emotional turmoil. Cut against slow motion footage in the abattoir stream, this real time footage¹⁷⁸ quickened suggestions of bloody history with an animalistic urgency.

¹⁷⁴ I had directed a feature length documentary work on Māori dance (Nepia, 2007), but otherwise my work had been more concerned with ‘abstract,’ rather than overtly ‘narrative’ work. Rachel Rakena’s video *as an individual and not under the name of Ngāi Tahu* (2001), and Potiki-Bryant’s *Whakaruruhau – he mihi ki Araiteuru* (2003-2004) provided contemporary Māori precedents for thinking about ways to integrate dance and movement within video that constructed poetic visual narratives.

¹⁷⁵ Cross, 2004, 4-8; Porter, Pewhairangi, & Wi Paku, in Iles, 1981, 61-63.

¹⁷⁶ Jason Hill kindly allowed me to film his horse, ‘Treetops,’ at his farm outside Auckland. I’d intended to gather footage of horses in Tokomaru, where they often roam wild, but didn’t achieve this during the wānanga.

¹⁷⁷ See fig. 39

¹⁷⁸ I use ‘real time’ here to refer to the speed at which the video was originally shot.

Fig. 39 Nepia, M. (2012). Video still of Treetops (the horse) from *WHERO 1* (2009). Auckland: Private collection of Moana Nepia.



06.4.2 ARATIKA IN PRACTICE

Hurihuritanga – the **patai** arising during the editing of this work led me to re-consider their terminology. Initially, I understood making ‘explicit’ references to *Te Kupenga* to mean ‘telling’ or ‘illustrating’ what others had narrated. I now realised that making my own interpretation explicit need not compromise a poetic approach.

WHERO 1, then, explored how Te Kore persists in disappearances, gaps, absences and ‘voids’; in shadows, stillness and transitions, and how its presence can frame or heighten movement, imagery and sound. Shadows cast figurative elements into deeper relief and intensify remaining colour. Sections of black, absences and gaps separate but also connect ideas establishing rhythmic patterns enhancing dramatic tension and suspending resolution.

Fig. 39

I deliberately syncopated some cuts to offset the horse's movement or sound. Irregular cutting between visual and auditory elements further enhanced the tension I was seeking to create.

I excluded some material that felt too 'literal' and concentrated more on enigmatic imagery that maintained suspense or created space into which an audience might project meaning.¹⁷⁹

The colour red, prominent early on, suggested a state of tapu and alluded to defining moments and tragic, bloody historic episodes. People – fading in and out, shadowed, or partially obscured – were kept anonymous so one might ask: “Who are these people? What happened?”

The horse's distress suggested an accumulation of emotional trauma, intensifying tensions between listening, questioning and making sense of the colour red. The silent focus on the naked human form at the end of the work, alluded to ritual acts of cleansing and restoring balance.¹⁸⁰ The face behind a window in the middle section could have been from another time, but we are not told who she is or what happened to her.

Whakaritenga in this context took a colour and gesture as metonymic elements suggesting the state of tapu. Tension between sound and image helped to support dramatic tension within the narrative. The slow deliberate pace, images of the horse

and bridle overlaid the horror of the historical narrative with dramatic counterpoint, restraint and control.

While seeking to interpret moments within *Te Kupenga*, I also drew upon personal experiences of grief and death, how ritual space is created to allow for expression of emotion that is hard to put into words. I had not wanted the dancers to act out emotional responses to the scenarios we discussed. I was more interested to explore how sensory engagement could be heightened through creating movement, stillnesses, separations and spaces within choreographic, video and audio elements.

Whai whakaaro converged upon complementary and also contrasting ways to evoke spiritual, emotional and physical associations. **Whakamātau** or **whakamātautau**, the testing and trialling relied upon **mōhiotanga**, **whakarongo and kitenga**, sensing, listening and observation - comparing and likening experiences of Te Kore in other contexts to those being created with bodies, shadows, light and sound in the video. **Rapunga**, the searching and seeking is thus a cumulative process, building upon layers of understanding.

179 The application of red paint to Nancy's body was rejected in favour of footage of its removal for instance, and footage of the horse in full light was rejected in favour of footage shot in silhouette.

180 See figs. 9, 10 & 11.

06.5

Fig. 40 Nepia, M. (2010). Video still from Sheets Version 1. [04:41:00]. Auckland: Private collection of Moana Nepia.

Version 1 opens with a close-up image of unidentifiable content. Only later, as in this still, are the sheets revealed against the sky and tree-lined horizon.

Fig. 41 Nepia, M. (2010). Video still from Sheets Version 1. [03:54:00]. Auckland: Private collection of Moana Nepia.

In this image, the sheets dominate the image but a fragment of the horizon is still recognisable, giving away a sense of 'place.'

181 This resulted in two separate works [Versions 1 & 2]. I refer to both in discussion, but have only screened version 2 in public. Selected still images from this video are included in Volume one and close-up segments are used throughout Volumes two and three.

SHEETS - SHORT FILM DERIVED FROM FOOTAGE FROM NGĀ KOHU TĀPUI



06.5.1 PROJECT DESCRIPTION

Footage shot: 13th January, 2009.¹⁸¹

Test installation: [version 2, 3:28 min]
Gundry Street Old Folks Association
Hall, Newton, Auckland July 4, 2010.

Screening 2: [version 2, 3:28 min
loop] *Many Efforts*. [Group event
in conjunction with *Live Repeat
Feedback* exhibition]. St Paul Street
Gallery, Auckland, August 27, 2010.

Director, production designer, and
editor: Moana Nepia

No sound

DVD track # 3

This video work developed out of footage shot when the wind was too high to film the shadow play of moving figures on sheets hanging from a washing line as planned. We decided to film the sheets anyway, capturing, a wide shot of the scene with a stationary camera and close-ups of the sheets with a hand-held camera.

Only during the reviewing process a year later, with my growing interest in Te Kore, did I begin to consider the footage differently. The relationship between my own camera movement, that of the sheets, and their moving shadows appearing and disappearing caught my attention. Slowing the footage down revealed more detail of the billowing movement and dissolved the 'appearance' of solidity into space. Enhancing contrast and de-saturating the footage reduced the strong colour shifts between the white sheets and blue sky, rendering the image more abstract. Occasional glimpses of a darkened, tree-lined horizon pulled sections of the sheet back into the recognisable context of landscape. But for the most part, the images evoked a hovering sense of liminality (See fig. 41).

I produced two sequences from these ideas. The first began with a close-up, then pulled away to reveal the sheets in the landscape setting. For the second version, I looped the footage,

using dissolve transitions fading through white. Without identifiable landmarks, the image cannot be anchored in a familiar context. The sequence suggests sustained progression and development, without resolution. This version is included on the DVD track no.3.



Fig. 41 Nepia, M. (2010). Video still from *Sheets Version 1*. [03:54:00]. Auckland: Private collection of Moana Nepia.

In this image, the sheets dominate the image but a fragment of the horizon is still recognisable, giving away a sense of 'place.'

06.5.2

ARATIKA IN PRACTICE

I narrated a series of encounters with this work, noting different experiences of the work on the desktop screen and in different installation contexts, using a mixture of prose and poetic form. I attempted to write together the layering of sensory, conceptual and emotional responses this work evoked in me.

The first time I screened this video larger than life size was on 4 July 2010, at the Gundry Street Old Folks Hall. As the sheets billowed I felt internal movement, twisting and turning in tandem, weight shifting from heels to toes, from one side to another,

This experience was completely different from the more detached observation of it on a desktop monitor. Notes from 8 November 2010 in my studio are included here to illustrate how external noise seemed to flood into my experience of the video:

*As I settled into a comfy chair,
and pushed play,
I listened to the surrounding noise
rendered part of it,
just then.
A machine drilling holes in the floor
above
boring through my skull*

*Air-conditioning that never seemed
to get the temperature right,
chilled thoughts with
manufactured, filtered air.*

*White, as potential space floated
before me,
dancing a two-dimensional
projection
a screen of light and shade,
interrupted with noise.*



A more physical response was evoked in the test installation in Gundry Street,¹⁸² evoking memories of dancing,¹⁸³ being in waves and waterfalls. These internal sensations of movement also evoked specific places - Wharekāhika,¹⁸⁴ Waima,¹⁸⁵ Waitakeo,¹⁸⁶ places as pregnant,

flickering pixellated memory zones. Hovering on the verge of recognisable form, these looped images evoked inhalation and exhalation, gathering and release of energy, flex and stretch of muscle, movement towards and away from the light, in and out of shadow.

Mōhiotanga in this context mediates between patterns of experience and gestures, monitoring thought projected on screens,¹⁸⁷ attune to spaces within sequences that help establish repetition, rhythm and meaning. Te Kore is the space and time of anticipation, in which we might sense ourselves moving towards and away from what is recognisable. Ideas and thoughts forming and breathing in cycles, are materialised through the body and made explicit through repetition.

Fig. 42 Nepia, M. (2010). Video still from *Sheets – version 2* (2010). [02:01:00]. Auckland: Private collection of Moana Nepia.

In this image, the sheets dominate the image but appear to dissolve into the sky, to be part of it. Faint lines and reduction of shadows at this point give little information about what it is we are looking at.

182 This showing of work included contributions from fellow artists Brent Harris, Rebecca Wood, Tessa Mitchell, and Sean Curham.

183 Dancing in this instance refers to how the two-dimensional image is a projection of layerings of choreographic interactions: between technological means of production (the camera, computer, video player and projector); the director/editor/choreographer; the movement of the camera operator; the sheets and the wind. The 'dance' also refers to the movement and patterning of thought in processes of making and also viewing video.

184 Wharekāhika (Hicks Bay), is a settlement on the East Coast region of North Island of New Zealand, where part of my family, Te Whānau a Tuwhakairiora are from.

185 Waima, meaning cleansing waters, is the northern part of Tokomaru Bay.

186 Waitakeo is name of the stream at Waima adjacent to Te Ariuru marae deriving meaning from wai (water), tā (a form of address and reverence), to a keo (stingray), one of the kaitiaki or guardians of Te Whānau a Te Ao.

Together, these associations invite ways of thinking about Te Kore as space for memory within a landscape and in patterns of water moving and surrounding us.

187 Screen here refers to the computer monitor, the action of 'screening' or filtering and to the Māori concept of 'arai' which translates as 'veil.' Arai in this context is used to refer to a transition between virtual, spiritual and physical realms of existence.

06.6

Fig. 43 Nepia, M. (2008). Photograph of cliffs above *Ko-atua-nui* (*Koutunui*) point, at *Waima*, *Tokomaru Bay*. Auckland: Private collection of Moana Nepia.

Referred to as the “silver cliffs” in *Ka tangi te ruru*; and the site of “rain-cleaved fissures on storm-whipped cliffs” in *ngā tai rawhiti*, these cliffs exemplify the heavily eroded coastline in this region. These cliffs form part of the geographical, conceptual and historical landscape that contextualises this thesis.

