

TE KORE

Exploring the Māori concept of Void

Moana Nepia

2012

This exegesis is submitted to the Auckland University of Technology
for the Degree of Doctor of Philosophy

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Peter Moana Nepia

August 27 2012

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Installation view of Ka Mau Te Wehi -

Conversations in Māori Dance

Carolin Casey, St Paul Street Gallery

Floor Plan, St Paul Street Gallery

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Te Reo Māori

Māori words used in the main body of the exegesis are not italicised because Māori is an official language of Aotearoa / New Zealand.

Translations and explanations are provided in the main body of the text, and in side-notes. Additional discussion of key terms is provided in a glossary.

Māori personal names have mostly not been translated. Whānau (extended family), hapū and iwi (tribal) sources of knowledge and place names that help position the thesis are underlined.

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Ethics Approval

This research received approval from AUTEK on 14 September 2009, for a period of three years until 10 September 2012.

The Ethics Application Number is:

09183

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ACKNOWLEDGEMENTS

E mihi kau atu ana ki a koutou, ki ngā kaiwhakahaere o tenei Tohu Mātauranga, ki ōku whānau me ōku hoa. Ka nui ā koutou awhina, ā koutou kōrero tohutohu, whakaaro tino ataahua, me te aroha.

Thank you to all who have encouraged me, especially my supervisors, advisors, family and friends. Your support, advice, words of wisdom, beautiful thoughts and patience has been tremendous.

My supervisors, Associate Professor Tina Engels-Schwarzpaul, Professor Welby Ings and Wiremu Kaa have been outstanding. They share in a collective vision to support and grow Māori and Indigenous creative research and offered complimentary experience and advice throughout this journey. Kia ora.

Thank you to all the staff at AUT School of Art & Design who have helped provide a critical and supportive environment in which to study and work. Thank you to

Champa De for help with the various administrative requirements.

Thank you also to Maaki Howard, Pare Keiha, Fleur Palmer, Ella Henry, Erana Foster, Lorraine Fairest and Valance Smith who have helped to provide part of an extended whānau for me within AUT.

Thank you to my Uncle Moana Jackson for inspirational kōrero and advice, to my brother Michael Nepia for his critical eye, to my Auntie Vapi Kupenga, who helped proofread and give advice, to Auntie Tawhai Ferris, Keri Kaa and Maggie Ryland-Daigle, who all shared valuable kōrero from home, and to Jossie Kaa, Con Te Rata Jones and Steve Hutana.

Together with Anton Blank, who published some of the poems in Volume one, they have provided encouragement as part of a wider whānau support group for me in this journey. Thank you also to Hori Manuel, Mere Chaffey, Jack Chambers and to whānau from Tokomaru for your support during the wānanga at Te Ariuru.

I owe special thanks to Nancy Wijohn and other performers I have worked with, including my whanaunga Jack Gray, and Ngāpaki Emery, Bianca Hyslop, Kelly Nash, Mark Bonnington, Dan Cooper, Carol Brown, Ichiro Harada, Michael Stevens, Wendy Preston, Ed Jenner, Mike Binis, Pauline Hiroti, Tia Reihana and Erick Beltran. Their collective experience and creative contributions helped give form to many of the ideas I was tackling through collaborative practice.

I owe huge thanks to cinematographer Mairi Gunn, whose exquisite vision helped realise much of the video material in this thesis. Thanks also to Linda Tanoai, Meredith Rehburg and Carolin Casey for their photographic contributions. Thank you to composer Paddy Free for your beautiful sound score, and to Ambrose Hills-Simonsen, who helped bring both video and performance elements of *Where 2* alive with lighting and technical support.

Thank you to Chris Szekely at the Turnbull Library; to Reuben Friend and support team at Wellington City Gallery who helped make the installation of Maungauika Trilogy there a success; to Martin Sutcliffe at Corban Estate Arts Centre; to Moss Patterson and Atamira Dance Company; to Charlotte Huddleston, Melissa Laing, Vera Mey and Blaine Western at St Paul Street Gallery, Frances Joseph at Colab; Andrew Davidson and Mark Donovan for technical advice and support.

I am indebted to all the writers and artists mentioned in this exegesis, including Uncle Tip Reedy whose gift and words of encouragement I treasure; to Hinemoana Baker, Marino and Anton Blank and to Louise Potiki Bryant for sharing your thoughts in person. I am also grateful to have been travelling along parallel PhD pathways with colleagues who have become good friends, including Moata McNamara, Azadeh Emadi and David Zeitner, Linda Ashley and Jennifer Nikolai. Thank you for your support and critical advice.

Thank you also to Sam van Kan, Minja Brkovic and Talita Toluta who helped to bring ideas I had grappled with alive in the layout and design of this exegesis.

I am extremely grateful for financial support received during this time, to Paokahu Trust, to AUT for a fees scholarship and graduate assistantship; Ngā Pae o te Māramatanga for a Ph.D. scholarship, a travel grant to present *Maungauika Trilogy* in Germany, and a publishing grant for Volume one of this exegesis. A special thank you to Professor Charles Royal, Director of Ngā Pae o te Māramatanga, who provided me with support and guidance during this time. I owe special thanks for support from Te Waka Toi, Creative New Zealand for creative projects that arose out of this research and responded to findings from it - the wānanga in Tokomaru Bay and production of *Whero 2*.

Ki a matua Selwyn Muru, kōrua ko tōku whāea, Margaret Nepia, he mihi aroha e kore e mutu. Without your unfailing support, your creative energies and aroha, I could not have completed this journey.

*Ehara taku toa i te toa takitahi,
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ABSTRACT

Mohi Ruatapu, a nineteenth century Māori tohunga (scholar) from Tokomaru Bay, positioned Te Kore (which translates as nothingness, void and also potentiality) within Te Ao Mārama, the realm of contemporary human existence. He also personified Te Kore within a whakapapa (genealogy) stemming from Tāne-nui-a-Rangi, son of primordial parents Rangi-nui (Sky Father) and Papa-tu-a-nuku (Earth Mother).

This creative proposition provides a kaupapa or foundation for conceptualising the origins of existence unlike other tribal accounts that position Te Kore as the nothingness from which everything else emerged.

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

Ruatapu's proposition provides a departure point for an investigative journey that follows Aratika, an appropriate pathway or methodological approach. The journey proceeds as a series of inter-related and cumulative investigations exploring how Te Kore may be perceived in different contexts.

Within social histories of loss and devastation, for instance, Te Kore may articulate extreme states of emotion, and also the need for space or time to restore balance. Te Kore as an architectural or spatial void holds potential for social interaction, human activity and layering histories together.

The thesis proposes ways in which such perceptions might inform and generate decision making in performance, video and installation

contexts where the absence or presence of light, sound, movement, narration and figurative elements give shape, form and substance to ideas.

Understanding from these explorations is gathered and re-positioned to establish grounds for further interpretations through video, dance, creative writing, performance and installation.

Te Kore as a kaupapa is thus both a subject and foundation for this investigation. The exegesis describes the overall approach, discusses the findings, and contextualises the inquiry.

A DVD attached to Volume three includes documentation of selected performance and video work completed as part of this thesis.



1 Reedy, 1994, 10.

2 Kōrero - “narrative,” “speak,” “talk,” “conversation,” “address,” tell “say,” “news,” “story,” and “discussion” (Williams, 1992, 141-142). In this context I refer to kōrero as those teachings, narrated stories and whakapapa that Ruatapu provided, and which Henare Potae and others are thought to have transcribed (Iles, 1981, 287).

3 These kinship terms carry association with the body. Whānau translates as “be born” (Williams, 1992, 487); hapū as “pregnancy” (Williams, 1992, 36); and iwi as “nation,” “people,” and “bone” (Williams, 1992, 80). Aitanga, another kinship term translating as “progeny” or “descendants” (Williams, 1992, 5), refers to the culmination of the act of copulation (Kupenga, 2012, personal communication).

4 This thesis positions knowledge in relation to specific places, whānau, hapū and iwi traditions of thought. These are underlined throughout the thesis to draw attention to this contextual feature. Tokomaru, Ūawa and many of these locations are in Te Tai Rāwhiti, the East Coast region of Te Ika ā Māui, the North Island of Aotearoa, New Zealand.

5 Te Rāwheoro was one of several whare wānanga in the Ngāti Porou rohe (region) specialising in different types of knowledge. In Tokomaru there were at least two, one at Te Ariuru, Te Kauwae Raro or The Lower Jaw, specialising in horticulture and fishing, and the other at Pō Kurukuru, Te Kauwae Runga or the Higher Jaw specialising in higher, sacred learning (Ryland-Daigle, 2011, personal communication).

6 Ūawa (Tolaga Bay) is about 25 kilometers south of Tokomaru.

PREFACE - HE TAONGA TUKU IHO

In 1993, my Uncle (Tip) Anaru Reedy gave me a copy of the book, *Ngā Kōrero a Mohi Ruatapu - The writings of Mohi Ruatapu*,¹ which he had translated, edited, annotated and only recently published. He had commenced this work while undertaking a teaching fellowship at the University of Canterbury’s Māori department, which my father, Bill Te Awaroa Nepia, had founded in 1974.

This was a precious gift, a taonga (valuable or treasured possession), full of fantastic kōrero (narratives)² that made an extraordinary number of creative propositions about the nature and origins of existence. It was also a reminder of traditions of thought and learning that are part of my own whānau (family), hapū (clan) and iwi (tribal) histories.³ Having had a career as a dancer and choreographer, I was about to commence tertiary study as a painter, initially at Chelsea College of Art, then later at Wimbledon School of Art. I had no idea that Ruatapu’s kōrero would eventually become central to my own creative research.

Ruatapu was a tohunga (scholar) from Tokomaru⁴ who taught at Te Rāwheoro, one of the most famous Whare Wānanga (house of higher learning),⁵ during the nineteenth century at Ūawa or Tolaga Bay.⁶ His teachings are of great significance to those interested in traditional Māori thought, religion and society.

Ko Ūawa te kāinga kei te rāwhiti, ko Te Aitanga-a-Hauiti te iwi, ko Ngāti Kahukuranui, ko Te Kani-a-Takirau te rangatira, ko Te Rāwheoro te whare wānanga. Ko Rangiuia, ko Tokipuanga, ko Mohi Ruatapu ngā tohunga tokotū o te whare wānanga...

No te Aitanga-a-Māhaki, no Rongowhakaata, no Ngāi Tahupō, no Ngāti Ruapani, no Ngāti Rākai-pāka, no Ngāti Ira, no Ngāti Ruataupare, no Ngāti Rākaiora, no Ngāti Porou katoa tae noa ki Wharekāhika, nōna ngā tohunga i roto i taua whare, i Te Rāwheoro. Ko Rangiuia te kai-whakatakoto i te tātai; ko Tokipuanga te kai-turuki; ko Mohi Ruatapu te kai-wetewete, me ērā atu tohunga.

Ūawa is the settlement on the East Coast, Te Aitanga-a-Hauiti and Ngāti Kahukuranui are the tribes, Te Kani-a-Takirau is the chief, and Te Rāwheoro is the school of learning. Rangiuia, Tokipuangā and Mohi Ruatapu are the sustaining tohunga in the school of learning...

The tohunga in this house, Te Rāwheoro, came from Te Aitanga-a-Māhaki, Rongowhakaata, Ngāi Tahupō, Ngāti Ruapani, Ngāti Rakaipāka, Ngāti Ira, Ngāti Ruataupare, and Ngāti Rākaiora; they came from all of Ngāti Porou, right up to Wharekāhika [Hicks Bay]. There were Rangiuia who recited the genealogies [that is, established the framework of the teachings], Tokipuangā who supplemented them, and Mohi Ruatapu who elaborated upon them as well as other tohunga.⁷

Ruatapu has been called “the most learned of all the Ngāti Porou tohunga.”⁸ His role and reputation has been described as elaborating upon what others may have recited, laid down or supplemented.⁹ Te Mātorohanga’s description of him as kai-wetewete may also be interpreted as someone who unties, or unravels meaning, releasing and setting it free.¹⁰ This description is particularly apt given how Ruatapu’s poetic narratives both contextualise and elaborate upon key features of the whakapapa (genealogies)¹¹

contained within them. Three of Ruatapu’s manuscripts, written for Major Ropata Wahawaha in 1871 and Lieut-Colonel Thomas Porter’s wife, Herewaka, in 1875, survive as important documentations of whakapapa and pūrākau for descendants of the various whānau, hapū and iwi they belonged to. Ruatapu was one of Herewaka’s uncles and lived with Tamati Waka in Tokomaru at Huawhiwhi¹² and Pakirikiri,¹³ among the people of two related hapū to whom I also belong, Te Whānau ā Te Aotāwarirangi and Te Whānau ā Ruataupare.¹⁴ As Ruatapu was crippled from a young age from eating karaka berries, it is thought his manuscripts were in the main dictated to Henare Potae.¹⁵

Ruatapu’s kōrero provides one of a number of important departure points for me in this thesis. His propositions about the origins of existence help to inform this investigation, position me as a researcher in relation to its subject matter, and contextualise the thesis within a tradition of thought, learning and creative practice to which I belong.

7 Te Mātorohanga cited by Ngata in Reedy, 1994, 10-11.

8 W.E. Gudgeon, 1895a, 17.

9 Reedy, 1994, 10-11.

10 This is my interpretation based upon understandings of wetewete as “untie,” “unravel,” “release” and “set free” (Williams, 1992, 483). Kai is a prefix to a transitive verb to form a noun denoting an agent (Williams, 1992, 86).

11 Whakapapa - “genealogy,” (Ngata, 1996, 175), “place in layers” or “genealogical table” (Williams, 1992, 259), derives meaning from whaka (to make) and papa (meaning earth or ground) from Papatuanuku (Earth Mother). My understanding of whakapapa parallels that of Ani Mikaere, for whom:

the significance of whakapapa extends well beyond the somewhat limited connotations of human genealogy that are most commonly applied to it. ...whakapapa embodies a comprehensive conceptual framework that enables us to make sense of the world. It allows us to explain where we have come from and to envisage where we are going. It provides us with guidance on how we should behave towards one another and it helps us to understand how we fit into the world around us. It shapes the way we think about ourselves and about the issues that confront us from one day to the next (Mikaere, 2011, 28).

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.

For anthropologist Dame Anne Salmond,

The thing about Maori philosophy that is really intriguing is that it doesn’t replicate the world as isolated entities. It replicates the world as networks of relationships (Salmond, in Wichtel, 2012, 29).

For further discussion of whakapapa see chapter 5, section 5.3 and also the glossary.

12 Porter, 1898, 99-100. Huawhiwhi - area including reef across the Waitakeo Stream from Te Ariuru marae, at the northern end of Tokomaru, derives meaning from hua (the bountiful produce) and whiwhi (acquired) there.

13 Pākirikiri - another settlement in Tokomaru.

14 For a collation of written material derived from the 1870's to the 1900's on the Māori history of Tokomaru Bay, including inter-relationships between these two hapū, see Iles, 1981. For a history centred more on Te Aotāwarirangi, see Cross, 2004.

15 Iles, 1981, 287. Karaka (*Corynocarpus laevigatus*) an evergreen tree with edible berries and kernels that need extensive treatment before being safe to eat.

16. Te is a definite article meaning 'The' (Williams, 1992, 410). Kore translates as "not," "no" (Williams, 1992, 140-141) and "zero" (Ngata, 1996, 540). As a suffix to nouns, kore indicates a "negative," "loss" or "absence" of something (Williams, 1992, 140). Kore also translates as "lack," "annihilation," "devastation," "nothingness," "ceasing to exist," "to be gone," "absent" or "lost," "destroyed" and "annihilated" (Williams, 1992, 141). Dictionary definitions, however, are not sufficient. As this thesis demonstrates, the concept of Te Kore is best understood through considering different contexts in which it may be utilised or articulated. For an accessible overview on Māori creation narratives including how the concept of Te Kore is articulated in some of these traditions, see Royal, 2009, 1-4.

17. Jahnke, 2006; Royal, 1998.

WHY TE KORE?

I set out on my investigation for this thesis wanting to explore a particular phase in the creative process of making art and dance, namely, how the experience of discovery and bringing something new into existence might be articulated or experienced in relation to Māori cultural identity. My creative practice, which involves choreography, painting and video, was to be a practical context for this investigation.

Making art, reflecting and writing about that process, was also intended to incorporate ideas from other sources, including what had been written about Māori art, artists and creativity, and what I might gather from interviewing selected artists about their work. This project was initially titled *Strategies for innovation within contemporary Māori visual and performing art*.

Nearing the end of the journey, I return to its beginning, to consider how this research narrowed its focus, to highlight certain concepts that inform the approach to the study, the design and format for final presentation of written and practical components of the thesis.

Te Kore became the main focus of my investigation after the first

twelve months of my research, partly because it seemed to embody conflicting ideas. Te Kore may articulate experiences and feelings of absence, void, nothingness, loss and annihilation, and also notions of potentiality, a source or origin.¹⁶ The creative process, for me, often seemed to be a similarly conflicted state of emotional and physical awareness in which I found myself deliberating upon strategies to introduce uncertainty, chance, and risk as positive features enhancing potential for discovery. From the outside this might seem to generate chaos, an absence or lack of order, but this belies the level of intention in gathering and layering of ideas in order to explore unexpected juxtapositions and relationships. This process is not chaotic in any simplistic sense, but designed to heighten potential for discovery.

At first, I felt Ruatapu's positioning of Te Kore seemed to conflict with other cosmo-genealogical narrative traditions. But this feeling of conflict dissolved the more I considered the many different ways and contexts in which Te Kore has acquired meaning.

Investigating Te Kore in this thesis had precedents in the work of Ngāti Porou artist/ art historian Robert Jahnke, and Ngāti Raukawa musician/historian Charles Royal.¹⁷ They had both made extensive comparative analyses of different tribal cosmo-genealogical kōrero in

their respective Ph.D. theses as part of broader creative agendas. Robert Jahnke's thesis demonstrated inter-relationships between spiritual, conceptual and material realms as part of an agenda to determine criteria for cultural resonance and relevance in relation to trans-cultural practices in Māori art, including his own work on the wharenuī (meeting house) and wharekai (dining hall) at Mihikoinga marae¹⁸ in Waipiro Bay.¹⁹ Royal's thesis includes comparative analysis of different cosmogenic traditions to establish a base of knowledge in support of a proposal to revive the Whare Tapere tradition, which involves customary houses or schools of learning pertaining to Māori performing arts and entertainment.

Following Jahnke's precedent of devising a system of analysis for contemporary Māori art based upon mātauranga Māori (Māori knowledge),²⁰ I decided to base my own creative practice-based investigation into Te Kore upon concepts articulated within Ruatapu's kōrero while incorporating the combination of ways of knowing and investigation I was already familiar with as a visual and performing artist. I was not about to attempt a comparative philosophical, art historical or theological investigation, nor did I want to adopt foreign theoretical perspectives to investigate Māori subject matter.

18 Home to Ngāi Taharora. Marae – a 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).

19 Waipiro Bay is north of Tokomaru. Whānau from these areas share close genealogical and historical ties.

20 See section 5.3 and the glossary at end of Volume three.



01

INTRODUCTION



01.1

HOW MIGHT TE KORE BE CONSIDERED A KAUPAPA, OR FOUNDATION FOR CREATIVE PROCESS?

21 For an accessible overview of Māori cosmological traditions see Royal, 2009, 1.

22 Marsden, in Royal, 2003, 20; Kupenga, 2011, personal communication.

23 Marsden, in Royal, 2003, 95.

24 Blank in Blank (Ed.), 2012, 21; Baker, 2010, 2-4; Iwikau, 2009; Friend & Wellington City Gallery – Te Mahi Toi, 2011, 3.

25 Muru, 2011, personal communication; Williams, 1992, 150-151.

26 Kaa, 2011, personal communication.

27 Barlow, 1994, 55.

28 Tipuna, tupuna - “ancestor,” “grandparent” (Ngata, 1996, 458).

Te Kore, as a concept integral to Māori thinking about creativity, articulates the extreme limits of imagination, the origins of everything, including human existence, in most, if not all Māori tribal cosmogenic traditions.²¹ Within these traditions, Te Kore is usually conceptualised as a primordial realm of nothingness or void, in relation to Te Po (a multi-layered realm of night), in which primordial parents Ranginui (Sky Father) and Papatuanuku (Earth Mother) were locked in an eternal embrace. Following separation of Rangī and Papa by their son Tāne-nui-ā-Rangī (Tāne), Te Ao Mārama (the realm of illumination, contemporary knowledge and mankind) evolved.

In the 1870s, however, the tohunga (scholar) Mohi Ruatapu conceptualised Te Kore within whakapapa stemming from Tāne, and thus in the realm of Te Ao Mārama. Here, Te Kore is personified as part of a procreative narrative, given ancestral presence, human form and potential to express states of emotion, intimacy and

separation. Other sources also personify Te Kore through additional corporeal, emotional and spiritual interpretations: as a womb, or space within the body, holding potential for human life;²² as part of the process by which sense perception came into being;²³ as a state of depression or emotional darkness;²⁴ as loss, absence, devastation and annihilation,²⁵ as a concept regulating human behaviour in customary social contexts.²⁶ Te Kore has also been translated as “abyss” and “chaos.”²⁷ Through the presence or absence of space, time, movement, sensation, light, colour, and material form, Te Kore finds expression within Māori architectural, design, performance and art making contexts.

Ruatapu’s kōrero features within this investigation because of my whakapapa ties to this tipuna (ancestor).²⁸ Layers of additional interpretations of Te Kore from different sources circumscribe a body of knowledge that both informs and contextualises the thesis. Concepts integral to Ruatapu’s kōrero further

establish cultural precedents, and
tikanga (meaning, protocols and values),
for the methodological approach
(Aratika).²⁹ Through a subjective
approach, personal experiences and
experiences of others are gathered to
layer new interpretations and creative
propositions, extending the existing
body of knowledge pertaining to Te Kore
through exploring te kōrero o te tinana,
the language (or speaking) of the body.

30 The practice that forms the major site of research in this thesis is an exemplification of conceptual and methodological approaches taken to the research question, including the layering and synthesis of information from different sources.

31 Three of these works were published before this thesis was completed (Blank, 2012, 68-73).

01.2

THESIS STRUCTURE

VOLUME 1 Te Huihuinga Poetic encounters

The first volume is an anthology of poetic images and written texts providing an entrance to cultural and conceptual realms in which the thesis is located.³⁰ Designed for the reader to enter a sensory realm, this volume is conceived as a gathering within a sensory landscape in which multiple voices call and speak to each other. The first call, ka tangi te ruru (the owl cries), is to the reader; a tangi or lament that echoes other calls from those who have passed away, and reflects patterns of return that spiral through time. Voices from other moments in history call and speak to one another. A swimmer, poet, dancer and blind woman call and move together. Te Kore, in heartbeat, gesture and breath, nestles deep within the body, expands dancing through speech, and turns writing to the rhythms of the sea.

The poetic texts synthesise and respond to different types of knowledge about Te Kore. Te Kore is explored in relation to episodes within personal and whānau narratives, ancestral and contemporary contexts, environmental, spiritual and political concerns.

These texts also respond to Māori traditions of utilising mōteatea (poetry), haka (dance) and waiata (song) to synthesise and articulate important information. Together with video and performance work, they provide multiple entry points through which the reader may encounter the layers of Te Kore.³¹

VOLUME 2
Te Kūketanga
Review of knowledge

The second volume includes an outline of the thesis and an explanation of its different components. It also includes a review and analysis of knowledge pertaining to Te Kore commencing with Ruatapu's kōrero. Exploring how others have articulated Te Kore helps to contextualise my own creative practice.

While reference to Te Kore from other iwi is included, a comparative analysis of different tribal texts is not the principal concern of this review. The main purpose of this review is to gather, interpret and grow ideas from other sources to generate a cohesive, culturally relevant body of knowledge pertaining to Te Kore that could inform my own investigations through creative practice.

Cultural relevance in this context, determined principally through whakapapa, prioritises kōrero and knowledge from sources to whom I am related. This review draws upon conversations and discussions with whānau and repositories of knowledge to supplement material from established secondary sources.

The review also includes kōrero relating to interpretations of Te Kore from Māori visual and performing artists. This kōrero explores how Te Kore may be articulated through use of imagery, allusion and metaphor in literature, use of light, colour, sound, materials, space and movement in painting, ceramics, installation, architectural, video and performance contexts.

This body of knowledge helps to initiate a contextualisation of my own creative practice, a process I continue in discussion of my methodological approach in Volume three.

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

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

34 Whakaaro - "thought," "intention,"
"opinion," "understanding," and also
"to plan," "to think" and "to consider"
(Williams, 1992, 16), and "idea" (Ngata,
1996, 213), derives meaning from "whaka,"
to make (the causative prefix), and āro
or aaro meaning to know or understand
(Williams, 1992, 16); or aroaro which
indicates inter-connected external three-
dimensional sensory realms as well as an
internal realms of thought (Royal, 2005,
15-16). My understanding of whakaaro
draws upon Royal's explanation, and
considers how thought as "making sense"
engages the whole body.