TE HUIHUINGA POETIC ENCOUNTERS



This section refers to the anthology of poetic texts included in Volume one. Drawing upon customary Māori practices of using poetic narratives to convey, validate and authenticate important information, these texts provide encounters with the conceptual, geographical and historical contexts in which this thesis is located. Metaphor, allegory and allusion are engaged as poetic devices to **whakapapa** (layer together, synthesise) information and meaning derived from multiple sources.

o6.6.1 PROJECT DESCRIPTION

Writer: Moana Nepia
Photographic imagery: Moana Nepia
Graphic design: Moana Nepia, Sam van Kan and Talita Tolutau
Documentation: Volume one of the exegesis

Three of these texts have been published together with a selection of photographic images and video stills created as part of this project in a collection of contemporary Māori writing edited by Anton Blank titled *Ora Nui 2012. Māori Literary Journal*.¹⁸⁸

Public readings of some of these works have been included in the following events:

Late at the Museum. Seven Deadly Sins. Auckland War Memorial Museum, Auckland, 5 July, 2012: <http://www.aucklandmuseum.com/?t=1785>

MAI Māori & Indigenous Doctoral Students Conference. Wairaka Marae, Whakatāne, 4-6 Nov, 2011: <http://www.maiconference.co.nz/programme.html>

Tufuga Round Table. Fale Pasifika, Centre for Pacific Studies, The University of Auckland, Auckland, Auckland, 9 August, 2011: http://www.auckland.ac.nz/uoa/home/events/template/event_item.jsp?cid=41170

189 Use of imagery and illusion in *Ka tangi te ruru*, includes personification of the owl's cry as *tangi*, meaning to cry or weep, a lament or type of chant that evokes the past, and those who have gone before. The experience of *tangi* is also depicted as a journey, in which the bereaved are supported, brought back to the world of the living. *Whetumatarau*, mentioned in this poem, refers to an area and name of a fortified pa at the top of high cliffs at *Te Araroa* on the *East Coast*, a site of great tragedy in the early 19th century. According to Tutere Wirepa, Pomare's Ngāpuhi forces besieged *Whetumatarau* for approximately six months. People sheltering there were starved to the point they began trading their own children to be eaten. Many were eventually captured and slaughtered, including members of hapū to whom my whānau belong: *Te Whānau-a-Hinerupe*, *Whānau-a-Te-Aotaihi*, *Whānau-a-Tiūterangiwhiu*, *Whānau-a-Kahu*, *Whānau-a-Te-Aopare*, *Whānau-a-Hunaara*, *Whānau-a-Te-Rangitekehua* and *Te Aitanga-a-Tiki*. The memory of these events was partially sustained through names given to certain children born after this event (Wirepa, 1967, 87-98; McConnell, 1993, 103-104; Soutar, 2000, 61-62).

190 Karanga are traditional calls of welcome and reply performed by women as part of the opening of formal Māori hui, gatherings and occasions. During these performances, as Salmond has observed, one of the main purposes is to draw the living and dead together (Salmond, 1975, 137-141). Karanga may be performed on other occasions, such as inviting people into a dining room to eat (Salmond, 1975, 141); to bring people to attention. They may feature in contemporary theatre and dance performances have also been used, along with other features of Māori encounter ritual, to help structure visual art exhibitions (Jahnke, 1996, 16). A karanga during the opening of the 2011 Rugby World Cup, in Auckland, was accompanied by a visualisation of the call spreading out to the perimeter of the stadium before journeying throughout the nation and around the globe, in a giant video animation: <http://www.youtube.com/watch?v=5GkXpQh>

196

INDIVIDUAL TEXTS

These texts draw upon diverse ways of knowing, contextualising and thinking through the body. In my PhD process, such writing was an extension of choreographic and video-graphic thinking, drawing together multiple influences and knowledge from different sources. I annotated some of them as I wrote with **kinaki** serving as commentary or extended footnotes. I have included some of them here to exemplify this process.

*Ka tangi te ruru*¹⁸⁹ is a call in place of karanga,¹⁹⁰ an opening that echoes through ancestral terrain, locating thoughts where others have journeyed before; *Te Aotāwarirangi* in search of her brother; *Ahuahukiterangi*'s journey of personal discovery in *Hinekitawhiti*'s oriori; **Whai Whakaaro** – a journey in search of knowledge; and **Aratika** – an investigative journey through creative practice.

Death articulates the experiences of pain and grief in movements of the

sea, in surges, mist and streams; or in wind and silence smothering views, a lament of hope and remembrance. This death, as a dedication, narrates the trauma of witnessing fear in the face of separation and loss, anger, denial and final acceptance.

Ngā Tai Rāwhiti relates the thesis to the convergence of spiritual, conceptual and material realms. *Tangaroa* advances and retreats, washing over the body of *Papatuanuku*. Waves of influence wash histories together, layering and eroding each other.¹⁹¹

If (mehemea) is a conditional clause, drawing attention to *Rongo*, conceived in darkness, son of *Rangi* and *Papa*; expands listening, apprehends with the senses, except for sight. This *Atua* for *kumara* and cultivated food is also peace understood through the senses, and through the body. At peace, *Rongo* sustains and nourishes us. He is part of our *whakapapa*, knowledge of the world that enters our bodies,

as 'whakarongo' - listening and sensing within.

The swimmer floats and moves with currents, connecting, reminding the researcher where he is from. Through breath, touch and internal pressures, he senses voids within himself - living, breathing potential spaces; from air to blood, artery to veins, transforming 'moves' to think. His body relaxes maintaining rhythm, heart beating in time, in tune and words.

Ruku dives, collects ideas and sensations together, searches for understanding through the body. At times this is a struggle, at other times it is relaxed; submerged in a process, hidden from sight. When he has to, the diver surfaces for air. The research process also shifts from moments of calm and clarity to disorientated states of unfamiliarity. Bubbled pathways through water leave ephemeral, ascending traces, then vanish. Not all thoughts can be captured, remembered or

lashed together. Kore sensed is also disentangling, un-wrapping and letting thoughts float free.

Breath and hand draws together into words and into the body, geographical features and landscapes, exploring associations and connections. Thought together in rises, falls, dips and valleys, contours trace and shift into the body. Wrist reaches cloud above torsos arcing skyward. Breath inhales vistas. Fingers sense breeze.

Crawl narrates an imaginary moment within a story told by my aunt Violet Williams, who described how my father was found, as an infant, crawling over the body of his mother, Mereana.¹⁹² The circumstances of her death remain a mystery. This story is a quiet commemoration, narrating a series of intimate, but imaginary observations and sensations, as ways of considering how feelings of loss, separation, and not understanding what was happening - may have been experienced.

191 Names and metaphorical references within *Ngā tāi rawhiti* and other poetic texts refer to historical incidents and allegorical precedents within inherited *kōrero* and *mōteatea*, including emotional experiences of loss, absence and devastation. "Coast-miles of skeletal remains," for instance, refer in the first instance to sun-bleached logs and driftwood strewn along the shore after being swept downstream after storms, but also to bodies of the deceased, histories of battles and death associated with the foreshore, the sea and rivers. This metaphor features in *He tangi mo Taneuarangi*. A lament by Hone Rongomatiu of *Ngāti Porou*, for his son, who was killed at *Tupaeroa*, in the *Waiapu* valley:

Ka whanatu, ka haere
Hei karoro tipi one,
Hei tawhaowhao paenga tai;
Pae noa ki te ngutuawa, e,

*Arise, go forth and be
As startled beach sea gulls,
Or as driftwood from the sea
Washed ashore at the river's mouth
(Ngata, 1959, 113-117).*

Mention of *Nukutaurua* conflates multiple geographical, historical, metaphorical and spiritual associations with loss, points of 'no return,' with tribal origins, the landing-place of the *Takitimu* canoe (Reedy, 1997, 55), site of an early whare *wānanga* (Binney, 1997, 12), and a rocky islet near *Mangonui* immortalised in the proverb:

He rangai maomao ka taka ki tua o
Nukutaurua, e kore a muri e hokia."

*When a shoal of maomao fish has
passed to seaward of Nukutaurua rock
(off Mangonui harbour) it will never
return (Ngata, 1959, 342-344).*

Te Kooti referred to a return from *Nukutaurua* in a letter describing battles in which his own life was spared (Turuki, 1868, 1; Turuki, in Greenwood, 1946, 12). In such contexts, Te Kore is the realm of in which multiple layers of association are made meaningful through repetition and through time.

192 Williams, 2007, personal communication. This text was referred to while making solos for Harada, Nash and Brown in *WHERO 2*.

193 Nepia, 2010, personal communication. Her story from the 1950's, is set in a period of transition and change. As Pollock notes, in New Zealand maternity hospitals up to the 1950's "women often spent most of their labour alone and were separated from the baby at birth" (Pollock, 2011, 3). In spite of early challenges to "the medical profession's control of childbirth from the 1950's onwards" (Pollock, 2011, 4), my mother's experiences from that time indicate that this process of change was a gradual one (Ibid.).

Cosmology returns to my primary school days in Te Kaha and Pukehou, childhood memories of physical instruction, being made to stand to attention in rows, instilling the social ritual of commemoration as a silent observation and exercise of control. Te Kore as a motion-less gathering of emotion, creates social time and space in which collective thoughts might gather and swim within the body to in-still meaning.

Birth revisits some of my mother's experiences leading up to and following the birth of my sister, still-born full-term.¹⁹³ This birth, an abrupt shift in time, perspective and space from *Crawl*, explores my mother's experience of loss, and being made to feel invisible, unimportant. Te Kore here considers unresolved grief and separation as an emotional state to be overcome.

Just above 178 degrees and 20 minutes re-enacts the human experience of colonial trauma and processes of surveying and partitioning land: cutting,

partitioning and pinning to the wall; dislocating and impaling the body upon dissected memories and fragmented, scattered land interests. Papering over cracks in partition-walls masks a disjunction of cultural paradigms - Te Kore as an unsustainable social instability, the over-writing of cultural oppression as multi-cultural neo-collage.

The rain passes attempts to make sense of an experience where I was made to feel, at a young age, somehow socially inadequate for not expressing grief. As I have since come to understand, expressing grief and loss within tangihanga, is ritualised, and learned. Coming to understand this process is achieved partly through observation, partly through instruction, but mostly through participation.

Greys and whites spirals thought and spirits beyond reach and grasp. Elusive trajectories fly out from patterns and signs in the sand, come to settle and be understood further along the pathway. **Hurihuritanga**

as shifting positions, turns to re-consider thoughts and ideas from multiple perspectives, is also following small mysteries, sensations and moments, within a more prolonged journey of investigation.

Kihikihi (cicadas) emerge from the ground to shed their subterranean armour and brace themselves for a final phase of transformation. Tapping wings on branches or beating tymbals in a dance of seduction, their call to prospective mates is not vocalised, but a more deafening wawā, a roar “like the sound of heavy rain.”¹⁹⁴

Elsewhere locates Te Kore in a trans-cultural paradigm. Experiences of cultural oppression and invisibility in a foreign context are expressed in Māori terms. *Elsewhere* is also a poetic response to another poet, Hinemoana Baker and her experiences of living in Australia.¹⁹⁵ Baker writes about the plight of aboriginal women and ‘terra nullius,’ in terms of Te Kore, which she understands as “ultimate potential

and creativity.”¹⁹⁶ *Elsewhere* draws parallels between experiences of seeing and not seeing the victims of colonisation on both sides of the Tasman.

I held you recalls a past lover and the sense of intimacy remembered through time, as memories of touch, taste and smell. It also draws upon quotes from waiata aroha (love songs) by Tuini Ngawai. Distance and separation, intimacy and loss in her words are expressed through “kore mutu,” a never-ending love, duration, commitment and eternity.¹⁹⁷

194 Marris, 2009, 3. According to Marris, male cicadas use their tymbals to produce sound (Ibid.). These are ribbed membranes on each side of the base of the abdomen. Some species make sound by tapping their wings against the branch they might be sitting on (Ibid.). Wawā translates as “make a loud rumbling, roaring, or other indistinct noise” (Williams, 1992, 472).

195 Baker, 2010, 1.

196 Ibid.

197 “E kore e mutu mai te aroha e”
“My love for you will never cease...”

excerpt from the song *E kore e mutu mai* (Ngawai, in Pewhairangi, 1985, 7).

o6.6.2 ARATIKA IN PRACTICE

The journey in this thesis is partly a re-positioning of myself after travelling and spending large parts of my life overseas. Some of the texts in Volume 1 are gatherings (**huinga**) of memoried voyages into the past, recollections and re-constructions of previous experiences. Memories are recycled through **hurihuritanga**, drawn into space or fleshed out through writing (**tuhituhi**), turned over in the editing process of making suitable (**whaka-tika**).

My writing attempts to layer memories of physical and emotional experiences while exploring shifts from one sensory mode and physical location to another. In the process of translation (**whakamārama**), I compare (**whakaritenga**) and contrast these re-turns and re-positionings (**hurihuritanga** and **mōhiotanga**).

As I write (**tuhi**), I also render and delineate Te Kore as a kaupapa, not only to make sense of creative practice, whānau and personal experiences, but also to make sense of historical gaps for which we may lack understanding. In the context of contemporary pan-Māori and iwi socio-political development, it is important not to lose sight of the unique perspectives and insights derived from individuals, whānau and hapū. Writing and narrating individual experiences adds depth and richness to cultural understanding

In some of the poetic texts, I adopted repetition and quotation as a deliberate strategy. In *I held you*, for instance, I enfolded similar lines from different songs by Tuini Ngawai featuring kore as a sense of eternity. In oral cultures, as McRae has observed, “repetition is material to meaning.”¹⁹⁸ Aratika acknowledges how meaning is materialised through the body and also made explicit through repetition.

Some of these texts are attempts to narrate the creative journey. *Breath and Hand*, for instance, describes the process of making connections between the body and landscape in the gestural drawing (**tuhituhi**) exercises employed on the beach at Kakepo. I gathered momentum in this direction after reading English

translations of French philosopher Michel Serres’ writing.¹⁹⁹ His poetic conceptualisations of learning and education emphasise sensory modes of knowing through the whole body.²⁰⁰ His writing also draws together metaphors of voyages, departures and thresholds that resonate with Aratika. For Serres:

departure requires a rendering that rips a part of the body from the part that still adheres to the shore where it was born, to the neighbourhood of its kinfolk, to the house and the village with its customary inhabitants, to the culture of its language and to the rigidity of habit... Depart, and then everything begins, at least your explosion in worlds apart. Everything begins from this nothing... No learning can avoid the voyage.²⁰¹

198 McRae & Jacob, 2011, 93. Quoting and incorporating material from other sources are noted features of mōteatea (Mitalfe, 1974, 8-9; McRae & Jacob, 2011, 93).

“Each text was not entirely original; it was usual, and indeed necessary for repetition of it in the oral tradition, to repeat and borrow from a previous composition” (McRae & Jacob, 2011, 93).

McRae identifies repetition as a feature of traditional mōteatea, “although there are instances of unusual, infrequent and new imagery” as well (McRae & Jacob, 2011, 105). Performances of songs might be the same or differ over long periods (Ibid., 93).

199 Serres, 2008/1985; 2000/1991; 1998/1982.

200 Serres, 2000, 3-13.

201 Serres, 2000, 7-8.

202 Longley, 2010. The inclusion of “moving words” in the title to her thesis, *Moving words. Five instances of dance writing*, alludes to the radical level of physical engagement with words she involved in her writing.

203 Ibid., i.

204 Ibid., 3.

205 This is a term derived from classical ballet vocabulary describing a leap from one foot to the other, while also changing direction in the air to land facing a new direction. Hurihuritanga can be thought of in this way, as a choreographic re-positioning of thought and perspectives.

Alys Longley confronted the predicament of how to write dance experiences in her PhD thesis through “moving words,”²⁰² while emphasising “interconnections between disciplines such as choreographic practice, improvisation, site specific performance, somatics, performance writing, translation theory, literary criticism, artist books, sculptural installation and visual poetry.”²⁰³ Longley’s poetry and writing adopted choreographic strategies, the dance and writing “carried each other through creative development... in a sense, they formed each other.”²⁰⁴

My own journey narrating **Aratika** considers the relationships between writing, dance, video making and other practical investigations in a similar way. Writing and video document choreographic explorations while also informing and featuring within performances. Writing about dance, however, can feel like a conceptual “jeté en tournant,” a leaping to turn and face a new direction.²⁰⁵ This is not an easy task or skill to accomplish with any finesse,

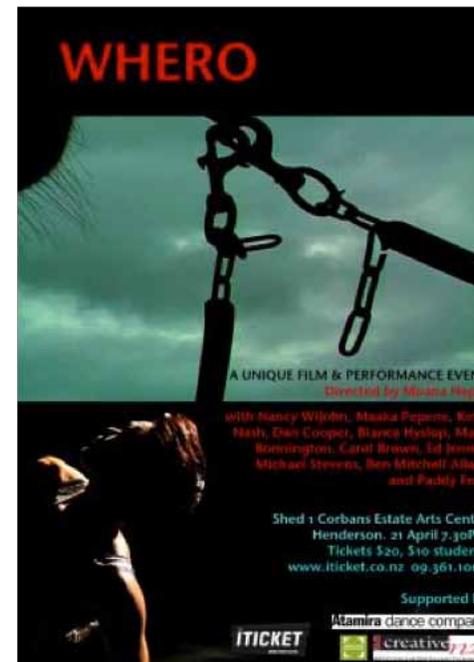
but one that requires practice. Documentations of dance require skilful translations, **whakaritenga**, making likenesses through performing spatial manoevers with words onto pages and from one page to another.

Resembling the layering within whakapapa, this emphasis on transitions, transactions and exchanges of information at different levels resembles patterns of social interaction and communication that may feature within collaborative choreographic contexts, “between dancers, between choreographers and dancers, and between dancers and audience[s].”²⁰⁶ Choreographic work develops and meaning is generated in cumulative fashion, increasing in its layered complexity during these moments of interaction.²⁰⁷

06.7

WHERO 2

Fig. 44 Nepia, M. (2012). E-Flyer for *WHERO 2*. Auckland: Private collection of Moana Nepia.



WHERO 2 A WORKSHOP, PERFORMANCE & INSTALLATION PROJECT

Workshop: March – April 2012,
Shed 1, Corban Estate Arts Centre,
Henderson, Auckland.

Performance: 21 April, 2012, Shed 1,
Corban Estate Arts Centre.²⁰⁸

Duration: one hour.

Director, choreographer, set design,
video director/editor: Moana Nepia

Performers: Nancy Wijohn, Carol
Brown, Kelly Nash, Bianca Hyslop,
Dan Cooper, Mark Saul Bonnington,
Ed Jenner, Michael Stevens, Mike
Binis, Baby girl (the dog)

Sound Score: Paddy Free in
collaboration with Moana Nepia
Lighting Design: Ambrose Hills-
Simonsen in collaboration with
Moana Nepia

Technical Producer & Stage
Management: Ambrose Hills-
Simonsen

Video Documentation: Mairi Gunn

Documentation: DVD track # 4.

Trailer: on Youtube: http://www.youtube.com/watch?v=vaR-b_OzSAg

Funding to support production
elements of this event was sourced
through Te Waka Toi, Creative New
Zealand. Technical equipment was
sourced from AUT School of Art &
Design and Oceania Lighting.

Additional support was received from
Atamira Dance Company, Corban
Estate Arts Centre, Peter Roche,
Jason Hill, Cilla Harrison, Te Awhina
Arahanga, Steve Hutana, Margaret
Nepia & Selwyn Muru.

²⁰⁸ This included a performance that was titled *WHERO*. This performance and the workshop are referred to as *WHERO 2* to distinguish them from the video made earlier with the name *WHERO*, which is titled in this exegesis as *WHERO 1*.

Fig. 45. Nepia, M. (2012). Photograph of folded paper prints as models for tent structures to be installed into the performance space. Auckland: Private collection M. Nepia.

209 The Corbans Winery was founded in 1902 by Lebanese immigrant Assid Corban (Corban Estate Arts Centre, 2004, 2). Shed 1 was formerly used for processing, packaging and storage.

210 For performances facing tiered seating at one end.

Fig. 46 Nepia, M. (2012). Video still from documentation of dress rehearsal of *WHERO 2* (20 April 2012). Performer Ichiro Harada. Auckland: Private collection of Moana Nepia.

Harada crawls (ngoi or ngoinogi) from one tent to the other following a pathway (ara) of light through the space created by video spill off the edge of one of the tents. Along the foreshore, waves obscure traces of footprints. Here his ata (shadow, form or shape) merges with the darkness surrounding him, he is on the edge of disappearing, his body is making and forming 'void' while moving into a source of light (Te Ao Mārama). From another position in the space, his illuminated body moving in Te Ao Mārama is surrounded by an empty 'void' from which he has emerged, but which remains space to be further activated by his own or other's movement.



06.7.1 PROJECT DESCRIPTION

WHERO 2 was devised as a full-length theatre production over a four week period layering ideas from previous investigations with new choreography and an original sound score.

THE VENUE

Shed 1 is a large shed with a basketball court in the middle,²⁰⁹ which Atamira and Mau Dance Companies have used to rehearse and perform in, using black drapes to create a black box space.²¹⁰ I worked with the entire space, emptied of its black box references, as a 'void' into which bodies, movement, light and sound could appear and disappear. I wanted the audience to move during the performance and experience the work in the round.

THE SET

The set and design elements explored Te Kore as a space of liminality, absence, presence, appearances and disappearances. As part of this process, I used folded paper prints from still video images to construct free-standing forms.²¹¹ These evolved into plans for three-metre high tent structures, onto which I could project video images.²¹² Providing foci for individual 'scenes' within the larger space, they provided spaces for performers to inhabit and move between. Te Kore could be explored here as an interior psychological space; something that formed and also absorbed thought and memory;²¹³ or alternatively as an exterior void or space between these private worlds.

THE VIDEO AND LIGHTING

Four separate seventy-five minute video projections were developed as a collage of material from *Ngā Kohu Tāpui*, *WHERO 1* and other, more recent footage. Referencing the original poetic texts, specific geographical settings, personal and whānau narratives, these projections kept the performance space alive; it never felt completely 'empty.' Colour bleeds and dissolves of imagery from one side to the other, enhanced shifts of emotional and dramatic tension within the dance.

Lighting from the video also spilled onto the floor, creating moving pathways for dancers to follow. Overhead lighting was used to punctuate the space with shafts of light, creating additional pools, 'rooms' and pathways for performers to inhabit and traverse within the larger unlit 'void.'²¹⁴



THE SOUND

The audio design²¹⁵ brought exterior sounds of sea, wind, grass, and birdsong inside - evoking a journey along the foreshore, then beyond the dunes to quieter spaces further inland.²¹⁶ In place of karanga, during the opening scene, the call of a ruru cried through the darkness, before disappearing into the sound of waves, breath and the screech of gulls.²¹⁷ A Harley Davidson roared into the space while the audience entered, adding a live element to the recorded sound score.

211 See figure 45.

212 These were suspended from poles to create structures that could be easily disassembled. Because of the sloping ceiling, options to fly these in and out became problematic.

213 These further referenced my grandparents (Teka and Taera Nepia), their first home in a tent adjacent to *Te Ariuru*, and the home my grandfather built from corrugated iron, which collapsed and disappeared in the 1970's. This space has remained 'empty' ever since. In the centre of a community defined as much by its dispersal and de-population as its common ancestral origins, it also remains layered full of memory, history, spiritual significance and unfulfilled potential.

214 The lighting and sound system required several kilometers of cabling because the space was so large. We planned lighting using portable lamps on tripods that were easy to move around and adjust, before doing final rig which involved overhead tungsten theatre lamps and coloured gels, strips of red fluorescent tubing along designated sections of the floor, and halogen spots for up-lighting from the side.

215 Created in collaboration with Paddy Free.

216 The stereo effect played back on six speakers was not as dynamic as a more optimal six or eight-track surround sound might have achieved. However, it still produced dynamic shifts from one side of the space to the other.

217 The first call, a woman's voice heard on entering a marae also partly an invocation to those who have passed away. *Ka tangi te ruru* fulfills a similar purpose at the opening of volume one.

Fig. 47 Nepia, M. (2012). Video still from unedited footage of the performance of *WHERO 2* (21 April 2012). Auckland: Private collection of Moana Nepia.

In this image, performers Brown & Cooper are caught in silhouette inside one of the tents. A projection of the horse and bridle has just finished. Cooper has left one woman (Nash) for another (Brown), who is about to climb onto his back. A video projection in black and white on the left hand side of the tent bleeds through the tent to play in the black spaces on the opposite side, which at this moment is black and red footage from under the abbatoir. The sound of the horse sounds over this imagery. Vestiges of a violent ending to a previous relationship dissolve into a calmer, more dutiful sense of responsibility and commitment as this duet starts to emerge from the tent.

218 I use the term somatic here as Sarah Whatley, Kirsty Alexander & Natalie Garret suggest, to refer to “first person perception, and the balance between first and third-person perspective, which underpins these experiential perspectives (Whatley, Alexander, & Garrett, 2009, 3). This approach parallels Māori thinking about the relationship of the individual to the environment. However, where somatics “seeks to cultivate an awareness of the self within the world, in relationship to the environment” (ibid.), Māori consider themselves already part of the environment, related to their world through whakapapa. Somatics may also refer to a specific tradition of practices “body therapies, body work, body awareness, mind-body practices, hands-on work, or releasing work” (Fortin, 1995, 254).