35 Home - "kāinga" (Ngata, 1996, 207),
a derivative of kā, meaning "take fire," "be
lighted" or "burn," meaning "place where
fire has burnt" (Williams, 1992, 81).

VOLUME 3 Te putunga o te hinu Methodology & practice

This volume describes Aratika,
the practise-based methodology
developed for this thesis, positions
it in relation to historical and
contemporary precedents and then
finally discusses it in practice. A
series of practical, inter-related and
cumulative investigations helped to
formulate and explore the 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."³² Methodologically
it applies the tenets of Aratika,
and considers what is a correct or
appropriate (tika) approach for me

as a Māori researcher. Aratika also
articulates a journey and a pathway
through takutai moana (foreshore),³³
a particular Māori landscape
(cultural, theoretical and geographic),
described in the introduction to
Volume 1. Within this dynamic
contextual realm, where historical
and contemporary ideas flow together,
where conceptual and material realms
converge, I also explore a physicality
of thought (whakaaro) understood as
'an action of the body making sense.'³⁴
As researcher, poet, swimmer,
dancer, choreographer and visual
artist, I am at home here,³⁵ moving,
sensing, creating and investigating
within a reality perceived in terms
of whakapapa, genealogies and
relationships that also constitute me
as a Māori.

The cultural positioning and
inter-disciplinary approach draws
upon mātauranga Māori (Māori
knowledge), while also considering
how the concept of thesis (from
the Greek τιθεναι - tithenai,
meaning to situate, or place) may be
understood as a creative proposition.

The investigation into Te Kore as a kaupapa (subject or foundation) for creative practice, is grounded in this thesis as a multi-layered creative proposal, a fluid positioning of ideas upon an ancestral stage of established precedents.³⁶ The Ngāti Porou expression “ko koe te papa o āhau mahi,” emphasises how once “you position yourself”³⁷ in relation to Papatuanuku, the kau (meaning “swim” or “ancestor”) moves, “come[s] gradually into view”³⁸ or “goes on from there.”³⁹

Understanding such layering of multiple meaning within Māori words is one of the keys to understanding Māori thought.

Design and layout of the exegesis in three volumes and the final practical presentation, further explore the spaces between ideas, words and gestures as nuanced realms of potentiality through which we might move and return to re-position ourselves while exploring Te Kore as a creative kaupapa.

36 Kaupapa translates 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).

37 Kupenga, 2012, personal communication.

38 Williams, 1992, 104-105.

39 Kupenga, 2012, personal communication.



CHAPTER 02



40 Reedy, 1994, 18, 75, 76, 87.

41 Jahnke, 2006, 63. Jahnke's version of the 1875 version whakapapa (version 2) is given here:

1875 Version 2

Ko Tiki
Ko Oho
Ko Hine-tītama
Ko Te Kitea
Ko Te W[h]airo
Ko Te Kune-iti
Ko Te Kune-rahi
Ko Te Kimihanga
Ko Te Rapanga
Ko te Hahaunga
(I hahaua ke hea?)
Ko Te Kore
Ko Te Kore-te-
w[h[iw[h]ia
Ko Te Kore-te-rawea
Ko Te Iti
Ko Pupu
Ko Mauake
Ko Te Kanoi-o-te-uha
Ko Te Kāwitiwiti
Ko Te Kātoatoa

02.1

TE KORE PERSONIFIED NGĀ KŌRERO A MOHI RUATAPU

Mohi Ruatapu's kōrero is unique, partly for the way he positions Te Kore within whakapapa in Te Ao Mārama rather than as a primordial source from which everything else emerged. These whakapapa arise from the union of Tāne-nui-ā-Rangi and Hine-ahu-one, the first woman whom Tāne formed out of mud, and their son Tiki.⁴⁰ The following table is based on Jahnke's table,⁴¹ which aligns extracts of three longer whakapapa for comparison but includes the 1875 version 2 from Reedy (p.87). Jahnke's version of this whakapapa extract and Reedy's version of the same extract provided in the translated section of his book both contain slight variations and are offered in adjacent footnotes for comparison.

Table 1 - Whakapapa extracts from Mohi Ruatapu depicting Te Kore within Te Ao Mārama.

The version of Ruatapu's whakapapa offered in the translated section of Reedy's book (p. 192) differs slightly from that in the Māori section:

1871 Version	1875 Version 1	1875 Version 2	1875 Version 2
Ka haere tēnei I ngā uri oTiki	Ko Tiki	Ko Tāne-nui-a-Rangi Ko Tiki	Tane-nui-a-Rangi Tiki
Ko Oho	Ko Oho-mata-kamokamo	Ko Oho	Oho
Ko Hine-Tītama	Ko Te Kitea	Ko Hine-tītama	Hine-tītama
Ko Hine-rautū	Ko Te Whairo	Ko Te Kitea	Te Kitea
Ko Te Kitea	Ko Te Kune-iti	Ko Te W[h]airo	Te W[h]airo
Ko Te Whairo	Ko Te Kune-rahi	Ko Te Kune-iti	Te Kune-iti
Ko Te Kune-iti	Ko Te Kimihanga	Ko Te Kune-rahi	Te Kune-rahi
Ko Te Kune-rahi	Ko Te Rapanga	Ko Te Kimihanga	Te Kimihanga
Ko Te Kimihanga	Ko te Hahautanga	Ko Te Rapanga	Te Rapanga
Ko Te Rapanga	(I hahaua ki he[a]? Ki te iti mai tere	Ko te Hahautanga	Te Hahaunga (<i>I hahaua ki hea?</i>)
Ko Te Iti-mate-kore	Ko Te Kore-te-w[h[iw[h]ia	(I hahaua ki hea?)	Te Iti
Ko Te Kore-te-whiwhia	Ko te Kore-te rawea	Ko Te Iti	Te Kore
Ko Tē Rawea	Ko Pupu	Ko Te Kore	Te Kore-te-w[h[iw[h]ia
Ko Pupu	Ko Te Mauatake	Ko Te Kore-te- w[h[iw[h]ia	Te Kore-te-rawea
Ko Te Mauatake	Ko Te Kāwitiwiti	Ko te Kore-te rawea	Pupu
Ko Te Kanoi-o-te-Uha	Ko Te Kātoatoa	Ko Pupu	Mau[at]ake
Ko Te Kāwitiwiti		Ko Mauake	Te Kanoi-o-te-uha
Ko Te Kātoatoa		Ko Te Kanoi-o-te-uha	Te Kāwitiwiti
		Ko Te Kāwitiwiti	Te Kātoatoa
		Ko Te Kātoatoa	

42 Ibid. While Jahnke does not define what he means by the term “poetic,” I use the term 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. 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.

43 Potanga, T., 1886, cited by Tuhiwai, J. T., 1967, 276.

44 Mokena Romio [Babbington], circa 1890, cited by Mead, S.M. in Hakiwai, A. & Terrell, J. 1994, 41-42.

As Jahnke has indicated, these whakapapa can be interpreted as both genealogical and poetic constructions, narratives in which the sequence of procreation itself becomes productive.⁴² Te Kore may be understood in this context as a void or nothingness that is personified and given different names.

The following whakapapa table depicts one of these whakapapa (1875, Version 2) continuing to Hauiti, after whom one of our iwi, Te Aitanga ā Hauiti is named. The others originate from other nineteenth century tohunga associated with Te Rāwheoro, and trace parallel paths of descent: from Rangi through Rongomaraeroa (Atua of peace and cultivation) to Hauiti’s son Kahukuranui;⁴³ and from Rangi and Tangaroa (Atua of the sea) to Hingangaroa, Hauiti’s father who established Te Rāwheoro.⁴⁴ A separate whakapapa picks up the thread from Hauiti down to my generation on the following page.

Table 2 – Whakapapa for
Te Aitanga-a-Hauiti from Mohi Ruatapu,
 Tiopira Potanga and Mokena Romio.

Mohi Ruatapu 1875	Tiopira Potanga 1886	Mokena Romio c. 1890
Rangi	Rangi	Rangi
Tāne-nui-a Rangi	Rongomaraeroa	Tangaroa
Tiki	Ari	Poutu
Oho	Taniwha	Ruatepupuke
Hine-tītama	KaTiaho	Manuruhi
Te Kitea	Patito	Ruatepukenga
Te W[h]airo	TuaTua	Ruatewanga
Te Kune-iti	Kawhai	Ruateatamai
Te Kune-rahi	Makomakouri	Ruatekukukore
Te Kimihanga	Makomakotea	Ruateparakore
Te Rapanga	Te Karangaranga	Ruatehemorere
Te Hahautanga	Te Hono i Waho	Hinehopukia
<i>(I hahau ki hea?)</i>	Te MaunuTanga	Tatuamauwawe
Te Iti	Tiraha	Pakipaki
Te Kore	Tura-Kau-ika	Te Ruruku
Te Kore-te-w[h]iw[h]ia	Te Wehenga-Kaiki	Te Pu
Te Kore-te-rawea	Huri-iho	Te Weu
Pupu	Huri-Ake	Te Morenuku
Mau[at]ake	Te Whaka TumaTuma	Tiekiwaho
Te Kanoi-o-te-uha	Te Whaka Nohu Nohu	Whakarongowaho
Te Kāwitiwiti	Te Whaka Matiti	Whakarongopo
Te Kātoatoa	Te Whaka Kakoa	Kuao
Tira-wai-hekura	Kopaerau	Te Manawakauhe
Te Pū-motomoto	Hupeke	Te Mawakapore
Timu-rangi	Hoiho	Te Manawanuiorangi
Muri-ranga-w[h]enua	Hoake	Houtina
Taranga	Te Rangi Kahutia	Houmaota
Māui-tikitiki-o-Taranga	Te Aorere hurangi	Te Ahutu
Tauw[h]are-kiokio	Tamateatoia	Horotepo
Whaitiri	Rakaipo	Maruanuku
Hema	Manutangi Rua	Maruarangi
Taw[h]aki	Hingangaroa	Hauwhakaturia
Wahie-roa	Hauiti	Whakahoturangi
Rata	Kahu Kuranui	Tua
Pou-mātangatanga		Te Marama
Pai-mahutanga		Tataiarorangi
Ruatapu		Te Huapae
Hau		Te Rangihopukia
Nanaia		Hinehuhuritai
Porou-rangi		Manutangirua
Hau		Hingaangaroa
Rākai-pō		
Manu-tangi-rua		
Hingāgaroa		
Hauiti		

Hauti = Kahukuraiti
Kahukuranui
Tautini
Te Aotawarirangi
Parua
Te Hurua
Te Awhio
Taupapoki
Hariata Porourangi
Hare Parahako Mauhata = Maraea Brown (Paraone)
Rinaha Mauhata = Tanara Pakerau
Mate = Te Mura Rehua
Mereana (Menomeno) Rehua = Everard Jackson
Piri Rehua Te Awaroa (Bill) Nepia = Margaret Barraclough
Moana Nepia

These examples are part of an extended network of inter-related whakapapa that help establish my sense of position and understanding of the world. Te Kore is among the many descendants of Tāne from whom my own hapū and whānau, including Te Aitanga ā Hauiti and Te Whānau ā Te Aotāwarirangi originate. Te Kore is not only part of our whakapapa, part of what has already been established, but positioned within a genealogical continuum linking the past to the present, among the many ancestral figures we (the living) embody. Te Kore in this context is part of the way we conceptualise the origins of our human existence. Te Kore, as a kaupapa within these whakapapa, is a foundation and source of creative potential, contemporary existence and potential for future life.

The personification of Te Kore in these whakapapa gathers additional meaning, if considered as part of a movement or narrative progression through states of sensory awakening and physical transformation. Perception, exploration, searching and seeking are in this way given physical dimension, and “ultimate purpose.”⁴⁵ The following discussion includes linguistic analysis of Ruatapu’s kōrero by Jahnke, to which I have added additional layers of interpretation. Dictionary definitions are included to help

explain key concepts for the benefit of non-Māori readers. This process is not a translation or explanation of Mohi Ruatapu’s kōrero. His kōrero provides a creative platform, or stage upon which to perform and layer associations, establishing ground for thinking about creative practice as giving new form to ideas while moving through a series of transformative states.

Oho, the first name in this section of Ruatapu’s whakapapa is also the name of the ancestor for Ngā Oho, a tribe who once occupied the northern East Cape region.⁴⁶ If the name Oho is considered in relation to Tiki (which Jahnke suggests can be a metaphor for the penis), Oho may suggest a state of arousal.⁴⁷ Oho translates as “to start” (as if from fear or surprise), to “wake up,” “arise” or “be roused” and also to “begin speaking.”⁴⁸ Sexual arousal, movement or gesture in this context may be considered a speaking of the body. Conversely, speaking may be considered a procreative expression, a fundamental generative action or bringing forth. Considered in relation to tribal whakapapa, Oho can articulate both individual and collective potential for growth and generation.