THE CHOREOGRAPHY

Individual haka (gestural solos) were developed in response to selected poetic texts for each of the seven dancers using gestural drawing exercises (**tuhituhi**). These solos drew connections between bodies, landscapes in the texts and architectural features of the rehearsal space. Solo material was given spatial direction and expanded through addition of travelling material taught by me or developed by the dancers out of additional segments of text. Duets and group work developed from solo material were then subjected to layers of manipulation and refinement.

Partnering work explored being in close proximity but never fully connecting; this involved moments of avoidance and also rejection. Intimacy was explored as the internal struggle to overcome external separations, absences and misunderstanding. The dancers' own internal or somatic²¹⁸ experiences of movement (**mōhiotanga**) became layered with external focus and intention relating to other performers, the set, lighting and performance space.



Solos for Nash and Brown explored the confines of an imaginary room adjacent to their tent, including an imaginary closed window through which they tried to communicate with someone in the distance. Spatial patterns for a quartet enacting my blind grandmother hanging out the washing emerged from directions based on my recollection of the pathway from her laundry to the washing line.²¹⁹

Apart from the opening and closing scenes, the sequencing of solos, duets and group material was ordered initially at random. The opening

scene was conceived as a procession through the space, as **whai whakaaro** (following a thought), and as powhiri an encounter ritual creating ritual space. Here, present and past were drawn together through movement between the performers and the audience. Dancers entered as an ope (group) into the headlight of the motorbike at the opposite end of the space from the audience's initial position, shrouded in silhouette with veils and umbrellas, into a world turned inside out. In place of karanga, the call of an owl (*Ka tangi te ruru*) anticipated a hikoi (procession) to te timatanga (the beginning) and a **huinga** (gathering) of performers and audience members.

Whai whakaaro continued through to the closing procession, suggesting continuity through time and a spatial pathway (ara) into the future. The Te Kore / Te Po / Te Ao Mārama paradigm was thus evoked as part of a continuum embodying a cyclical notion of time, with Te Kore as a structural element throughout the performance.

Fig. 48 Nepia, M. (2012). Video still from documentation of dress rehearsal of *WHERO 2* (20 April 2012). Auckland: Private collection of Moana Nepia.

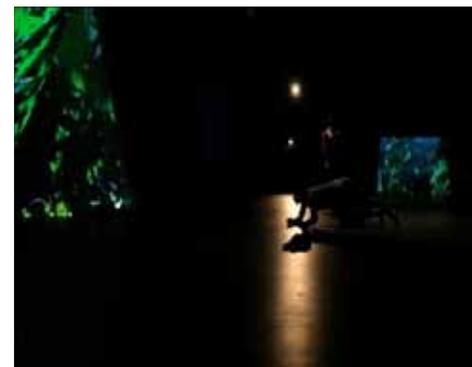
In this sequence sea foam drains from projected human hollows in the sand. Here, Harada is about to crawl out from shelter in the tent, to pass the body of a woman (Nash) thrown to the floor, while a third figure (Cooper) shadowed to the right, is barely visible. This scene refers to a fictitious series of events leading to my grandmother's death. A scene from the poetic text crawl, in which my father was found, as an infant, crawling over the body of his mother, played out here as loss and separation, in the shadow of my absent grandfather. This produced an interplay of emotional, physical and abstract forms.

219 This sequence draws upon imagery evoked in the poetic text *The rain passes*, in Volume one. This is followed by *Greys and whites*, which further depicts gulls as departing souls which have to be sent on their way.

Fig. 49 Nepia, M. (2012). Video still from documentation of performance of *WHERO 2* (20 April 2012). Performers Nancy Wijohn and Ichiro Harada. Auckland: Private collection of Moana Nepia.

In this scene, Wijohn chases karoro (gulls) alone “but never catching them,” in and out of a circle of bystanders who she has just greeted, and to whom she is connected. I refer to gulls in this scene as the souls of those who have passed away, and also those who surround us and accompany us on our journey through life.

220 This movement echoed both elements in the soundtrack, and made reference to the poetic text *Ngā Tai Rāwhiti* in Volume one.



The space was activated through the interaction of lighting, video and movement of the performers, waves of bodies rolling the length of the stage,²²⁰ erratic bursts of energy, solos, group material and slow motion duets. Once individual solos had been developed, I brought performers together during the second half of the rehearsal process. I then began to explore interactions and separations between performers, the set, sound, video and lighting elements.

Fig. 50 Nepia, M. (2012). Video still from documentation of dress rehearsal *WHERO 2* (20 April 2012). Performer Bianca Hyslop. Auckland: Private collection of Moana Nepia.

In this scene Hyslop performs a solo seated on a chair, responding to a moment in *The rain passes* where Taera traces her fingers over the face of her mokopuna. In the absence of sight, intimacy and knowing through hearing and touch is heightened.



06.7.2

ARATIKA IN PRACTICE

Aratika was used within *WHERO 2* to help develop and produce a full-length theatre production involving dance and video installation. It did not set out to disprove the hypothesis that ‘Te Kore could *not* be a kaupapa for creative practice.’ In Ruatapu’s kōrero pertaining to Tāne, **whakaritenga** was motivated “Katahi ka whakaaro,” in the first instance, by a consideration, thought and plan to make sense of something - the lack of people on earth. In *WHERO 2* Aratika helped to make sense of Te Kore as a kaupapa for performance and installation.

Whai whakaaro - the workshop and performance were both conceived as extending an investigative journey and following a particular thought (Te Kore as a generative concept) to its

origins while layering (**whakapapa**) findings together. The performance grew out of the workshop, which explored ideas and methods derived from previous investigations, including the poetic texts, which responded to personal and whānau narratives and korero from Mohi Ruatapu. **Hangaia, whakaritea, whaihanga** and **whakamātautau** were explored within a collaborative context. Experiences of Te Kore in different contexts were narrated by individuals and shared among the team as a whole.

Ako, patai and **wero** – featured within the collaborative context as ways to share, discuss and advance thinking. Conversations with the composer were not restricted to sound, but covered social/historical context and emotional content of the narratives I was basing the work on. We discussed how Te Kore might be experienced as an absence of sound, and as a space within sound where one might gather thoughts or layer association.

Certain movement passages took on the form of verbal conversations with dancers observing (**kitenga**), feeling and listening (**whakarongo**) to one another while translating and exchanging ideas through their bodies.

The project drew upon professional practices with which I was familiar, narratives to which I was connected through whakapapa and material that had been developed through earlier investigations. The collaborative relationship between artists on this project was built upon mutual professional respect, sharing of information, critique and review of work in progress.

This commitment helped to make the overall investigation and production process both culturally and professionally 'tika.' Te Kore was explored as a realm of spatial and social possibility in which to make creative propositions.

Once initiated, this generative process gathered its own momentum - the collaborative process enhanced potential for individuals to discover and propose new ideas.

Fig. 51. Nepia, M. (2012). *Rehearsal photograph of WHERO 3* (Dec. 13 2012). Performer Moana Nepia, Auckland: Private collection M. Nepia.

06.8

WHERO 3 A PRESENTATION OF PRACTICAL WORK



PART ONE PERFORMANCE

Rehearsals: September – December 2012, AUT University, Auckland
Performance: 13 December 2012, St Paul Street Gallery, Gallery 1, AUT University, Auckland

Duration: 20 mins

Director, choreographer, lighting design: Moana Nepia

Performers: Erick Beltran, Carol Brown, Pauline Hiroti, Tia Reihana, Moana Nepia.

Sound Score: Paddy Free in collaboration with Moana Nepia
Costumes: Ezlizabeth Soljak and the dancers.

Technical Assistance: Blaine Western

Fig. 52. Nepia, M. (2012). *Installation view of Gallery 2, St Paul St Gallery, WM building, AUT University. (Dec. 13 2012). Auckland: Private collection M. Nepia.*



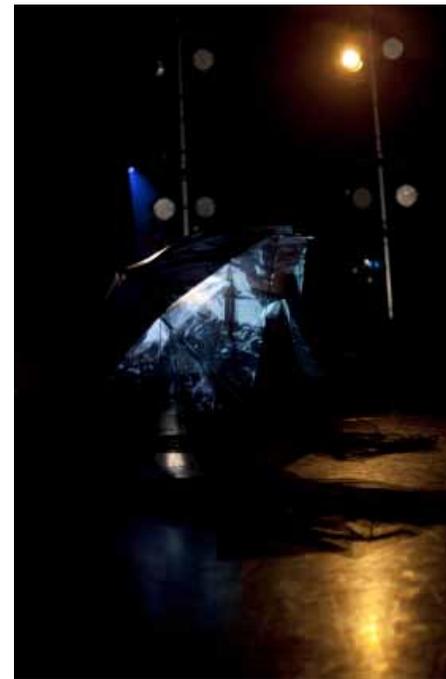
**PART TWO
DOCUMENTATION**

Installation: 13 December 2012,
St Paul Street Gallery, Gallery 2,
AUT University, Auckland

Video wall projection:
Sheets

Video on flat screen monitors:
Maungauika Trilogy
WHERE 1
WHERE 2

Fig. 53. Rehburg, M. (2012). *Rehearsal photograph of Extract* (October 8 2012). Q Theatre, Auckland. Projected image on tent viewed through umbrella and veil.



o6.8.1 PROJECT DESCRIPTION

WHERO 3 was devised as a development and refinement of ideas from earlier investigations, including Brown's solo from *WHERO 2*, which had been reworked as a duet and performed in the opening night of the 2012 *TEMPO Dance Festival* in Auckland's Q Theatre, October 9 2012. This twelve-minute duet, titled *Extract*, explored separation and withdrawal as heightened moments of restraint within a brief sensual and intimate physical encounter. Set as a sequel to an adaptation of the opening scene from *WHERO 2* with other Māori performers in the opening night *Tuakana* programme, it was contextualised in relation to its own historical development and other contemporary Māori dance forms showcased in this programme.

Fig. 54. Rehburg, M. (2012). *Rehearsal photograph of Extract (October 8 2012)*. Q Theatre, Auckland. Performer Carol Brown in front of projection on tent.

Fig 55. Rehburg, M. (2012). *Rehearsal photograph of Extract (October 8 2012)*. Q Theatre, Auckland. Performers Moana Nepia and Carol Brown.



Reviews of this work can be viewed at:

<http://www.theatreview.org.nz>

and

<http://www.nzherald.co.nz>



In St Paul Street Gallery, I dispensed with the projections, tents and theatrical lighting that featured in *WHERO 2* and adopted a more minimal approach. The duet was set among solos for five dancers with sound from *WHERO 2* and pared back lighting design – four white pools of light from overhead spots.

The performance began in the foyer with a solo for Beltran that described a pathway along a wall using material devised in relation to seven lines from the poem *Breath and Hand* included in Volume One. Each line was interpreted as an extended gesture written (**tuhituhi**) or transposed through the body. Individual gestures were combined to make a phrase that was then given a direction for him to cross a threshold into the gallery and around the interior walls.

Solos for other dancers explored transitions between realms of darkness (Te Pō) and illumination (Te Ao Mārama) within the gallery space. The duet provided a climactic moment of sensory and physical union before gradual withdrawal, separation, exit and procession through the foyer, up a flight of stairs and into the multi-storied atrium.

The audience were free to wander in between the performers and observe the performance from different locations within the gallery.

Fig. 56. Floor Plan, galleries 1 & 2, St Paul St Gallery, WM building, AUT University - showing the position of the hollow wall in the middle of gallery 1 and the position of the wall projection, three monitors, plinth and seat in gallery 2.



Fig. 56

Costuming in black, white and red evoked realms of Te Pō, Te Ao Mārama and the uha, female or life essence featuring within Māori cosmological narratives. Speakers mounted along the top of the hollow dividing wall reverberated to create a wall of sound that could be felt through touch as well as being heard.

Inverted shadows and shimmering reflections bouncing off the concrete floor merged with shadows of our bodies cast directly onto the walls. This layering of lighting effects was most noticeable during my duet with Brown. Tuhituhi (writing with our bodies in space) was transcribed onto flat surfaces (the floors and walls) as a moving, choreographic script of light and shadow. This provided an external point of focus for us during rehearsals and in performance, something to observe and discuss as we performed.

Following other discussions, we decided to invite our audience to remove their shoes before entering the gallery space. We wanted to

heighten their sensory experience of the performance and share our experience of the space. I also wanted them to feel how investigations through the body are not necessarily comfortable experiences - rehearsing and performing on cold concrete can be particularly draining and tiring.

Gallery two became available to me while preparing for the final performance and provided an opportunity to present documentation of previous work. *Sheets* was presented as a wall projection. *Maungauika Trilogy*, *WHERO 2* and documentation of *WHERO 3* were looped on separate flat-screen monitors. A re-edited version of Volume One of my exegesis was exhibited with a more cohesive selection of video images and a layout that was more consistent with the other two volumes. While viewing these works in Gallery Two, the audience could hear sounds of the horse from *WHERO 1* resonating with elements of the soundscape from *WHERO 3* playing in Gallery One.

Fig. 57. Nepia, M. (2012). Rehearsal photograph of *WHERE 3* (Dec. 13 2012). Performer Carol Brown, Auckland: Private collection M. Nepia.



o6.8.2

ARATIKA IN PRACTICE

This section attempts to describe how my experience of the rehearsal and performance process was perceived through **ara** – a heightened sense of awareness, **whakarongo** – listening and sensing, and **mōhiotanga** – kinaesthetic, sensory and emotional ways of knowing.

After a break of nineteen years from full-time training, re-conditioning my dormant dancer's body was a major task. In this process, I over-exerted myself and sustained injuries that interrupted my rehearsal schedule and took time to heal. These experiences made me consider Te Kore as a loss of physical condition, a gap or space of difference between past and present capabilities. I eventually perceived this space as a potential space in which to develop a new way of working. In order to proceed without re-injuring myself, I had to adjust my choreographic approach. I took extra care while warming up to listen and respond to internal feedback.

Fig. 58. Nepia, M. (2012). *Rehearsal photograph of WHERO 3 (Dec. 13 2012)*. Performer Moana Nepia, Auckland: Private collection M. Nepia.

Exploring where I could and couldn't push myself, I learned to relax, slow down and pace myself in a more measured way. Creating time and space to remember and reflect upon sensations in the rehearsal process was just as important as making space within movement phrases to allow ideas to breathe.



Fig. 58

My solo traced fragments of text as **tuhituhi**, gestures drawn along a pathway (**ara**), through the gallery and slowly around the dividing wall. Exploring the performance space in this way made additional connections - to the poem *Breath and Hand* in Volume One, ways of generating movement in *Ngā Kohu Tapui*, the wānanga in Tokomaru, workshops for *WHERO 2* and moments of *Maungauika Trilogy* developed in the tunnels in North Head.

These historical lines (**ara**) of connection also traced **tatai whakapapa** - creative lineages or genealogies of thought, sensation and experience. **Tuhituhi** helped establish connections on multiple levels, through space, through time and with other performers.

I developed some of this material through exploring how Te Kore might be perceived as an anatomical volume or space within the body; a space of stillness, quiet and relaxation, or alternatively, a source of energy and movement. This entailed shifting focus and energy along internal pathways from one part of my body to another.

Partnering work with Brown demanded an intimate attunement to her weight, momentum, rhythm and breath. We explored the choreographic space between us as a realm of opposing and complimentary forces, encounter and counterweight, falling into and pulling apart, gathering and sharing energy, balance and uncertainty.

Precise gestural markers along the choreographic pathway helped to coordinate our timing and relative positions to one another within this movement conversation. Our inverted reflections and shadows provided additional external focus for us during performance and suggested ways in which Te Pō and Te Ao Mārama (realms of darkness and light) might be perceived as inseparable dancing partners within Te Kore, moving with us as we moved through them.

This thesis investigated the question *How might Te Kore be considered a kaupapa for creative practice?* firstly through exploring how others have considered Te Kore as a creative kaupapa, and secondly through exploring how it might be considered a kaupapa in relation to my own interdisciplinary practice.

Te Kore is understood in many different ways within inherited kōrero, whakapapa and practices, as nothingness, void, loss, absence and devastation. But it is also a realm of creative potentiality and existence where balance can be restored, a marker in time, and a concept with behavioural, emotional, spatial and temporal dimensions. These propositions, understandings or perceptions of Te Kore as a creative concept have arisen out of different social contexts and needs.

Orators and writers have given form to Te Kore as part of a bigger kaupapa, attempting to generate understanding of the world, including the origins of existence through whakapapa.

This entailed linear and poetic forms of association, establishing relationships through language. Visual and performing artists have contributed to this tradition of thought through similar processes, interpreting personal experiences by working with their own bodies or with different materials. Mātauranga Māori, as a dynamic collective body of knowledge, is continually being enhanced through such creative propositions, layers of interpretation, personal experiences and understandings.

The creative practice component of this thesis was conceptualised in this light, as adding to an existing body of thought through a series of inter-related and cumulative investigations. Explorations through creative writing explored how Te Kore might be considered a narrative principle or kaupapa that helps to make sense of emotional themes of loss, absence and devastation. These explorations established connections between expressions and experiences of Te Kore in whānau and personal

contexts. Experiments in dance, choreographic and performance contexts explored how Te Kore may function as a choreographic kaupapa - a principle in relation to the body, movement and emotional interaction. Investigations with video extended these explorations into work with camera, sound and digital editing.

Within theatre or installation contexts, Te Kore may be considered as part of an overall plan, as a platform or stage on which to share ideas with audiences. Te Kore can also be thought within the process of making, as part of patterning space, bodies and ideas, positioning thought within relationships between performers and their audiences.

Te Kore may be considered as an emotional state and internal focus, finding a way to balance knowledge and understanding with the unknown, states of preparation and readiness to position oneself in order to come to know. Te Kore can be used within a design context to describe the potential to generate meaning on

pages, in the spaces between images and words. In a thesis, Te Kore can also describe a realm of performance and potentiality between different voices, texts and bodies.

The contribution to knowledge this thesis makes is partly in **rapunga** - a gathering of different insights, information and propositions about the nature of Te Kore. Narrated together, the interpretations I offer build upon ideas generated by others and will have particular significance to iwi, hapū, whānau and individual sources from whom original source material has been derived.

The methodology or approach to the investigation, Aratika, may be adopted or modified by other researchers wishing to pursue an inter-disciplinary, practice-led, culturally specific approach.

In my thesis, Aratika drew upon precedents in Ruatapu's kōrero that centralise the body and sensory ways of knowing. As part of a creative practice in which making and

thinking are conceived together, this approach was tika for me because I am connected to Ruatapu through whakapapa, and because I am a choreographer, performer, writer and visual artist. The approach is culturally relevant to the subject matter of this thesis and to the material utilised in the investigation.

Aratika also provided a way to accommodate multiple voices and propositions about the nature of Te Kore in different contexts. Subjective experiences of Te Kore were considered in relation to interpretations from other sources. The layering of poetic and choreographic methods accommodated the dynamic nature of **rapunga** and **whai whakaaro**, the research journey, its shifts and changes of direction, multiple stages and departure points.

Adopting a poetic approach to investigating Te Kore within writing, dance and video production followed ancestral precedents of creative investigation and layering meaning within mōteatea and haka, performing and visual art traditions. As a creative strategy, this approach generated multiple outcomes that helped inform each other. Aratika helps to describe an ara or line

that might be drawn or traced through this exegesis, tracing the development of ideas, as well as a pathway for the overall investigation.

This thesis makes a contribution to the body of published literature on Māori visual and performing arts, including creative traditions pertaining to whānau, hapū and iwi from Te Tai Rāwhiti to whom my family belong. Telling, performing and publishing our stories so they are kept alive and remain accessible is important if our tikanga and traditions are to survive.

Ruatapu's kōrero, like those from other tohunga, provides a wealth of philosophical propositions that could be investigated further. Creative investigations of such material offer the chance for findings to be disseminated outside the academic realm and to be accessible to those communities from whom source material originated.

Sections of this thesis may be revised and submitted for academic publication in academic journals considering innovative approaches to creative practice, research and pedagogy drawing upon Māori and Indigenous knowledge and ways of knowing.

In such instances, I would like to explore potential for collaboration with other researchers in these fields to further compare, evaluate and position this research in a global context. Practical outcomes from this research also have potential for future publication and dissemination.

Additional areas of research which remain to be addressed include:

Exploring hapū or iwi differences in interpretations of Te Kore.

Determining the influence of Christian influences on interpretations of Te Kore.

Comparative analysis of Te Kore with other Indigenous or cultural cosmological and theological traditions.

Relationships between Te Kore and Western philosophical constructs of void and nothingness.

Expanding upon Māori conceptualisations of research through creative practice.

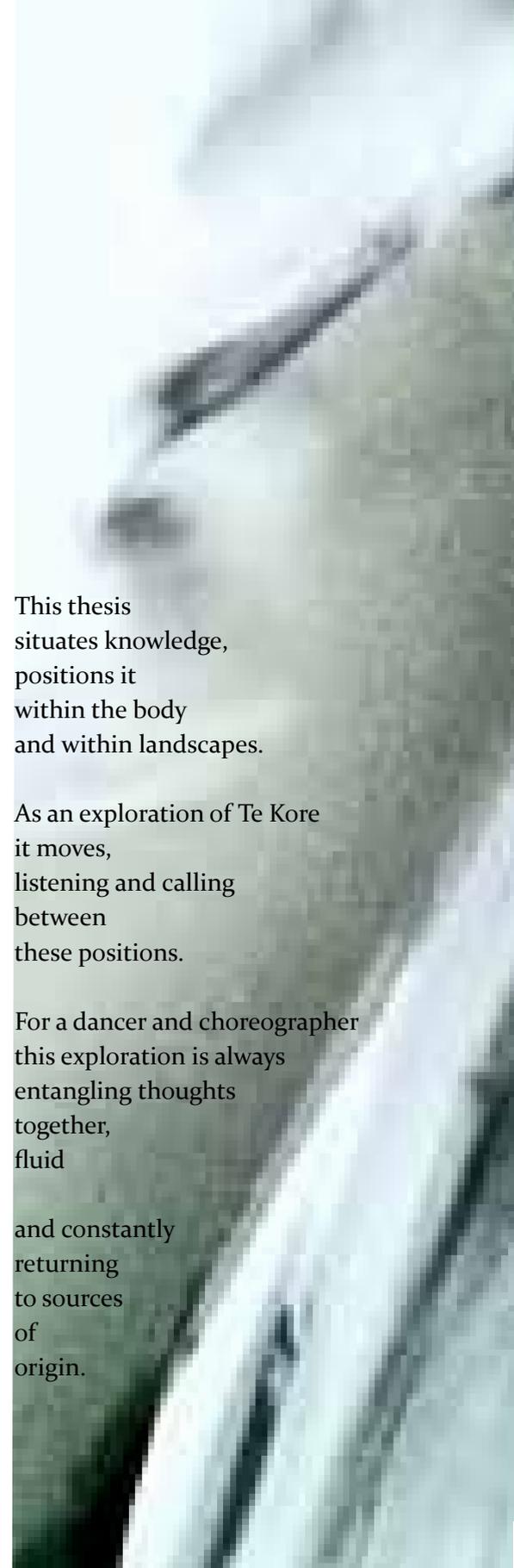
Exploring synergies between Aratika and other Indigenous methodological approaches.

This thesis situates knowledge, positions it within the body and within landscapes.

As an exploration of Te Kore it moves, listening and calling between these positions.

For a dancer and choreographer this exploration is always entangling thoughts together, fluid

and constantly returning to sources of origin.



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DETAILS OF PERSONAL COMMUNICATIONS

Hinemoana Baker, 16 November, 2011. Email conversation. Discussion about my creative response to some of her writing.

Hinemoana Baker, 18 November, 2011. Telephone conversation. Further discussion about the concept of Te Kore in contemporary contexts, including her poem *Gondwanavista*, which I refer to in this thesis. Baker is from Ngāi Tahu, Ngāti Raukawa, Ngāti Toa and Te Āti Awa. She is a writer, musician, producer, editor and teacher of creative writing.