Tiki has additional anatomical significance referring to the sacrum or lower part of the back,⁴⁹ from where spinal innervation to the pelvic

45 Jahnke refers to Te Kanoī-o-te-uha, the establishment of genealogy through pursuit of uha (life essence), as the ultimate purpose of this whakapapa (Jahnke, 2006, 63).

46 Gudgeon, 1895b, 177-178.

47 Jahnke, 2006, 63.

48 Williams, 1992, 238.

49 Williams, 1992, 417.

- 50 Standring, 2005, 1095-1395.
- 51 Jahnke, 2006, 63; Ngata, 1996, 217.
- 52 Williams, 1992, 409.
- 53 Williams, 1992, 120.
- 54 McNamara, 2012, personal communication.
- 55 Jahnke, 2006, 63.

region, including the bladder, rectum and genitalia originates.⁵⁰ Arousal in a physiological sense involves interaction of internal and external stimuli. Arousal in an interpersonal context includes the capacity to generate sensory, emotional and physical responses in other bodies. Sexual arousal leading to generation of new life, and excretory functions necessary to sustain life, are also experienced anatomically in close proximity to one another.

Te Kitea, which follows Oho in the first 1875 version may imply, as Jahnke suggests, something imperceptible⁵¹ if Te is understood as “Tē,” which translates as “not.”⁵² Kitea is derived from kite, which translates as “see,” “perceive,” “find,” “discover,” “recognise,” and also “divination,” “prophecy” or “prophetic utterance.”⁵³ Moata McNamara (Ngāpuhi) asked if this could be interpreted as a “blind touching to come to know.”⁵⁴ Following or coming after Oho, Te Kitea invites association with not perceiving, discovering or recognising someone else – a state to be overcome in the pursuit of pleasure, purpose and ultimate sexual fulfilment.

The next in this series, Te Whairo, may be understood as an “equally imperceptible state indicating something dimly perceived.”⁵⁵ Williams translates whairo as “be dimly seen” or “be imperfectly

understood.”⁵⁶ Considered as a sequel to Te Kitea, Te Whairo reaches beyond the realm of perception and seeing, to the realm of understanding. As part of a sexual narrative, Te Kitea and Te Whairo both share potential to express states of relationship, physical and emotional intimacy between two or more people.

Successful generation entails a loss of innocence, and a beginning to see or understand described in the biblical sense as ‘knowing.’

The concept of Kune may be understood in relation to this extract from the oriori (a form of mōteatea, song chant or lullaby) by Enoka Te Pakaru, *PōPō*, as the primeval pregnancy, source or origin of mankind in Hawaiki:

Kei te kukunetanga mai
I Hawaiki ko te ahua ia.
Ko Maui-wharekino ka noho i a
Pani.

*The primeval pregnancy began
In Hawaiki, where there appeared
Maui-whare-kino who took Pani
to wife.*⁵⁷

In Ruatapu’s narrative, kune progresses from iti (small)⁵⁸ to rahi (great, size, plentiful, abundant, numerous, multitude).⁵⁹ Jahnke’s interpretation of this sequence

emphasises swelling in size and also “the potential for impregnation.”⁶⁰ Williams translates kune as “plump” or “filled out to roundness,” to “swell” (as pregnancy advances), and also “spring or grow.”⁶¹

Richard Taylor interprets kune as “conception” within his translation of Te Kohuroa’s whakapapa tracing the origins of thought, memory, consciousness and desire prior to emergence of Te Kore from Te Po:

Na te kune te pupuke
Na te pupuke te hihiri
Na te hihiri te mahara
Na te mahara te hinengaro
Na te hinengaro te manako

*From the conception the increase
From the increase the thought
From the thought the remembrance
From the remembrance the
consciousness
From the consciousness the
desire.*⁶²

Kimihanga and Rapanga in all three of Ruatapu’s whakapapa may be understood as searching and seeking, but rapanga also has associations with being spread out and extended, split open or apart for roasting, being united by a membrane or webbed.⁶³ A poetic interpretation of these possibilities within a procreative

56 Williams, 1992, 485.

57 Ngata, 1961, 154-155.

58 Williams, 1992, 80.

59 Williams, 1992, 320.

60 Ibid, 63.

61 Williams, 1992, 156.

62 Taylor, 1855, 14-15.

63 Williams, 1992, 324.

64 Ibid, 60.

65 Taonui, 2011, 2; Muru, 2012, personal communication.

66 Williams, 1992, 39.

67 Ibid.

68 Kupenga, 2011, personal communication; Marsden in Royal, 2003, 20; Pihama, Smith, Aspin, Newth & Mikaere, 2006, 54, 58, 108.

context imparts a loss of sexual innocence with physical dimension and purpose (pursuit of uha - the female essence, and ultimate consummation). The hahaunga or hahautanga phase is only present in the two 1875 versions. Jahnke offers an interpretation of hahaunga as “searching” in his translation of Te Rangikaheke’s Te Arawa creation narrative where the children are in a state of sadness and mourning prior to their parents’ separation:

Te Po, te Po, te Ao, te Ao,
te kimihanga, te hahaunga, i te
Kore, i te Kore

*The night, the night, the day, the
day. The seeking, the searching
in the nothingness, in the
nothingness⁶⁴*

But Jahnke does not mention this interpretation of hahaunga in relation to Ruatapu’s whakapapa. Sculptor Selwyn Muru agrees with Rawiri Taonui’s interpretation of “te hahaunga, i te kore” as “the adzing out from the nothing.”⁶⁵ Hahau translates as “to strike,” “smite,” “deal blows to,” “hew,” and “chop.”⁶⁶ Hau translates as “vitality,” or “vital essence of man.”⁶⁷ When layered upon interpretations of Te Kore as a womb,⁶⁸ “hahaunga i te kore,” a

repetitive male action of adzing out, becomes a potent sexual metaphor.

Simultaneous interpretation of hāunga (not including),⁶⁹ and hā (breath, taste, flavour, voice and odour),⁷⁰ evokes bodily senses other than sight, the body voicing itself and searching through smell, taste and breath, the taste and sound of sex, primal forms of expression and communication. Hahaunga may also describe the gathering of bones,⁷¹ and haunga may translate as odour, odorous or stinking,⁷² pungent reminders of the proximity of life and death.

The question is then asked in the first version from 1875, “I hahaua ki hea?” And answered “Ki te iti mai tere.” Reedy indicates the meaning of these words is unknown and that they appear to be a comment relating to the name Te Hahaunga.⁷³ As a question relating to the direction of an action (ki hea – whither), the answer is suspended within poetic possibilities of small (iti) swift movement (tere), and flowing water (tere).⁷⁴

The kore phases follow immediately after the rapanga phase in the 1871 whakapapa and after the hahaunga phase in the two from 1875. All three include Te Kore-te-whiwhia before either Te Kore-te-rawea or Tē Rawea.⁷⁵ The 1871 version positions Te Iti-mate-

kore prior to Te Kore-te-whiwhia, and the second of two versions from 1875 includes Te Kore as the first of three Kore phases.

Te-kore-te rawea and Te-kore-te-whiwhia are states deriving meaning from kore (nothingness or not), rawe, meaning “excellence,” “suitability,” “sufficiency,” or “union,”⁷⁶ and whiwhia which is a concept associated with movement, to “wind round,” “fasten,” “wrap around,” “possessed of,” and “having acquired.”⁷⁷

Jahnke suggests how Te-iti-mate-kore implies that “although the size is insignificant an innate strength remains.”⁷⁸ In the context of a sexual narrative this could refer to a state of quiescence, or a latent potential for growth.

This version of Te Kore also offers a way to think of potential space within the body, not only in terms of volume or size,⁷⁹ but as a site for emotion. Mate translates as “death,” “danger,” “being caught,” “calmed down” or “subsided,” as “desire,” “being overcome with emotion” and also “deeply in love.”⁸⁰ Together, these associations suggest possibilities of a space in which one might be overcome with emotion, a space or time of potential where love and desire may cohabit with death.

69 Williams, 1992, 41.

70 Williams, 1992, 29.

71 Williams, 1830, 237.

72 Williams, 1992, 41.

73 Reedy, 1994, 242.

74 Williams, 1992, 412-413.

75 Macrons were not in use during the nineteenth century. Use of macron here continues Reedy’s use of macron in his translations of Ruatapu’s work.

76 Rawea from rawe - a state of “excellence,” “suitability” or “sufficiency,” “enough” and “effecting a union” (Williams, 1992, 332). Rawe may also be understood in terms of movement, “wrap round” or “tie round,” (Williams, 1992, 332). I use whakarawe to refer to making suitable connections within the configuration of performance and installation.

77 Whiwhia - “wind round,” “fasten,” and “wrap around,” “possessed of,” “having acquired” and “entangled” (Williams, 1992, 498-9).

78 Ibid., 63.

79 Iti - small.

80 Williams, 1992, 192. Mate kai refers to hunger, and mate wai refers to thirst. Mate wahine may refer to an unfulfilled longing, or unrequited desire a man may have for a woman (Muru, 2012, personal communication), and as menstruation (Williams, 1992, 192).

81 Kupenga, 2011, personal communication.

82 Marsden in Royal, 2003, 20.

83 Pihama, Smith, Aspin, Newth & Mikaere, 2006, 108.

84 Ibid. Tapu and noa are concepts central to understanding the operation of Māori systems of spiritual life and social control that have been mis-interpreted as equivalents of Christian notions of the sacred and profane (Ibid., 105). Moana Jackson refers to tapu as “the major cohesive force in Māori life” (Jackson, 1988, 41).

Vapi Kupenga (Ngāti Porou) offers an interpretation of Te Kore as womb emphasising how the womb is neither an absolute nothing, nor a complete void.⁸¹ It may seem at times to be an empty space, but it is a space within the body that is full of potential, potential that remains unfulfilled until an egg is fertilised and a baby begins to grow. Māori Marsden, who was schooled in the Ngāphui Whare Wānanga, and also trained as a theologian, considers Te Kore as a realm in between being and non-being, as “a realm of primal, elemental energy or latent being... where the seed-stuff of the universe and all created things gestate... the womb from which all things proceed.”⁸²

Pihama, Smith, Aspin et al. argue that early ethnographers such as Elsdon Best, who came from cultures where “sexual power was considered a male characteristic,” “reduced the significance of womb symbolism of Te Kore and Te Po”⁸³ because they were unable “to explain or make sense of the raw expressions of female sexual energy they found in the Maori cosmogonic stories and saw reinforced in the every day operation of tapu and noa.”⁸⁴

Whiwhia and Rawea periods, which carry associations with being unproductive, seem to be found

within Māori cosmo-genealogical narratives from all tribal areas.⁸⁵

In Ruatapu's procreation narratives, they evoke a period in which movement and coupling is not sufficiently entangled or resolved, in which consummation or fulfilment is delayed, suspended or deferred. Te Kore-te-whiwhia and Te Kore-te-rawea may also be conceptualised in physiological terms as a sexual plateau following arousal, prior to orgasm and recovery.

Pupū (a breaking forth) derives meaning from pū which translates as "originate," "origin," "cause" or "source," "root (of a tree or plant)," "foot, base, foundation"⁸⁶ and gives meaning to pupuke (as in Te Kohuroa's narrative),⁸⁷ which evokes "expansion or swelling to the point of breaking beyond the boundaries of containment."⁸⁸ The association with rupture and breaking forth evokes extreme states of restriction and confinement, contraction and expulsion as part of ovulation, sexual release and orgasm, moments in the breaking forth of new life.

Jahnke suggests the following stages of Te Mauautake or Te Mauake might refer to "a cause being perceived or gained."⁸⁹ This interpretation invites association with the physiological journeying of tātea, the

male gamete or sperm⁹⁰ in search of the female kākano,⁹¹ hua,⁹² huānga or kano⁹³ (ovum, seed or egg), and eventual fertilisation.

Te Kanoi-o-te-uha, understood as "the establishment of genealogy through uha, the life essence,"⁹⁴ may be considered the final stage of resolution. Jahnke describes uha as female essence "from which a human line could evolve."⁹⁵ In the *The lore of the Whare Wananga*,⁹ the search for uha occurs in the realm of Te Kore.

Uha also translates as "female", "woman" and "calm."⁹⁷ Kanoi, which translates as "tracing one's descent," also means "to twist" (as in making rope),⁹⁸ an action that joins separate threads or strands together. Genetic combination, the twisting or spiralling together of genetic complement (kanoi) occurs in the space after physiological climax (pupu), once fertilisation has been initiated (union of tātea and kano), a phase in which the parents are recovering in a state of calm (uha).

- 85 Te Ahukaramū Charles Royal, 2012, personal communication.
- 86 Williams, 1992, 300.
- 87 Te Kohuroa in Taylor, 1855, 14-15.
- 88 Jahnke, 2006, 64. Ruatepupuke, [Hole that swells up] is also grandfather of Ruatepukenga [Rua the highly skilled] (Mead, 1994, in Hakiwai & Terrell, 1994, 43.).
- 89 Jahnke, 2006, 63.
- 90 Ngata, 1996, 443. The Williams dictionary translates tātea and wai tātea as semen, tātea also as offspring (Williams, 1992, 394).
- 91 Vapi Kupenga, 2012, personal communication. Kupenga differentiated kākano as seed from hua or huānga, which for her evoked a later development.
- 92 Joe Te Rito, 2012, personal communication.
- 93 David Jensen in Reid, 2012, personal communication.
- 94 Jahnke, 2006, 63.
- 95 Jahnke, 2006, 60.
- 96 Smith, 1913, 33.
- 97 Williams, 1992, 471.
- 98 Williams, 1992, 94.

99 Royal, 1998, 31. Ngāti Raukawa is an iwi [tribe] associated with two separate but related areas of the North Island of New Zealand, the first extends north of Taupo and into Southern Waikato territory, the second further south, “stretches from the Rangitikei River, west of Manawatū, to Kūkutuaki Stream just north of Waikanae. A large group of Ngāti Raukawa migrated there from the first region in the early decades of the 19th century” (Royal, 2009, 1).

100 Royal, 1998, 32.

101 Nui - “large,” “great,” “intense,” “many,” “superior,” “of high rank,” “important,” “greatness,” “size,” “multitude,” “abundance,” and “plenty” (Williams, 1992, 224).

102 Roa - “long,” “tall,” “length,” “length of time,” “delay;” (Williams, 1992, 34).

103 Mana - “authority,” “control,” “influence,” “prestige,” “power,” “psychic force,” “effectual, binding or authoritative” (Williams, 1992, 172), but 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”

Ruatapu’s personification of Te Kore is not entirely unique. Kipa Roera Te Ahukaramū also positioned Te Kore in Te Ao Mārama, as part of a whakapapa for Ngāti Raukawa.⁹⁹ The sequence of names contextualising Te Kore and some of the descriptions of Te Kore are unlike those in Ruatapu’s version.

Tāne is depicted here as son of Rongomaiwahine and grandson of Papa-tu-whenua and Rangiūira, whom Royal assumes to be Ranginui and Papatuanuku.¹⁰⁰ The Te Kore sequence within this chronology also comes immediately after Tāne. It includes whiwhia and rawea phases, with additional emphasis on articulating negative (kore) quantitative and qualitative states - nui (large, superior, abundant, great),¹⁰¹ roa (long, tall, length, length of time or delay),¹⁰² and mana (authority, control, influence, prestige).¹⁰³

Ensuring the integrity, sustainability and fecundity of iwi is at stake in both Ruatapu and Te Ahukaramū’s kōrero. The kore phase is conceived as a state which has to be overcome, resolved, made ‘rawe,’ but in Kipa’s whakapapa, attaining dignity, prestige, power and authority or ‘mana,’ is made more explicit.

Papa-tu-whenua = Rangi-uira
 Rongomaiwahine
 Tane-i-waho
 Kore
 Kore-nui
 Kore-roa
 Kore-te-whiwhia
 Kore-te-rawea
 Kore-te-mana
 Atua-nui
 Atua-pai
 Atua-mana
 Po-tahe
 Uiui
 Keikei
 Takataka
 Whakarongo
 Tupua-ariki
 Tupua-rangi
 Tupua-roa
 Tuhi
 Rapa
 Uira
 Awha
 Rangi-aniwaniwa
 Wharewharenga-te-rangi
 Kura-i-monoa
 Oho-mai-rangi
 Maturangi
 Hotunui
 Hoturoa¹⁰⁴

Loss of mana can have the effect of rendering someone in Māori terms, a virtual “no-body.” Selwyn Muru recalled an instance of this at an annual hui (meeting) of Ngā Puna Waihanga (the Māori Artists and Writer’s Association), when a Minister for the Arts said that, as contemporary artists, they didn’t have much hope of ever making a living from their art.¹⁰⁵

I was at that hui and remember looking around the room at the calibre of artists present, including Ralph Hotere, Para Matchitt and Selwyn Muru, who all made a living from their art. Muru felt the Minister became a “no-body” after that for displaying such ignorance and disconnection from the people he was meant to represent. Loss and restoration of mana are recurring themes throughout Māori history, and instances of this pertaining to my own whānau provide context and motivation for some of the creative work generated as part of this investigation.

Other features within Te Ahukaramū’s whakapapa that distinguish it from Ruatapu’s whakapapa include a different sequencing of names or stages in which sensory modes of perception feature. Oho, indicating state of arousal of Tiki in Ruatapu’s narrative, does not feature on its own in

¹⁰⁴ Hoturoa, whose name features at the end of this whakapapa, is an ancestor of Ngāti Raukawa and also the Tainui tribes. Both of these tribes are connected to Ngāti Porou through Mahinārangī, who was Raukawa’s mother (Raukawa charitable Trust, 2011, unpaginated webpage).

¹⁰⁵ Muru, (2012), personal communication.

Table 4 - Whakapapa from Te Ahukaramū.

106 Tapsell, 2009, 1.

107 Williams, 1992, 346. Rongo may translate as “apprehend by the senses, except for sight” (Williams, 1992, 346).

108 Iles, 1981, 281.

Te Ahukaramū’s whakapapa, but does appear towards the end, well after the Kore phase, within the name Ohomairangi, whose name also features in Te Arawa traditions as an ancestor in Hawaiki responsible for protecting the sacred temple at Taputapuātea, on the island of Rangiatea or Raiatea.¹⁰⁶

Kitea, associating perception with sight, does not appear in Te Ahukaramū’s whakapapa either, but rongo, which includes hearing, taste, smell and touch, features within the names Rongomaiwahine and in Whakarongo, a name that also translates as “listen,” “cause to hear,” “inform,” “attend to,” and “obey.”¹⁰⁷

Although Ngāti Raukawa and Ngāti Porou do share whakapapa connections, as demonstrated in the whakapapa opposite, I am not from Ngāti Raukawa and thus am reluctant to discuss at length or speculate on meaning associated with this kōrero. From a Māori perspective, it is considered “pokanoa” (without authority) to tell other’s [sic] history unless one is related.”¹⁰⁸ For the same reason, additional kōrero pertaining to Te Kore within whakapapa from other iwi is also considered not necessary for the purposes of developing a kaupapa for my creative practice in this thesis.

Hoturoa
 Hotuoep
 Hotumatapū
 Mōtai Tangata Rau
 Uetapu
 Rakamaomao
 Kākati
 Tāwhao
 Tūrongo = Māhinaarangi
 Raukawa¹⁰⁹

Royal believes Te Ahukaramū “was attempting to make some kind of reconciliation between Christianity and atua Māori.”¹¹⁰ The ‘Io tradition,’ which Gudgeon¹¹¹ and Percy Smith mentioned,¹¹² and which Elsdon Best was uncertain about,¹¹³ “is now widely acknowledged as having been influenced by Christian and Western thought in general.”¹¹⁴ Smith cites as sources Moihi Te Mātorohanga and Nepia Te Ika Pōhūhū, tohunga from Ngāti Kahungunu who also studied with Ruatapu at Te Rāwheoro,¹¹⁵ but there are also doubts concerning the level of authenticity of this material.¹¹⁶ Ruatapu does not include mention of Io in the whakapapa I refer to and, consequently, I have not considered an extended discussion of this tradition, or its relationship to Christianity, necessary for this thesis.

As a visual and performing artist, I was more interested to explore how other artists have given form to Te Kore, and how this concept has had practical, social application.

109 Raukawa Charitable Trust, 2011, unpaginated webpage.
 110 Ibid.
 111 Gudgeon, 1905, 51-52.
 112 Smith, 1913, 104-113.
 113 Best, 1925b, 1026-1029.
 114 Mead, 2003, 5; Mikaere, 2011, 309. Mikaere, 2011, 205-249.
 115 Smith, 1913, 115. According to Robert Ruha from Te Whānau-ā-Tuwhakairiora and Te Whānau-ā-Apanui, Te Mātorohanga, Pohuhu and Whatahoro also taught at the Puangiangi whare wānanga at Onepoto or Horse Shoe Bay, near Wharekāhika or Hicks Bay (Melbourne, 2009, 59).
 115 Simmons, 2012, 1.
 116 Mikaere, 2011, 309

Table 5 - Whakapapa from Hoturoa to Raukawa showing Ngāti Porou’s connection to Ngāti Raukawa and also Tainui through Māhinaarangi.

117 Kaa, 2011, personal communication.

118 Kaa's use of pō (night), as opposed to rā (day) reflects Māori division of time according to phases of the moon, which are visible at night. Moni Taumaunu's maramataka uses rā. The maramataka from Tokomaru in Ryland-Daigle's collection refers to both rā and pō.

119 Ibid.

02.2

KOREKORE MOON - MARAMATAKA

Wiremu Kaa bases his understanding of Te Kore partly on observation and personal experience of human behaviour and social interaction

Our tipuna dealt with space and time almost in the one context and related it to practical outcomes or some practical situations of the moment. Te Kore for our people was a moment in time to prepare for the future. It wasn't a void. It seemed like a void, but there's a saying here, you need to be active, otherwise your brain will get rusty. Ka wai kura tō tinana. Your body will get rusty. So you've got to activate it all the time. Our tipuna lived in and worked through the concept of Te Kore.

It wasn't as empty as our dictionaries suggest to us. For my parents and grandparents, it wasn't an empty moment in time. Te Kore was a moment in time for them to do something, for the eventualities ahead. Te Kore was never empty. I'm sure it was the same in Tokomaru.¹¹⁷

Kaa explains how different nights within the lunar calendar might be termed either pō pai or pō korekore,¹¹⁸ depending on the phase of the moon. Pō pai is good for planting or fishing, and pō korekore – far from being empty, or void, is a time for complementary activities:

...a time of preparation, a pause, a moment in space, a context, where you prepare for a future. Whether it's fishing - get your pots ready, get your lines ready, get your bait ready, your boat ready. That was that kore moment. A pause to prepare for a future action. It's about human behaviour - reacting to your environment, reacting to or responding to the moment in time, or the season.¹¹⁹

This division of time and activities according to marama (the moon), seems distanced from the requirements of contemporary dancers and artists like myself for well-lit, air-conditioned and

heated offices, or studios with sprung floors. But Te Kore can also be experienced within performance and dance, within transitions and movement.

What Kaa describes as “a kore moment,” is also the need for preparation and balance between different activities. For the dancer this includes complementing anaerobic with aerobic training methods, explosive strength training with relaxation and stretch, exuberant expression with more inward contemplation or meditation. A balanced training regime helps develop a responsive articulate body.

My experience as a choreographer and poet is also one of need for complementary spaces and moments in time. Having time to withdraw, contemplate, meditate, consider the bigger picture away from the intensity and intricacy of execution that preoccupies the mind of the performer, is a necessary part of the balance needed to direct and lead. For fishermen and farmers, the lead comes partly from rhythms within nature.

Prior to the introduction of European clocks and calendars, Māori throughout New Zealand relied on the lunar cycle to help measure time, developing maramataka (month-long lunar calendars) that could be used all

year round with subtle modifications, “to ensure seasonal synchronization and adaptation to the various changes in the availability of local resources.”¹²⁰

Some of these maramataka have been annotated with detailed recommendations concerning horticultural and fishing practices. A maramataka from Wiremu Ryland from Tokomaru, for instance, describes day sixteen, Hotu, as “He ra kino mo te moana. He pai mo te tuna,” a bad day for the sea [fishing or diving at sea], but a good day for eeling.¹²¹ Such advice indicates an intimate knowledge of local weather patterns and geography, a capacity to calibrate seasonal weather and tidal patterns with phases of the moon, and in some instances also time of the day.

Tawhai Ferris recalls her mother, Noema Cross, planting and harvesting kūmara by the phases of the moon at Ongaruru, at the southern end of Tokomaru, adjacent to other plots where her sisters Taera and Tuaraki also kept immaculate vegetable gardens.¹²² Phases of the moon, which determine tidal patterns, continue to influence fishing and shellfish gathering practices in coastal settlements such as Tokomaru. Moni Taumaunu’s maramataka on the following page is included as an example of one that is thoroughly annotated in both English and Māori.