Louise Potiki Bryant, 3 March, 4 June, 2009. Conversations about her video work *Whakaruruhau – He mihi ki Araiteuru*, which I included in the exhibition *Ka Mau te Wehi – Conversations in Māori Dance* at St. Paul Street Gallery, and later wrote about for this thesis. Potiki Bryant is from Ngāi Tahu, a choreographer and video artist who has also danced and choreographed for Atamira Dance Company

Tawhai Ferris, 2 September, 2012, telephone conversation in which I asked her about use of maramataka in her family in Tokomaru. Her mother, Noema Cross was sister to Taera, my father's foster mother.

Moana Jackson, 20 March, 2010, in Palmerston North, and other dates in 2011, 2012. Discussions at our family home in Auckland and various whānau hui (gatherings) about the content of this thesis, including its conceptualisation of methodology from a mātauranga Māori perspective. Jackson is one of my father's brothers, from Te Whānau ā Hinerupe, Te Whānau ā Tuwhakairiora, Ruawaipu and Ngāti Porou as well as Ngāti Kahungunu through his mother. He is a Māori lawyer, consultant, and iwi advocate specialising in Treaty of Waitangi and constitutional issues, who also lectures in law and Māori philosophy at Te Wānanga o Raukawa. He helped draft the constitution for East Timor and the United Nations Declaration of Rights of Indigenous peoples.

Con Te Rata Jones, 12 November, 2011. Discussion at his home in Whitianga, Bay of Plenty about the content of this thesis, and shared experiences of learning waiata, haka and mōteatea from his mother, Māori language tutor and Ringatu minister, Maaka Jones, in Christchurch during the 1970's. Jones (Te Whānau ā Apanui, Rongowhakaata, Ngāti Porou) is a kapa haka expert, Māori language tutor, weaver and a Ringatu minister.

Wiremu Kaa, November 7-8, 2011. Discussions and video interviews over two days at his home in Rangitukia. This included discussion about his understanding of Te Kore. We also discussed the approach to my study, and his responses to some of my creative ideas. Kaa is a Ruawaiapu and Ngāti Porou leader, former Director of Māori Education in the NZ Education Department, and Head of Māori Studies at Victoria University. Kaa, his wife Aunty Jossie, and sister Aunty Keri Kaa, whom I stayed with on this visit, are all retired educationalists, who maintain active engagement with contemporary research through assisting whānau with their various research assignments and theses.

Vapi Kupenga, 5 December, 2010. Discussion about my research and her understandings of Te Kore and Maori cosmology while journeying from Auckland to Bill Tawhai's tangi in

Te Whānau ā Apanui with my mother and Selwyn Muru.

Vapi Kupenga, 23 May, 2012. Text message conversation about Māori anatomical terminology. This was followed up by a telephone discussion about the context in which I wanted to use this information. I also submitted a draft of my thesis to her for feedback and comment.

Vapi Kupenga, 12 August, 2012. Discussion in Auckland about the content of this thesis, including Te Kore as a layered concept, the use of whakapapa and poetic interpretations of inherited kōrero in academic contexts. Kupenga is a relative from Ngāti Porou, a broadcaster, kaumātua and repository of tribal knowledge with additional experience as a social worker and university lecturer.

Selwyn Muru, 2 September, 2008. Discussion at my home in Auckland about the use of metaphor in Māori language and art, the use of poetry and words in painting, his acquaintance with painter Colin McCahon and the relationships between names and placing knowledge in the landscape.

Selwyn Muru, 1997-2012. Discussions at the family home in Auckland, either while I was visiting or staying there. These have included

discussions about art, painting, performance, poetry, dance, whaikōrero and writing. I have discussed the content and approach to this thesis on numerous occasions with him. Muru is a leader from Ngāti Kuri and also related to other tribes within Muriwhenua and Ngāpuhi. He is a senior Māori artist, a sculptor, painter, playwright, musician, orator and broadcasting pioneer on radio and television. He was also formerly Senior Lecturer at Elam School of Fine Art and taught whaikōrero in the Māori Department at the University of Auckland. Muru is also my step-father.

Moata McNamara, August, 2012. She offered this interpretation in response to what I had written. I had given a draft of this section of my thesis for her to proofread. McNamara is a fellow doctoral candidate at AUT University. From Ngāpuhi, she is a visual and performing artist and lectures in Art & Design at AUT University and Unitec in Auckland.

Margaret Nepia, November 1, 2011. Discussion at our family home in

Auckland. On this occasion I showed her my latest draft of the poetic texts. It was important for me to have her verification and approval of my use of certain information pertaining to our family. Nepia is Ngāti Pākeha, a former lecturer in English, a proofreader for sections of this thesis and also my mother.

Papaarangi Reid, 23 May, 2012. Email conversation about Māori anatomical terminology. She subsequently gave verbal permission to use this information in my thesis on 28 June 2012 at the University of Auckland. Reid is from Te Rarawa, Associate Professor, Deputy Dean (Maori), Faculty of Medical and Health Sciences, University of Auckland.

Te Ahukaramū Charles Royal, 14 February, 2012. Discussion about content and structure of my thesis at his home in Auckland. Royal belongs to the Marutūahu, Ngāti Raukawa and Ngā Puhi peoples. He is a composer, musician and researcher, Director of Ngā Pae o te Māramatanga and Professor of Indigenous

Development in the Faculty of Arts, The University of Auckland. He also directs *Orotokare*, a Māori research programme and is former Director of Graduate Studies and Research at Te Wānanga o Raukawa.

Maggie Ryland-Daigle, 9-11 November, 2011. Discussions and video interview at her home in Gisborne included kōrero pertaining to Te Whānau ā Te Aotāwarangi and Tokomaru Bay. Raised from an early age by elderly foster parents at Te Ariuru, next to where my grandparents lived and where my father was raised, she is a repository of knowledge for our whānau. Her professional career has included Māori historical research, gathering whakapapa and kōrero from our tribal area, and advocacy for different whānau and hapū.

Hemi Taumaunu, 18 August, 2012. Telephone conversation about including a maramataka written by his grandfather, Moni Taumaunu, in this thesis. Taumaunu is a Māori (Ngāti Porou) District Court Judge

in Waitākere, Auckland and presides at the Rangatahi [Youth] Court established at Te Poho o Rāwiri Marae in Gisborne.

Joe Te Rito, 23 May, 2012. Email conversation about Māori anatomical terminology. I received verbal permission from him to use this information for my thesis at the University of Auckland on 28 June, 2012. Te Rito is from Rongomaiwahine/Ngāti Kahungunu, Senior Research Fellow - Indigenous Development at Ngā Pae o te Māramatanga, and a Māori language expert.

Violet Williams, January 7, 2009. Conversation about whānau history at her home in Opotiki.

GLOSSARY

A - of, at.

Ako – to learn, teach, instruct, advise, study. **Akoako** - consultation, learning and teaching together.

Ao - world or realm.

Aotearoa - Māori name for New Zealand - land of the long white cloud.

Ara - path, way, means of conveyance, rise, rise up, awake, also an expression of surprise.

Aratika - derives meaning from ara, which translates as path, and tika, which translates as correct or appropriate.

Aro – front, face, turn towards, have a certain direction; be inclined or disposed; desire; attend to, favour. **Aroaro** - face, front. Charles Royal considers aroaro a sensory realm determined not only by the eyes, but also by hearing and other senses. This realm is thus not only a zone ‘in front’ of the body, but both a three dimensional sensory realm surrounding bodies within which we might make sense of experiences and an internal realm of thought (Royal, 2005, 16).

Atua - ancestor, and also god.

E - has alternative meanings as a particle, preposition, conjunction or interjection, and as an exclamation to call attention or indicate emphasis.

Hā - breath, taste, flavour, voice, odour.

Hahau - to strike, smite, deal blows to, hew, and chop.

Hahaunga - adzing out, a gathering of bones prior to burial.

Haka - I use the term haka as a generic term for Māori dance, but in common use

it is often thought of as a particular type of Māori dance, described as a 'war dance' when in fact it includes many different types of dance. Haka, as Keri Kaa pointed out, were composed for all sorts of occasions, and "were a kind of story" (Kaa in Nepia, 2007, personal communication).

Hanga(ia) - to form, shape, create, make, build, fashion, practice, and a habit.

Hapū - a group of families, also translates as pregnancy.

Haramai - a beckoning to come, arrive, or a shout of welcome.

Hau - wind, air, breath, vital essence of man.

Hauora - breath or essence of life.

Hawaiki - ancestral homeland or origin of Māori people, possibly Hawaii or Savaii.

He - indefinite article, a.

Hinengaro - mind, mentality, intellect, desire, seat of emotions, heart, spleen.

Hinu - oil, fat.

Hoa - friend.

Hokioi - *Harpagornis moorei*, Haast eagle, a giant eagle now extinct.

Horo - erosion, cause to crumble down, and landslip. Also the name for a large variety of kūmara.

Horouta - one of the ancestral canoes from which Māori tribes of the East Coast of the North Island of New Zealand are descended.

Hou - new.

Huaina - to name, to call by name, to think of, determine or decide.

Hui - a gathering or meeting. **Huinga** or **Huihuinga** - gatherings.

Hūkenga - excavations

Hurihuritanga or **hurihuringa** - used in place of reflection in this thesis to indicate a physical turning and turning over of ideas. From **huri** - to turn or turn around.

Io - supreme atua in some Māori creation narratives.

Ira - life principle.

Iti - small.

Iwi - tribe, also the word for bones.

Ka - verbal particle indicating commencement of an action and also the conditions 'when,' 'as soon as,' 'if' and 'should' at beginning of a narrative.

Kai - to feed and also food. Also "knowledge" as a nourishment or food "that was fed (whāngai) from one person to another", or kaimanga, chewed over for some time (Royal, 2005, 7). In that vein, sidenotes or footnotes in this thesis are conceptualised as kinaki, additional information to relish the main body of text, in keeping with the way in which kinaki reference a song, chant or dance that may be selected to relish (kinaki) or augment the main thrust or message of a whaikōrero or formal speech.

Kāinga - home, place where fire has burnt, a derivative of kā - to take fire, be lighted or burn.

Kānga wai - fermented corn, dessert made from fermented corn.

Kanoi - which translates as tracing one's descent, also to twist as in making rope, an action that joins separate threads or strands together.

Kanohi - face.

Karaka - *Corynocarpus laevigatus*, an evergreen laurifolia tree bearing berries that have edible flesh and potentially toxic kernels that need extensive treatment before being edible. Te Ariuru was famous for its karaka groves.

Karanga - traditional calls of welcome and reply performed mostly by women as

part of the opening of formal Māori hui, gatherings and occasions. During these performances, as Salmond has observed, one of the main purposes is to draw the living and dead together (Salmond, 1975, 137-141). Karanga may be performed on other occasions, such as inviting people into a dining room to eat (Salmond, 1975, 141); to bring people to attention. They may feature in contemporary theatre and dance performances have also been used, along with other features of Māori encounter ritual, to help structure visual art exhibitions (Jahnke, 1996, 16). A karanga during the opening of the 2011 Rugby World Cup, in Auckland, was accompanied by a visualisation of the call spreading out to the perimeter of the stadium before journeying throughout the nation and around the globe, in a giant video animation: <http://www.youtube.com/watch?v=5GkXpQhc51g>.

Kaupapa - subject, base, foundation, platform, stage, scheme, proposal, plan from papa (earth, ground, floor, layer) from Papatuanuku, and kau meaning ancestor and also swim.

Kaupapa Māori - While a literal translation may indicate a Māori plan, proposal or scheme, this term is also utilised to refer to the conceptualisation of Māori knowledge, theory and research methodologies.

Kawa - protocol.

Ki - to, onto, towards, at, for, concerning, of, with (instrument), according to.

Kihikihi - *Melampsalta cingulata*, *M. muta*, New Zealand cicada.

Kimihanga - searching, seeking, quest, investigation, cogitation.

Kina - *Evechinus chloroticus*, New Zealand sea urchin.