¹²¹ In Ryland-Daigle’s personal collection. Ryland-Daigle is a repository of knowledge for our whānau, steeped in local kōrero and history. She was raised from an early age by elderly relatives at Te Ariuru, next to where my grandparents lived and where my father was raised. As their home had the only telephone in Waima at one time, she became a messenger for people at hui (meetings or gatherings) on the marae (village centre) and for her elderly foster parents. Her professional career has included Māori land, historical and legal research, gathering whakapapa and kōrero from our tribal area, and advocacy for different whānau and hapū.

¹²² Ferris, 2012, personal communication.

123 Taumaunu, 1962, 30-32. In this article his first name 'Moni, is mis-spelt 'Mone' (Hemi Taumaunu, 2012, personal communication).

Moni Taumaunu, originally from Reporua, lived later in Whāngārā after marrying his wife who was from there (Hemi Taumaunu, 2012, personal communication).

Whāngārā is a settlement south of Tokomaru, famous as the home of Paikea (Reedy, 1994, 43, 145-146) and Porourangi (Kohere, 1949, 3), two important ancestors for iwi from Te Tai Rāwhiti. Whāngārā was made famous internationally as location for the film Whale Rider, which celebrated the arrival of Paikea to Whāngārā on the back of a whale.

Table 6 - Maramataka from Moni Taumaunu.

Taumaunu's maramataka¹²³ is included opposite as an example of a thoroughly annotated version from Ngāti Porou that shares features in common with maramataka from most other regions.

1	Whiro	He ra kino tenei mo te ono kai, me te hi ika, hoki.	A bad day for fishing or planting.
2	Tuiea	He po ahua pai tenei mo te hi koura, tuna, mo te ono kai.	A good day for planting, crayfishing and torching eels.
3	Hoata	He ra tino pai tenei, mo te hi tuna, koura, ono kumara ono hoki i etahi atu kakano.	A very good day for planting kumaras or any seeds, also for crayfishing or torching eels.
4	Oue	He ra pai mo te ono kai, he ra pai mo te hi ika.	A good day for planting and fishing etc.
5	Okoro	He ra pai ano tenei mo te ono kai hi ika hoki.	A good day for planting, etc., also for fishing.
6	Tamateaangana	He ra ahua pai mo te ono kai mo te hi ika, he ra hau, he kaha te ia tera pea e marangai.	Fair for planting and fishing, windy, sea currents strong, expect change of weather.
7	Tamateaiao	He ra pai mo te hi ika, kia tupato te haere ki te hi ika i nga ngaru pua i nga kohu. He ra pai ki te ono kai.	A very good day for fishing, watch out for the weather. It's either a big heave or misty day, a good cropping day.
8	Tamatea	He ririki te tuna, te ika, me te kumara i tenei ra engari he nui kia tupato te hunga ehi moana.	Eels, fish, and kumaras, etc., are numerous but small in sizes. When boating keep an eye to the weather.
9	Tamateawhakapau	He pai mo te ono kai i te ata ki te ra-tu. Kaore i tino pai mo te hi ka pau nga tamatea.	Fair for planting from morning to midday only, also fair for fishing.
10	Ari	He ra kino tenei.	A bad day.
11	Huna	E hara i te ra pai ki te ono kai ki te hi ranei he noho mohoa te noho a te tuna a te koura.	Not a good day for planting or fishing; eels and crayfish get very timid.
12	Mawharu	He ra tino pai tenei mo te ono kai, he nunui te kumara e ngari kaore e roa ka pirau he ra pai ki te hi ika.	A very good day for planting, but it does not keep very long, also a good day for fishing, etc.
13	Atua	E hara i te ra pai, mo te ono kai mo te hi ika ranei.	It's not a very good day for planting or fishing.
14	Turei	He pai tonu mo te hi ika mo te ono kai, i muri o te ra tu, ki te ra to.	A fair day for fishing and planting from midday to sunset.
15	Rakaunui	He ra tino pai mo te ono kai, ahakoa he aha taua kai ra pai mo te hi ika kaore e tino pai no te hi tuna.	A very good day for planting, etc., also for fishing and not so good for eeling.
16	Rakaumatohi	He ra tino pai mo te ono kai, mo te hi ika kaore mo te tuna.	A very good day for planting and fishing, and not so for eeling.
17	Takirau	Takirau-maheahea, kua makoha te marama he ririki te kumara, te koura, te tuna.	The moon is losing its brightness. Kumaras planted on this day are small, also crayfish and eels.
18	Oike	E hara i te tino ra pai, mo te ono tai mo te hi ranei.	It is only another day. It's not the best for planting or fishing.
19	Korekorete-whiwhia	E hara i te ra pai mo te ono kai mo te hi ika ranei.	It's only a fair day either for planting or fishing.
20	Korekorete-Rawea	E hara i te po pai tenei.	It's not a very good day at all.
21	Korekorepiri-ki-nga-Tangaroa	He pai tenei ra atu i te ra-tu ki te ra-to. Koia nei etahi ra pai ki te patu tuna, koura, ika me nga momo kai katoa.	A very good day from midday to sunset; for planting, fishing, etc. Anything planted in the Tangaroa's produces size and number.
22	Tangaroa-a-mua	He ra pai ki te ono kai ki te hi ika, koura, tuna.	A very good day for planting and fishing, crayfish and eels.
23	Tangaroa-a-roto	He ra pai tenei ki te ono kai ki nga mahi hi ika koura.	A very good day for planting and fishing, crayfish and eels.
24	Tangaroa-Kiokio	He ra pai tenei ki te ono kai, ki nga mahi hi ika koura.	A very good day for planting, cropping and fishing, crayfish and eels.
25	Tangaroa-Whakapau	He ra pai tenei ki te ono kai ki te hi ika, koura, tuna.	A very good day for planting and fishing crayfish and eels.
26	Otaane	He ra pai tenei mo te ono kai, mo te hi ika koura tuna.	A very good day for planting, fishing, crayfishing and eeling.
27	Orongonui	He ra tino pai tenei mo te ono kai hi ika koura, tuna. He pai mo te waihanga whakaiao.	A very good day for planting, fishing, crayfishing and eeling, also a good day for business.
28	Mauri	E hara i te ra pai tenei he oho mauri te kai ka oma.	Not a very good day for planting or fishing; fish, eels and crayfish are very elusive.
29	Omutu	E hara i te ra pai tenei.	It's not a good day.
30	Mutu-Whenua	E hara i te ra po pai tenei kua hinapouri te ao e ai ki nga korero o neke ra.	It's not a good day at all. The world is in darkness according to Maori belief.



124 Piri - “adhere,” “fasten to,” “cling,” “keep close,” “hide oneself,” or “adhere” to (Williams, 1992, 283). Piri is also my father’s first name.

125 In Ruatapu’s kōrero, Tangaroa is a son of Tāne and Hine-ahu-one (Ruatapu in Reedy, 1994, 18, 118). In Romio’s kōrero, also from Tokomaru, Tangaroa is a brother of Tāne. (Mead, 1985b, 66, 67).

126 Ibid. Otane - of Tāne. O, “of” or “from” Tāne. According to Ruatapu, the origins of the moon, the sun and stars were Tāne’s sweat cast into the heavens (Reedy, 1994, 17, 18, 117, 118).

127 Orongonui - “of” or “from” Rongo, Atua of peace and cultivation, one of Tāne’s sons in Ruatapu’s kōrero (Reedy, 1994, 18, 118), or one of Tāne’s brothers in Romio’s kōrero (Mead, 1985b, 66, 67). Nui - “large” or “great” (Williams, 1992, 224). Rongo also translates as “apprehend by the senses except sight” (Ibid., 346).

128 Wolfgramm & Waetford, 2009, 5.

129 Mead, 2003, 363.

130 Williams, 1992, 197.

131 Mutu - “brought to an end” (Williams, 1992, 215).

132 Taumaunu, 1962, 30-32.

133 Williams, 1992, 460.

134 Roberts, Weko & Clarke, 2006, 26-34.

135 Williams, 1992, 34.

136 Muru, 2012, personal communication.

137 Williams, 1992, 4.

138 Williams, 1992, 232.

139 Williams, 1992, 118.

The Korekore phase is in the third quarter, when the moon is getting progressively smaller. It commences on the fourth night after Rakaunui (full moon) and is three nights long. The first night, Korekorete-whiwhia is annotated as “a fair day for planting or fishing” and the second day, Korekorete-Rawea, as “E hara i te po pai tenei. Not a very good day at all.” The third and last korekore night (Korekorepiri-ki-nga-Tangaroa), describes marama (the moon) drawing closer (piri)¹²⁴ to Tangaroa (Atua or ancestor of the sea).¹²⁵ Taumaunu notes this as “a very good day from midday to sunset; for planting, fishing, etc. Anything planted in the Tangaroa’s [sic] produces size and number.”

Other phases in the last quarter acknowledge Tāne (from whom marama is derived)¹²⁶ and Rongo, Atua of peace and cultivation.¹²⁷ As the moon wanes, its body reduces to a sliver. It’s disappearance, however, is not into ‘void’ but a phase highlighting enduring potential for life in Mauri, which may be understood as spiritual essence, life force or life principle¹²⁸ “the spark of life,”¹²⁹ the life principle” or “source of the emotions; not to be confused with the material seat of the same in manawa or ngākau.”¹³⁰

This potential or essence endures even when the moon is no longer visible, no longer seen to be present. Once it has disappeared beyond the horizon, into earth (Mutu-whenua),¹³¹ “the world is in darkness,”¹³² but the cycle starts again. Emotional and spiritual essence endures in cycles.

Ryland’s maramataka is presented in table seven alongside two other examples from Ngāti Porou sourced from Pine Taiapa and Hone Parehuia. Not all of these examples include whiwhia or rawea nights. Parehuia’s version includes Korekore as the first night, Turua (middle)¹³³ as the second, and Whakapiri as a shortened form of Piri ki nga Tangaroa.

Ryland’s version features an additional hahani night, not included in the other versions listed here, but found in maramataka from Ngāti Kahungunu.¹³⁴ Hani or hahani, which translates as “speak ill of,” or “disparage,”¹³⁵ can also mean something of profound depth or significance.¹³⁶ This night is marked as having an āhua, meaning “character,” “form” or “appearance,”¹³⁷ of ngāwari, meaning “kind” or “soft.”¹³⁸ Whiwhia and Rawea nights in this version are termed “He Kino” meaning “bad”¹³⁹ [for fishing and planting]. Sadly, some of the sections of this manuscript are illegible, damaged by water, kore.

Table 7 - Maramataka from Pine Taiapa, Hone Paerehuia and Wiremu Ryland.

	Pine Taiapa Ngati Porou	Hone Paerehuia Ngati Porou	Wiremu Ryland Ngati Porou 1910 (?)	
				Nga korero mo nga ra o te marama he mea whiriwhiri i roto i nga korero au pukorero o te motu kitea ana koianeinga mea itau riterite
1	Whiro	whio	Whiro	He ra kino he/ka (?) kokihi te marama
2	Tirea	Tirea	Tirea	He ra kino
3	Hoata	Hoata	Hoata?	He ra pai kua kite ate marama
4	Oue	Oue	?	
5	Okoro	Okoro	Okoro (?)	Ko te pou pou ko t era he pai po.... He po pai mo te mangai
6	Tamatea-aio	Tamatea	Tamatea nga ra.	kei te kaha (?) Te ... o te moana
7	Tamatea kai- ariki	Tamatea ngana	Tamatea	
8	Tamatea angana	Tamatea a io	Tamatea Kaiariki	He ra ahua ngawari
9	Tamatea-tuhaha	Tamatea whakapau	Tamatea Aio	He ra pai
10	Ariora	Huna	Tamatea Whakapau	He ra pai he ropu kowiri mo te tuna
11	Huna	Ari	Huna	He ra kino he huna kai
12	Maurea	Maru	Ari	Ra pai mo te wero tuna
13	Mawharu	Maurea	Maurea(?)	I te ata kite ahiahi he pai
14	Ohua	Atua	Mauwharu	He pai mo te Pouraka koura
15	Atua		Ohua	He ra pai tenei
16	Turu		Hotu	He ra kino mo te moana. He pai mo te tuna
17	Rakaunui	Rakau nui	Atua	He ra kino he whakahaehae2
18	Rakaumatohi	Rakau matohi	Turu	He ra pai poru tonu te tai atu mo te ahiahi katote..... ?
19	Takirau	Takirau	Rakaunui (full moon)	He ra pai mote tiri kumara
20	Oike	Oike	Rakaumatohi	He ra pai. Kua tohia te marama
21	Korekore- whiwhia	Korekore	Takirau	I te ata kite ra pou pou he pai Tiri ka (ko)? ra ite ata
22	Korekore-rawea	Korekore turua	Oike	i te ra pou pou kite ra to he pai
23	Korekore-piri- ki-nga Tangaroa	Korekore whakapiri	Korekore whiwhia	He kino
24	Tangaroa-a-mua	Tangaroa a mua	Korekore Rawea	“ “
25	Tangaroa-a-roto	Tangaroa a roto	Korekore Hahani	He ahua ngawari
26	Tangaroa- whakapau	Tangaroa kiokio	Korekore Piri ki nga Tangaroa	i te ra pou pou
27	Whariki-kiokio	Otane		Kite ra to he pai i waenganui po kite ata
28	Otane	Orongonui		Ka kai te tuna
29	Orongonui	Mauri		
30	Mauri	Omutu		
31	Omutu			
32	Mutuwhenua			

Common to all these maramataka, is a re-iteration of primal ancestral origins within a cycle that helps determine social behaviour. Ryland-Daigle emphasises the sense of balance this cycle entails:

the lunar cycle of the moon has four corners. If one is missing, then it will collapse. Without balance there'll be nothing. Land without sea? Sea without land? Balance is important.¹⁴⁰

Te Kore, as part of a repeating cycle, is a state through which we move in order to enter the future. This state may also be considered a pause in time or space in which to plan for the future, in which to establish balance to secure optimal conditions for healthy and sustainable whānau, relationships, bodies and minds.

Within my own creative and academic practise, the need to balance physical and theoretical activities with contemplation and reflection is also important.

The next section considers Te Kore as space in which to plan and maintain balance within specific horticultural contexts. It discusses the ancestral origins of those traditions, and some of the ways in which performance helps to convey this knowledge through successive generations.

02.3

REACHING INTO THE PAST AND SAVING SEED

141 Rangiatea is the name of one of the islands in the ancestral homeland of Hawaiki.

142 Never - “kore rawa” (Ngata, 1996, 296).

143 Jackson, 2011, personal communication.

144 Hinaki is a type of trap for catching eels.

145 Hinekitawhiti refers to the karaka groves at Te Ariuru in her oriori to Ahuahukiterangi (In Ngata, 1959, 4-5). For a discussion of various crops and fishing practices undertaken in Tokomaru up to, and including time of early European settlement is included in Iles, 1981, 140-145.

E kore au e ngaro, te kākano i ruia
mai i Rangiatea.¹⁴¹

*I will never be lost, the seed was
sown from Rangiatea.*

Encapsulated within this ancient whakatauki (proverb), is the notion of continuity, kore as ‘not’ or ‘never’¹⁴² losing the sacred ancestral thread or whakapapa within seed from Rangiatea, ancestral homeland in Hawaiki. Implicit to this understanding is also value for the individual as part of a continuum established through whakapapa, which Moana Jackson perceives as a series of never-ending beginnings.¹⁴³

Through whakapapa, my own whānau have been connected with Tokomaru

for hundreds of years. One of the sites to which my immediate family has most intimate connections is Te Ariuru, home of Te Whānau a Te Aotawarirangi. Ryland-Daigle named Te Ariuru as the site of a whare wānanga in Tokomaru that specialised in fishing and horticulture. She grew up next door to my father, who was raised by his mother’s aunt, Taera Pahina and her husband Teka Nepia from Manutuke. Teka was a Ringatu tohunga known for his expertise in spiritual guidance, gardening, fishing making nets and hinaki.¹⁴⁴

My whānau still occupy land immediately adjacent to Te Ariuru marae, and at Huawhiwhi, which is named after the abundance of food to be gained (whiwhi) from there, from the reef, the sea and adjacent fields of kumara, groves of karaka and other crops.¹⁴⁵ Sadly, one of the effects of modern commercial fishing practices and the quota system is a depletion of fishing stocks in areas such as Tokomaru, in spite of these areas being less populated than in pre-European times.

Kaa recalls the level of industry that used to exist in this community:

Your tipuna¹⁴⁶ in Tokomaru, that old man that brought up your father, he was a busy koroua,¹⁴⁷ always tilled the soil, and a lot of people around him on that Waima strip of land were very busy people. I remember driving through there, when every piece of soil, from the butcher's shop at the corner (used to be a butcher's shop there) right to the wharf was tilled, had vegetables, fruit trees, was an active place.

It wasn't empty. And so those people, our whanaunga¹⁴⁸ there, Whānau ā Rua, Whānau ā Te Aotawarirangi, filled that space of emptiness,¹⁴⁹ of the land, with the future. Planting a potato is the future. Planting kūmara is the future. Planting corn is a future. Because there's a follow on action, and a reaction to that corn. So you get kānga wai,¹⁵⁰ kānga waru,¹⁵¹ all those sorts of things, and the saving of seed for the next generation.¹⁵²

This concern for the future well-being of whānau is famously entangled with the history of the kūmara,¹⁵³ as source of physical and spiritual sustenance, within an oriori (a form of mōteatea or song chant also termed lullaby)¹⁵⁴

titled *PōPō*, attributed to Enoka Te Pakaru of Te Aitanga ā Māhaki.¹⁵⁵

Pō!Pō! begins with a baby crying for food.¹⁵⁶ The oriori unfolds as a series of allusions to historical events, celestial connections, and ancestral origins of the kūmara in Hawaiki. The oriori traces this journey, and in the last few lines closes with harvest:

Waiho me tiki ake
Ki te kūmara i a Rangi.
Ko Pekehawani ka noho i a Rehua;
Ko Ruhiterangi ka tau kei raro,
Te ngahuru tikiotikoiere,
Ko Poututerangi te mātahi o te tau,
Te putunga o te hinu, e tama!

*They waited until they brought
The kūmara from the Heavens
above.
'Twas there Pekehawani was taken
in wedlock by Rehua;
Ruhiterangi (was conceived and)
alighted here below,
Hence the bounteous harvest-time,
When Poututerangi brings forth the
first-fruits of the year
And the calabashes overflow with
game fat, O Son!*¹⁵⁷

The baby is neither conceived within an empty void, nor thought of as an empty vessel. Conceived in Te Kore, the baby grows and is brought into a world conceived

¹⁴⁶ Tipuna - "ancestor" or "grandparent" (Williams, 1992, 458).

¹⁴⁷ Koroua - old man (Williams, 1992, 146).

¹⁴⁸ Whanaunga, from whānau, - "relative" or "blood relation" (Williams, 1992, 487).

¹⁴⁹ As Kaa suggests, Te Kore is not an absolute 'void'. The landscape he refers to is not completely empty either, but full of place names (some of them now overlooked and forgotten) reiterating histories of occupation and connection with the land, full of memories and associations with the past, and always retaining unfulfilled potential for future growth.

¹⁵⁰ Kānga wai - Māori corn fermentation method and also the name of a dessert prepared from the fermented corn with milk, cream or custard and sugar.

¹⁵¹ Kānga waru - food prepared from grated corn that is then steamed or baked in corn leaves.

¹⁵² Ibid.

¹⁵³ Kūmara - sweet potato.

¹⁵⁴ Oriori - lullaby, a type of mōteatea, which is a "generic term for what might be referred to as classical Māori chant" (Royal, 1997, 6), also understood 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). For further discussion of mōteatea, see the glossary at the end of Volume three).

¹⁵⁵ Ngata, 1961, 152-161.

¹⁵⁶ Ngata, 1961, xiv -xv.

¹⁵⁷ Ngata, 1961, 154-155. For explanation of the significance of star names in this section of the oriori see Appendix 1.

158 The term kai, meaning food, can also be a form of knowledge (Royal, 2005, 6).

159 *PōPō* was the first oriori my brother David and I learned as young adults from our Aunt Maaka Jones as part of her whānau cultural group, *Te Wāhi Pounamu*, in Christchurch during the 1970's.

160 The Horouta waka is one of the ancestral canoes of the tribes from Te Tai Rāwhiti, including Ngāti Porou.

161 Kapiti in Reedy, 1997, 59-60, 112-113.

Toi, also known as Toi-te-hua-tahi, was descended from Maui and is one of the founding ancestors of iwi from the East Coast.

Kapiti's narrative is similar to Ruatapu's kōrero narrating the same voyage This narrative is also discussed in the next section. Kahukura was a chief from Hawaiki and son of Rongomai.

through whakapapa as a network of connections and relationships. The kūmara may be thought of as a metaphor for knowledge that is fed¹⁵⁸ to the infant, who then grows up as a social individual, having acquired (whiwhi) suitable (rawe) knowledge, understanding how whakapapa also establish kaupapa, layer precedents for creative expression, ritual and performance.¹⁵⁹

The expression “te putunga o te hinu” at the end of this oriori evokes a dispersal of new life and ideas once the appropriate preparation, alignment and positioning of oneself has been undertaken. I envisage my creative practice and the methodological approach to this thesis in a similar way. Fruitful creative investigation and outcomes are conceived and ensured through appropriate gathering of knowledge and positioning oneself through whakapapa.

The baby's crying, externalising hunger at the outset of *PōPō* is also an expression of lack (kore), and desire for something absent (kore) the lack of food, which the parents must provide for. In Pita Kapiti's (Ngāti Porou) narrative pertaining to the origins of the kūmara, the Horouta waka¹⁶⁰ was dispatched to retrieve kūmara from Hawaiki, after Kahukura offered it to Toi to taste.¹⁶¹

The lack or absence experienced by Toi followed the pleasure of having tasted kūmara for the first time. In creative contexts, I am often motivated by a similar mix of lack and desire. Te Kore in this context articulates lack of understanding, or satisfaction with what I may have created, and the desire to find new ways in which to resolve those feelings. Developing ways to optimise potential for discovery is part of my training as a painter and choreographer. Focus on process rather than outcomes also requires patience, waiting, “waiho” or resting, a gap, space or moment in time in which fulfilment is deferred, echoing the waiho at the beginning and end of *Pō!Pō!* while embarking upon a creative journey.

Instead of waiting for an appropriate alignment of celestial bodies, my delivery and performance dates are often aligned to the availability of other people, to external programming schedules, budget, marketing and publicity restraints. The nature of Te Kore here may be considered a dichotomous mixture of absence, lack and presence - of desire, energy, support and resources. Practical constraints test and temper creative ambition. Te Kore encapsulating the potential for new life includes the generation of new knowledge.

Toi Tehuatahi
Raurau
Whatonga
Tuhiatetai
Tewhironui
Huturangi
Puheni
Tarawhakatu
Nanaia
Porourangi
Hau
Kehutikopare
Hingangaroa
Hauiti
Kahukuranui
Tautini
Te Aotawarirangi¹⁶²

Rangitukia is a settlement between Tikitiki and the mouth of the Waiapu River. For Kaa, nurturing inherited kōrero and knowledge is entangled with customary practices as a performance, a physical commitment that also helps him and his wife, Aunty Jossie, to achieve a level of self-sufficiency in Rangitukia that would have been commonplace in rural communities along the East Coast at one time.

164 Ngata, 1961, 152-153. "Pillars-of-netted-food" is also a "figure of speech for sea foods being garnered for a feast" (Ngata, 1961, 156-157). Pou refers to a "pole," or "post," "support" and "sustenance," "establish" or "place," a "teacher," "expert," and also "fix," as in fix knowledge in the mind of someone (Williams, 1992, 297).

02.4

KAA TYRES SUSTAINING WHĀNAU

On a warm early summer day after an unseasonable stretch of rain, I visited Uncle Willie Kaa and Aunty Jossie at their home in Rangitukia.¹⁶³ We took a break after talking most of the afternoon, to inspect the pigs and vegetable gardens outside. My Uncle had created a field of raised kūmara beds from old car tyres, laid and stacked on their side. A physical enactment of whakapapa (placing in layers) began to unfold in my mind as he explained the process of building up successive layers of compost, manure, shredded newspapers, sand and potting mix within the tyres.

Steeped in inherited knowledge about the physical requirements of kūmara, this ritual was also a practical innovation that enabled him to continue to feed the whānau, in spite of advancing old age. The black tyres attract heat from the sun, which promotes growth, and raised beds promote drainage, reduce the need for digging, and minimise the amount of stooping normally associated with planting, weeding and harvesting. His capacity for adaptation, creative

thinking and innovation was conceived within a field of customary practice that included time for planning, preparation, and finding creative solutions to changing needs. His stacked kūmara beds suggested the form of the Pou-a-hao-kai referred to in the third line of *PōPō*:

Po! Po!
E tangi ana tama ki te kai māna!
Waiho me tiki ake ki te Pou-a-hao-kai...

Po! Po!
My son, Tama, is crying for food!
*Wait until it is fetched from the Pillars-of-netted food.*¹⁶⁴

Kaa's 'pillars' of kūmara symbolically represent the establishment, supporting, sustaining and nurturing of ancient knowledge while also being highly practical.