Kinaki - a song, chant or dance that may be selected to relish (kinaki) (Ngata, 1996, 388) or augment the main thrust or message of a whaikōrero or formal speech (Ngata, 1996, 443).

Kitea - is derived from kite, which translates as see, perceive, find, discover, recognise, and also divination, prophecy or prophetic utterance.

Kitenga - seeing (from kite), observation.

Ko - digging stick.

Kohu - mist, fog.

Kore translates as not, no and zero. As a suffix to nouns, kore indicates a negative, loss or absence of something; lack, annihilation, devastation, nothingness, ceasing

to exist, to be gone, absent or lost, destroyed and annihilated; chaos; womb. As this thesis demonstrates, however, the concept Te Kore is best understood through considering different contexts in which it might be utilised or articulated.

Kōrero - narrative, talk, speak, discussion, debate, tell, say, address, and conversation, news, and story.

Koru - a spiral motif featuring in Māori carving and tukutuku painting.

Kukunetanga - advancing pregnancy..

Kūmara - *Ipomoea batatas* is a form of sweet potato with yellow or cream coloured flesh and purple skins.

Kune - plump, swell (as in pregnancy), conception, spring, grow.

Kupenga - net.

Kupu - word.

Kura - red, glowing; precious; red feathers, red ochre; treasure, valued possession.

Mā - white.

Mana - authority, control, influence, prestige, power, psychic force; effectual, binding or authoritative. Mana is also differentiated according to its source or origin. Mead, for instance, refers to mana tipuna as the prestige and power people draw from their ancestors. (Mead, 2003, 29). Marsden distinguishes mana atua, mana tupuna and mana whenua as “authority of the gods, ancestors and territorial rights” (Royal, 2003, 151).

Maomao - *Scorpius violaceus* and *S.aequipinnis*, related sweet eating fish.

Māori - native or Indigenous people of New Zealand, native, ordinary, usual, normal, also clear, intelligible.

Māoritanga - Peter Awatere (Ngāti Porou) gave this description of Māoritanga:

Māoritanga is a comparatively new word, which, as far as my enquiries have revealed, appears to have been used first by Te Ua Haumeene, the tohunga from Taranaki, during the Taranaki wars. It was later used by Sir James Carroll, then Sir Apirana Ngata, and now is used by every one else but with different shades of meaning.

The more modern some Māori people became, the more they used the term. Perhaps they were becoming more aware that they were losing some of their

traditional ways and customs, for better or for worse is debatable. The term was hardly used by people who knew and lived those traditional ways and customs. Maaoritanga is Māori culture, way of life, that gives identity, values, attitudes, traditions, customs, songs, music, art, handcrafts and so on. In those things one must partake. Maaoritanga has a spiritual feeling; from that feeling comes serenity, inner happiness if you like. ...at the core of Maaoritanga is whanaungatanga: kinship, family trees and family ties that give spiritual feeling (Awatere, 2003, 72).

Marae - central meeting place within a Māori community, a “ceremonial centre, dedicated to the gatherings of Māori people and to the practice of traditional rituals” which usually feature both wharenuī and wharekai (Salmond, 1975, 31).

Marama - moon or month.

Maramataka - lunar calendar.

Mārama - light (not dark), clear or transparent, easy to understand.

Māramatanga - a form of knowledge, illumination.

Mate - death, danger, being caught, calmed down or subsided, as desire, being overcome with emotion and also deeply in love. Mate may also be understood as expressing a want, lack and also desire as in mate kai, which refers to hunger; mate wai, which refers to thirst; and mate wahine, which may refer to an unfulfilled longing, or unrequited desire a man may have for a woman. Mate wahine also translates as menstruation, an expression from the body of what was not wanted.

Mātauranga - a form or body of knowledge.

Mātauranga Māori - Māori knowledge.

Mauri - “spiritual essence or life force (the intrinsic essence of a person or object),” (Wolfgramm & Waetford, 2009, 5); the spark of life, the life principle or “source of the emotions not to be confused with the material seat of the same in manawa or ngākau” (Williams, 1992, 197).

Mihi - greeting, a form of speech.

Moana - ocean, sea or lake.

Mōhiotanga - a form of knowledge from mōhio - to know, understand and recognise. In this thesis I use mōhiotanga to refer to internalised or embodied and experiential form of knowledge that is not necessarily exchanged between people.

Mōteatea - poetry, song chants. “Mōteatea is a generic term for what might be referred to as classical Māori chant” (Royal, 1997, 6). Varying in form, they include waiata tangi, waiata aroha, oriori, patere, haka and poi, and have been used in traditional contexts, and also contemporary legal and academic contexts to verify and validate claims, to help establish authority and support argument. Royal identifies the following tasks: an educative role - recording the aspirations of parents and elders - prescribing pathways for children in their later lives - explaining and describing a Māori world view - mourning in time of calamity and misfortune - urging a people to take up a cause - introducing children to important traditions - containing important symbols of identity - supporting statements and providing evidence - recording events (Royal, 1997, 16).

Mutungā - end.

Ngā - plural article.

Noa - free from tapu.

Nui - large, great, intense, many, superior, of high rank, important, greatness, size, multitude, abundance, and plenty.

O - of, from.

Ohō - to start (as if from fear or surprise), to wake up, arise or be roused and also to begin speaking.

Ope - group of people.

Oriori - lullaby understood by Māori more comprehensively as an important means of conveying historical and genealogical information through generations. “Oriori were often written for children of high birth in order to provide the child with knowledge on whakapapa, important tribal history and instructions on what must be accomplished in the future” (Ka'ai-Mahuta, 2010, 117).

Pā - fortified village.

Pai - good, suitable, excellent, good looking, assent, be willing.

Pakanoa - without authority.

Pākehā - non-Māori, stranger. Term used to describe European New Zealanders.

Pango - black.

Papa - The earth, flat, floor. Abbreviation of Papatuanuku - Earth Mother.

Pātai - question.

Piri - to adhere, fasten to, cling, keep close, hide oneself. Also the first name given to my father.

Pitau - another term for koru, Māori spirial design motif.

Pō - night, darkness.

Pōhutukawa - *Metrosideros excelsa*, New Zealand Christmas tree. A coastal tree with profuse red blossoms and hard wood.

Pōtēteke - a sexually provocative form of haka.

Poho - bosom, chest, and seat of affections, also belly.

Pōuri - dark, grief, sadness.

Pūrākau - ancestral narratives. Pūrākau derives meaning from pū, which refers to roots or base, and rākau, or tree. These stories, as Jenny Lee suggests, draw sustenance and are rooted in Papatuanuku, the foundation of Māori culture (Lee, 2005, 7). Pūrākau are “a collection of traditional oral narratives that should not only be protected, but also understood as a pedagogy-based anthology of literature that are still relevant today. Furthermore, pūrākau can continue to be constructed in various forms, contexts and media to better understand the experiences of our lives as Māori including the research context.” I draw upon Lee’s analysis of pūrākau as a pedagogical methodology to develop a narrative approach for Aratika.

Putunga - a swelling, increase or multiplication.

Rā - day, sun.

Rahi - great, size, plentiful, abundant, numerous, multitude.

Rangi - sky, weather, melody or air of a tune, tenor or drift of a speech.
Abbreviation of **Ranginui** - Sky Father.

Rapa - anything broad or flat; spread out, extended; united by a membrane, webbed; sheet lightning.

Rapunga - search, quest, hunt. Also applying for advice or ascertaining.

Rapunga whakaaro - a gathering of thoughts, philosophy.

Rawa - quite, very, very much; intently, carefully, finally, permanently; really, indeed; numerous; goods, property; ground, cause; advantage, benefit.

Rawe from **rawe** - a state of excellence, suitability or sufficiency, enough and effecting a union. Rawe may also be understood in terms of actions, wrapping round or to tie round.

Rāwhiti - east, the direction from which Ra (the sun) rises (whiti).

Ritenga - likeness, custom, habit or practice.

Roa - long, tall, length, length of time, delay.

Rongo-marae-roa (Rongo) - Atua of cultivated foods and peace. In Ruatapu's kōrero, Rongo is a son of Tāne. In other kōrero, Rongo is a brother of Tāne. Kapiti refers in some instances to Rongo-marae-roa and kūmara inter-changeably: "And do not bring Rongo-marae-roa into contact with Ariki-noanoa – that is, do not bring the kūmara into contact with the fernroot."

Ruku - dive.

Ruru - *Ninox novaeseelandiae*, morepork, native New Zealand owl, a kaitiaki or guardian for certain iwi.

Tai - tide, wave.

Taihoa - wait.

Taiaha - a form of weapon described as a wooden club.

Take - claim.

Takutai moana - foreshore, derives meaning from **takutai** - coast, **taku** - my, **tai** - tide or current, and **moana** - ocean.

Tama - boy.

Tangaroa - Atua of the sea. In Ruatapu's kōrero, Tangaroa is son of Tāne. In Romio's kōrero, Tangaroa is a brother of Tāne.

Tāne - male, husband; abbreviation for Tāne-nui-a-Rangi.

Tangata - mankind.

Tangi - lament, cry; a form of mōteatea (waiata tangi); a wake or period of mourning and social gathering prior to and including a funeral.

Tapu - state of social or spiritual restriction; “the major cohesive force in Māori life” (Jackson, 1988, 41). **Tapu** and **noa** have been mis-interpreted as equivalents of Christian notions of the sacred and profane (Pihama, Smith, Aspin, Newth & Mikaere, 2006, 105).

Tāpui - interlaced.

Tātea – sperm, semen or offspring.

Tauira - student, pupil, teacher, pattern, copy.

Tawhito – ancient.

Te - definite article - the.

Tekoteko - carved human figures sometimes situated on the gable of a meeting house.

Te Rerenga Wairua - northern most point of North Island of New Zealand, launching place of spirits on their way to the underworld.

Te Tiriti o Waitangi - founding document of New Zealand signed in 1840 between some (not all) Māori chiefs and Queen Victoria of England. Māori version of The Treaty of Waitangi.

Tihe mauriora – An expression some times heard as a Māori orator begins a speech that refers to the first breath of life. According to Peter Awatere, **Tihe** or **tihei** means to sneeze, and **mauriora** is the life principle in a living person. He also described how “to sneeze was an omen of disaster” and that in “former times when someone sneezed, generally those within ear-shot sang out ‘mauriora’ meaning ‘hang on to dear life.’ In this way, they believed that the impending mishap would be avoided” (Awatere, 2003, 78).

Tika - correct, appropriate, just, right. **Tikanga** - custom, habit, normal or usual, reason, meaning, authority.

Tiki – carved abstract human figure; sacrum; to fetch, proceed with something; personification of penis.

Timatanga - beginning.

Tinana – body, self, person, real, actual.

Tino rangatiratanga - supreme chieftainship, supreme or full authority, self-determination principle.

Tohu – a gesture, sign, mark, trace. Also token, qualification (e.g. degree) or symptom.

Tohunga - scholar, or scholarly; may also be translated as priest or skilled person and derives meaning from tohu - a sign, mark, or proof, also to show, point out, look outwards, preserve, and lay by.

Toi - also known as Toi-te-hua-tahi, was descended from Maui and is one of the founding ancestors of tribes from Te Tai Rāwhiti (The East Coast of the North Island).

Toto - blood, bleed.

Tipuna, or **tupuna** - ancestor or grandparent.

Tū - short for **Tūmatauenga**, Atua of war, also translates as to stand upright.

Tuhi - to draw, delineate, gesture and write. **Tuhituhi** - used in this thesis to indicate a form of gestural drawing.

Uha - female, woman and calm, or female essence “from which a human line could evolve,” (Jahnke, 2006, 60).

Urupā - cemetery.

Utu – “is concerned with the maintenance of balance and harmony within society, whether it is manifested through gift exchange, or as a result of hostilities between groups. The aim of utu is to return the affected parties to their prior position” (N.Z. Ministry of Justice, 2001, ¶ 37).

Wai – water.

Waiata – song.

Wai kura – rusty.

Waiora - health.

Wairua - spirit.

Waka - canoe.

Wānanga - wānanga in this thesis refers to a form of knowledge, and also processes of knowing, learning, sustained investigation and theorising. For Charles Royal, this is a critical process involving discussion, debate, analysis, exploration and consideration to create “new knowledge and understanding.” “Whilst the sense of ‘finding’ or ‘seeking’ is not made explicit in the term wānanga, it is nevertheless implied and well understood throughout the community of Māori language users.” Wānanga may also refer to “a particular person skilled in the work of the whare wānanga” (Royal, 2005, 11-12).

Uha - female essence.

Uta - put persons or goods aboard a canoe; the land as opposed to the sea or water, the inland or interior as opposed to the coast.

Waka - canoe.

Wero - Mead describes wero as highly ritualised elements of formal Māori ceremonies of welcome (Mead, 2003, 26-27). I use the term to describe creative challenges and provocations leading or initiating paths of enquiry.

Whai - to follow.

Whaihanga or **waihanga** - to make, build or construct.

Whaikōrero - a formal speech.

Whairo - be dimly seen, perceived or poorly understood.

Whai whakaaro - to have or follow thought, or to theorise.

Whaka – causative prefix - to make.

Whakaahua - processes of unfolding, coming to be or coming to form.

Whakaaro – thought, thinking, from whaka and aro or aroaro. My understanding of whakaaro parallels Royal’s understanding, which involves a causative ‘making’ (whaka) sense through engaging aroaro, all our sensory capacities. To reiterate the the physical/bodily nature of this process, I further emphasise how thought may be experienced and located within the body as gesture.

Whakamāramatia - explaining, shedding light on something.

Whakamātau, whakamātautau - make known, teach or trial; to try, test or trial ideas and processes.

Whakapapa - placing in layers or genealogy, derives meaning from whaka - to make and papa - earth or ground from Papatuanuku (Earth Mother).
Aratika engages whakapapa as a process of making through layering, and also a form of analysis, moving through layered structures, tracing and establishing connections, and networks of relationships.

Whakarawe - make suitable, close or fastened.

Whakaritea or **whakaritenga** - making a likeness, likening, comparing, order, arrange, fulfill or perform, and performance of something.

Whakarongo - to listen, pay attention, to apprehend with the senses except for sight.

Whānau - family, to give birth or be born.

Whāngai - feed, nourish, bring up; also used to translate adoption.

Whanaunga, from **whānau** - relative or blood relation.

Whare - house.

Wharenui - big house, meeting house.

Whare kai - dining hall.

Whare tapere - traditional house of learning pertaining to performing arts and entertainment.

Whare wānanga - house of learning, university.

Whenua - land, placenta.

Whiwhi, **whiwhia** - to wind round or fasten, wrap around, entangled, possessed of or having acquired.

Whero - red.

APPENDICES

Appendix 01

Explanation of names in excerpt from the oriori Po! Po!

Rangi - short for Ranginui is portrayed here as the home of the kumara.

Pekehawani - Alpha Virginis or Spica.

Rehua - Antares, who had two wives living in the sky representing summer and winter.¹ According to Ngata, these were Pekehawani and Whakaongekai.² Rehua is also one of my whānau names.

Ruhiterangi – a small star near Poutu-te-rangi (Altair)³ conceived as a child of Rehua and Pekehawani in the Popo narrative.

Poututerangi – Altair, a star that marks autumn, the tenth month of the Maori calendar⁴ and used to predict the season ahead. “When the rays were perceived to be shining to the north, warmth was expected, when south, the season could be late.”⁵ Since the appearance of certain stars signalled the arrival of harvest time, it was believed that these stars actually brought the harvest.⁶

Te Mātahi o te Tau - refers to the first month of the year in the Māori calendar, when Matariki (Pleiades) is in the east just before dawn, “about the middle of June.”⁷

1. Ryland-Daigle, nd., unpaginated manuscript.

2. Ngata, 1961, 160-161.

3. Ryland-Daigle, nd., unpaginated manuscript.

4. Ngata, 1961, 160-161.

5. Ryland-Daigle, n.d., unpaginated manuscript.

6. Best, 1925b, 116; Ngata, 1961, 152-161; Ka'ai-Mahuta, 2010, 118-123.

7. Jones in Ngata, 1962, 160-161.

Appendix 02

Karakia from Pita Kapiti

Ahuahu whenua i tipu ai te kai, rī tāua i te ngaru ē,
Whitianga i tipu ai te kai, rī tāua i te ngaru ē,
Tauranga i tipu ai te kai, rī tāua i te ngaru ē,
Maketū i tipu ai te kai, rī tāua i te ngaru ē,
Whakatāne i tipu ai te kai, rī tāua i te ngaru ē,
Opōtiki i tipu ai te kai, rī tāua i te ngaru ē,
Te Kaha-nui-a-Tiki i tipu ai te kai, rī tāua i te ngaru ē,
Whangaparāoa i tipu ai te kai, rī tāua i te ngaru ē,
Wharekāhika i tipu ai te kai, rī tāua i te ngaru ē,
Whakarangā-nui i tipu ai te kai, rī tāua i te ngaru ē,
Waiapu i tipu ai te kai, rī tāua i te ngaru ē.⁸

*Ahuahu is the land where the food grows,
Lift up⁹ the two of us from the waves,
Whitianga is where the food grows,
Lift up the two of us from the waves,
Tauranga is where the food grows,
Lift up the two of us from the waves,
Maketū is where the food grows,
Lift up the two of us from the waves,
Whakatāne is where the food grows,
Lift up the two of us from the waves,
Opōtiki is where the food grows,
Lift up the two of us from the waves,
Te Kaha-nui-a-Tiki is where the food grows,
Lift up the two of us from the waves,*

*Whangaparāoa is where the food grows,
Lift up the two of us from the waves,
Wharekāhika is where the food grows,
Lift up the two of us from the waves,
Whakarangā-nui is where the food grows,
Lift up the two of us from the waves,
Waiapu is where the food grows,
Lift up the two of us from the waves.¹⁰*

8. Kapiti in Reedy, 1997, 70.

9. Ri translates as “bind” or “bond” and as “riaki” translates as “lift up,” “raise” and “be elevated” (Williams, 1992, 339).

10. Kapiti in Reedy, 1997, 124-125.

Appendix 03

Instances of loss suffered by Ngāti Porou as the result of colonisation.

Compulsory surveying, mapping, and awarding individual titles to land that was previously communally owned and occupied, were steps in the alienation of Māori from their land and other resources, a process expedited through the establishment of Native Land Courts, the Native Land Acts of 1862 and 1865, confiscation of lands under the Native Township Act of 1895, and various Public Works Acts dating back to 1872. Ngāti Porou [and other iwi], were prevented from accessing the “benefits of the modern economy,”¹¹ and their health, educational achievement, economic and social wellbeing suffered as a consequence.¹²

The Native Land Court transformed nearly two thirds of Ngati Porou land from customary to individualised titles between 1874 and 1886 and would not allow Māori owners to sell, lease or mortgage it to raise development finances unless they held it by title awarded by the Court.¹³ Owners were charged fees to have their land surveyed, court costs to have their cases heard. Travel and accommodation to attend court hearings was often costly. In one Ngāti Porou instance over 2,606 acres were included in a land sale of 7,748 acres to cover the cost of the survey fees.¹⁴ The government also introduced legislation to acquire Māori land it determined to be ‘uneconomic.’ Compulsory purchase of “uneconomic interests in Ngāti Porou land,”¹⁵ and land sales to pay for rates debts on ancestral lands¹⁶ further exacerbated the sense of

alienation and loss of control Ngāti Porou hapū and whānau suffered. Compulsory acquisitions affecting whānau and hapū to which I belong include the alienation of Kakepo, our sacred canoe launching place at Waima;¹⁷ land in Tuatini, Te Puia, Waipiro and Te Araroa townships;¹⁸ and a section of land owned by my father and one of his uncles that was taken without prior notification and which now sits beneath state highway no. 35.

In spite of acknowledging such grievances and injustices in its settlement with the Runanga o Ngāti Porou, the Crown insisted that its settlement with Ngāti Porou had to be final. The Crown has also to set limits on what, and how much redress, is available to settle historical claims.¹⁹ In my opinion, this settlement process is insufficient and flawed. The loss of Maori mana, authority and control over resources necessary to sustain livelihoods and cultural integrity will, in my opinion, continue to be experienced as perpetual trauma until more satisfactory ongoing solutions are found.

11. Ngāti Porou and The Crown, 2011, 34.

12. Ibid, 29,30,37.

13. Ibid, 16.

14. Ibid, 17.

15. Ibid, 25, 36, 42.

16. Ibid, 25

17. Nepia, 1996; Ngāti Porou and Crown, 2011, 21.

18. Ngāti Porou and Crown, 2011, 20, 35.

19. Ibid, 39.

Appendix 04

*Interview excerpt: Maggie Ryland-Daigle, 10.11.2011
regarding Paoa's connections with Tokomaru.*

Paoa actually stayed at what we call today Orange Bay, its real name is Ngutu Ongore. When he got back to Tokomaru, a son was born and he called that son Uengore-o-Te-Rangi, and that's ended up as Ngutu Ongore. They stayed there for quite some time. The rock out at Waipupu is the petrified remains of his son, Hikatu.

Hautanoa was not that little hundred acres where it is today. Hautanoa was the whole area. If you look on the old, old maps, of Tawhiti, Hautanoa is right across it. Hautanoa was in Waima. Hautanoa is at the [freezing] works. Hautanoa is in the hills, right across.

How it got its name was when Paoa set that net. Rongokako was the runner, he was the messenger, and he had a divine intervention that actually warned him about the net, so he side-stepped. But his heel got caught in it. When he kicked it, he dislodged the net, it flew over, and that's Whanokao.

When that had been done, he looked around to see and thank whoever had warned him, and [saw] no-one. Remember that it was on the breeze, it was in the wind. So he blessed the breeze around him. Hence Hau-ta-noa. Blessed be the breeze. So it is the air above the ground. It only became Hautanoa when they surveyed it and had all these blocks 1A, 1B, 1 whatever.

Appendix 05

Interview excerpt: Maggie Ryland-Daigle 10.11.2011, regarding naming of whare at Te Ariuru.

The whare²⁰ is called *Te Poho o Te Aotāwarirangi* (The bosom of Te Aotāwarirangi).²¹ There's some old photos with the name above the window. When the old diggers²² went overseas, Te Ariuru was their last point of farewell. They caught the lighters²³ out there to catch the Aquitania.²⁴ When they came back, that was their first point of welcome. They were welcomed on Te Ariuru marae. They asked [if a] memorial [could] be put on the house, above the window, in memory of those who did not come home. So it was [given another name] *Te Poho o Nga Hoia*.²⁵ When the '2' '8' went over in the second World War, the same thing happened. Tawhai Tamepo, and a few other old diggers were there to welcome them back. They said to Te Ariuru, "put the '2' '8' battalion at the bottom of the window." My father-in-law at that time, Bill Ryland, said "a place of honour for the '2' '8'²⁶ Battalion is not at the bottom of the window. They [will] have a place of their own." And they said "Ma te wa," "they will do it, in time to come." So when the dining room was completed, it was called the '2' '8' Battalion, *Te Hokowhitu a Tu*.

²⁰. Whare - house

²¹. Poho - bosom, chest and seat of affections

²². Diggers - slang term for ANZAC troops in WW 1.

²³. Lighters - small boats to ferry cargo & passengers

²⁴. Aquitania - steam ship in military use during WW's 1 & 2.

²⁵. Ngā Hōia - "soldiers" [transliteration].

²⁶. '2' '8' - expression for 28th Māori Battalion during WW 2.

Appendix 6

Catalogue from Maungauika Trilogy installation, Wellington City Gallery, 2011.

Attached to inside cover at back of Volume 3.

Appendix 7

DVD documentation of practical work.

Attached to inside cover at back of Volume 3.

Contents:

Maungauika Trilogy (5 min)

WHERE 1 (9 min)

Sheets Version 2 (3.5 min)

WHERE 2 documentation (15 min)

Appendix 8

Image of hard copy volume 3 to show red inserts carrying important references and translations.



This physical layout and use of lines to connect different bodies of information help to reiterate the importance of whakapapa as a process of layering and making connections between different voices, histories and ideas in the exegesis. In the pdf version, these red segments are positioned on the outside edges of facing pages to facilitate reading of main body text on screen.