While the korekore phase of the moon is not recognised as good for planting or harvesting, Te Kore may

be considered in relation to part of the action leading to harvest, which in Kaa's kūmara garden is a taking away from the earth while also dismantling the garden itself, echoing the erosion of cliffs when harvesting kūmara in the ancestral homeland of Hawaiki. Pita Kapiti describes the loosening of soil from these cliffs with a kō (digging stick) and how the kūmara then came sliding down into the canoe:

Kātahi ka horo te pari o Hawaiki,
arā te kūmara. Kī tonu a Horouta.
Kātahi ka unuhia te kō, a Penu, e
Kahukura; whakapāea ai, me tāna
karakia anō. Koia tenei:
Tina, toka, rarau te wheke nui a
Mukurangi.
Tina, toka, te pari ki Hawaiki.
Na, kua mutu te horo iho o te
kūmara; kua mau anō te pari ki
Hawaiki, kua poha hoki te waka
a Horouta.¹⁶⁵

*So then the cliff at Hawaiki – that
is – the kūmara – slid down. And
the Horouta filled right up with
kūmara. So the kō, Penu, was pulled
out by Kahukura; he held it level
and recited another karakia. This
was it:
Firm, a rock, Muturangi's great
octopus takes hold.
Firm, a rock, the cliff at Hawaiki.
Now the kūmara stopped sliding
down and the cliff at Hawaiki held
firm, for this waka [canoe] the
Horouta was full.¹⁶⁶*

Kūmara sourced through activation of a destructive force, horo,¹⁶⁷ a landslip, were then taken away by the Horouta waka (canoe). Uta translates as “put persons or goods on board a canoe,” to “load or man a canoe.”¹⁶⁸

After harvesting Kaa's kūmara, the cycle of reconditioning soil, and re-building to create optimal conditions for growing the next crop commences once again. Te Kore is in this moment also a time for planning and preparation, and re-positioning ancestral knowledge. Te Kore allows space for creative thinking, can be envisaged as part of a performance, balancing activities, harnessing contrasting forces and energies, building up, taking away, and activating potential necessary to ensure successful outcomes.

References to Tangaroa,¹⁶⁹ Horouta, the voyage by sea in this kōrero, and symbolic reference to kūmara in the oriori *PoPo*, help establish historical context for this study. This tracing and returning to ancestral origins also establishes cultural precedent for conceptualising my own research pathway as a journey through takutai moana, the foreshore, a dynamic and sometimes treacherous realm where land and sea merge.

The Horouta's return voyage was beset with calamity and trauma that had to be overcome.

165 Kapiti in Reedy, 1997, 63.

166 Reedy, 1997, 117.

167 Horo translates as “erosion” (Ngata, 1996, 132), “cause to crumble down,” and “landslip” (Williams, 1992, 60). Horo is also the name for a large variety of kūmara, possibly in allusion to the story of the 'Horouta' canoe” (Ibid., 61).

168 Williams, 1992, 471.

169

Whakarongo! Ko te kūmara ko Parinui
te-ra.
Ka hikimata te tapuae o Tangaroa,
Ka whaimata te tapuae o Tangaroa,
Tangaroa! Ka hururu!

Now listen! The kūmara is from the
Beetling-Cliff of the sun
Beyond the eager strides of Tangaroa,
God of the Sea;
Lo, striding to and fro is
Tangaroa, Tangaroa!
Listen to his resounding roar!

(Ibid.)

170 Rongo-marae-roa in Ruatapu's kōrero is a son of Tāne and atua of cultivated foods. (In Reedy, 1994, 18, 118). Kapiti refers in some instances to Rongo-marae-roa and kūmara inter-changeably.

171 Kapiti in Reedy, 1997, 64-65, 118.

172 Kapiti in Reedy, 1997, 120-121.

173 See appendix 2

174 I use the term haka here 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'. Haka, as Keri Kaa pointed out, were composed for all sorts of occasions, and "were a kind of story" (Kaa in Nepia, 2007.).

175 Rangatira - "chief" (Ngata, 1996, 54).

Kapiti explains the waka capsizing after a series of incidents involving a woman named Kanawa, who brought fern root onboard at Ahuahu (Mercury Island), which was considered an offence. Storm winds and rough weather descended upon the voyagers out at sea, signs interpreted as Rongo-marae-roa (Atua of cultivation and kūmara)¹⁷⁰ becoming angry. Kanawa was swept overboard,¹⁷¹ and clung to the side in spite of being warned to let go for fear it might capsize. Eventually the waka capsized. Kanawa was swept overboard and the place where this happened was named Tukirae-o-Kanawa (The eyebrow of Kanawa).

Te Kore can articulate the sense of loss and devastation in this narrative, and also the capacity to overcome adversity. The Horouta was eventually repaired and reloaded with its precious cargo before continuing its journey further round East Cape and down the East Coast.¹⁷²

Kapiti recited a karakia (incantation or ceremonial chant) utilised after kūmara planting, tracing the path of this journey, indicating principal settlements along the coastline as far as the Waipapu River.¹⁷³ The rhythmic pattern of setting down roots (where the food grows), uprooting and moving on in this chant, layers the history of people, kūmara, and potential for life together. Te Kore

can be conceived here as a space of potential for the establishment of whānau, hapū and iwi.

Te Kore is also a way to conceptualise spaces within movement and chanted passages. Pauses, stillness, silence and syncopations help to establish rhythm and structure in speech, song, haka¹⁷⁴ or dance. In spaces and time, between sounds, words and gestures, we associate and settle our own interpretations.

Te Kore may also articulate a continuum, for the layering of voices. As eternity, Te Kore articulates space into which we may speak and move, or be denied opportunities to express ourselves. Moments of calamity, or uncertainty when all seems disconnected, and unsuitable must be overcome if a creative journey is to fulfill its purpose. The creative process, like a journey, may also have abrupt halts.

The Horouta waka ventured further south, where kōrero from this time, including exploits of Paoa (or Pawa), one of the rangatira¹⁷⁵ on board the Horouta, remain embedded in the landscape. Tawhiti, home of Te Whānau a Te Aotāwarirangi stretching from Tokomaru north to Waipiro Bay, bears the full name Tawhiti nui ā Paoa. Te Ariuru marae is named after one of the waka that accompanied Horouta.¹⁷⁶

Ryland-Daigle has observed how many of the names remain tied to local landmarks in inherited kōrero, but have been forgotten and are omitted from present day maps.¹⁷⁷ Te Kore in this context articulates how some of the effects of colonisation, namely partitioning and surveying, can obliterate knowledge fundamental to a Māori understanding of the world, leading to frustration, trauma and anger.

The poet Apirana Taylor (Ngāti Porou, Te Whānau-ā-Apanui, Taranaki) wrestles with this reality in his poem *Sad Joke on a Marae*:

Tihei Mauriora¹⁷⁸ I called
Kupe¹⁷⁹ Paikea¹⁸⁰ Te Kooti¹⁸¹
Rewi¹⁸² and Te Rauparaha¹⁸³
I saw them
grim death and wooden ghosts
carved on the meeting house wall.
In the only Māori I knew
I called
Tihei Mauriora.
Above me the tekoteko¹⁸⁴ raged.
He ripped his tongue from his
mouth
and threw it at my feet.

Then I spoke.
My name is Tū¹⁸⁵ the freezing
worker.
Ngāti D.B.¹⁸⁶ is my tribe.
The pub is my marae.¹⁸⁷

My fist is my taiaha.¹⁸⁸
Jail is my home.
Tihei Mauriora I cried.
They understood
the tekoteko and the ghosts
though I said nothing but
Tihei Mauriora
for that's all I knew.¹⁸⁹

176 Te Ariuru is named after a waka Ruatapu lists with Horouta as one of the original canoes from Hawaiki, and the man on board Te Ariuru was Tungutungu o Te Rangi (Reedy, 1994, 76-77, 180, 181). Roux's Journal, written in 1772, describes it being strapped to Horouta with another small waka, Te Ariki o Te Rangi, like a trimaran. (Cross, 2004, 3).

177 See appendix 3. For an account of specific losses suffered by Ngāti Porou see appendix 4.

178 According to Peter Awatere (Ngāti Porou), "Tihe or tihei means to sneeze," and "mauriora is the life principle in a living person." "To sneeze was an omen of disaster" and 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).

179 Kupe – early ancestral navigator thought to have 'discovered' New Zealand.

180 Paikea – Ngāti Porou ancestor.

181 Te Kooti – 19th century Rongowhakaata leader who resisted colonial forces and founded the Ringatu church.

182 Rewi Maniapoto – 19th century Ngāti Maniapoto tribal leader who resisted Government invasion of Waikato.

183 Te Rauparaha – late 18th - 19th century Ngāti Toa tribal leader.

184 Tekoteko – carved head or figure on apex of the gable on front of whareniui.

185 Tū – short for Tūmatauenga, Atua of war, also translates as to stand upright.

186 D.B. – short for Dominion Breweries, a brand of beer.

187 The marae is the customary meeting place for a Māori community.

188 Taiaha – a wooden club.

189 Taylor in Ihimaera, 1992, 277-278.



CHAPTER 03



03.0

INTRODUCTION

This chapter is in four sections, commencing with an exploration of Te Kore as a kaupapa in relation to one of the defining moments in the history of Te Whānau ā Te Aotāwarirangi. A narrative known as Te Kupenga (The Net),¹⁹⁰ helps to establish Te Whānau ā Te Aotāwarirangi's take (claim) to Tokomaru. Attempts to restore balance in the face of adversity, tragedy and death in this narrative is a pattern that repeats in more recent Māori histories of loss and trauma. Sections of this narrative also inform some of my practical investigations.¹⁹¹

The second section considers Te Kore as a social dynamic in relation to the history and effects of colonisation. Te Kore is explored in relation to labelling and use of language, potent social weapons helping to perpetuate, alleviate and understand states of social imbalance.

The third section extends this discussion exploring Te Kore in relation to selected examples of

literature from New Zealand's colonial literary canon.

The fourth and final section initiates a positioning of my own practice, which includes writing and representing Māori experiences and thinking in English. This process continues in the following chapter with discussion and interpretation of work by other Māori artists.

190 Cross, 2004, 4-7. Mohi Ruatapu (via Thomas Porter), Wi Pewhairangi, and Wi Paku in Iles, 1981, 60-64.

191 This narration of events is a combination of extracts from several sources. A detailed comparison of original manuscripts is beyond the scope of this thesis.

- 192 Cross, 2004, 4.
 193 Cross, 2004, 5.
 194 Pewhairangi in Iles, 1981, 61.
 195 Cross, 2004, 6.
 196 Porter in Iles, 1981, 62.
 197 Pā - fortified villages.
 198 Porter in Iles, 1981, 63.
 199 Ibid.
 200 Wi Paku in Iles, 1981, 63.
 201 Pewhairangi in Iles, 1981, 63.
 202 The ope referred to here is the war party.

The story commences with the death of Te Aotāwarirangi's father, Tautini, grandson of Hauti and son of Kahukuranui. During his lifetime, Tautini extended his father's territory, secured mana whenua from the mouth of the Uawa River to Te Ngutu Ongore and "installed his daughter Te Aotāwarirangi as chieftainess over the northern reaches of Tokomaru Bay."¹⁹² Tutemangarewa killed Tautini in his pā at Toiroa for having killed, cooked and eaten his son.¹⁹³

When Te Aotāwarirangi heard that her father Tautini had been killed, she took a fishing net to Toiroa where she pleaded with Tutemangarewa "Eat the body of your captive, but let me have my father's head to weep over."¹⁹⁴ In Peter Cross' version, Te Ao entered Toiroa unnoticed and sat down with the net in front of her before Apihaka asked what she wanted.¹⁹⁵ Eventually she was given her father's head, wrapped it in the net and left. When she reached the beach, she painted her face and stained the net with kura (sacred red) to show she was tapu, and to prevent people approaching on

her journey north.¹⁹⁶ After four days, she reached the home of her brother, Tuterangikatipu, at Wharekāhika, and waited for him outside his pā.¹⁹⁷ When he approached, she unfolded the net and placed her father's head in front of him.¹⁹⁸ Tuterangikatipu addressed the local chiefs from Te Whānau a Hinerupe, "You know the message the head brings – it has come to fetch you."¹⁹⁹ He then assembled a war party to accompany Te Ao back to Tokomaru.

On the way, they killed Te Akituangiangi, who had been seen earlier taking Tautini's shoulder into his pā, Manga-Kowhai.²⁰⁰ After reaching Tawhiti, and seeing fires burning in Taikorihi and the walled and entrenched pā Taratara-o-te-Koura at Te Ariuru, she was asked to whom these pā belonged. She replied, "They are mine." Te Aotāwarirangi told her brother to go in to where the fires were.²⁰¹

I have no fern root anywhere else for my ope,"²⁰² meaning that the occupants of the pas were to be

killed as food for her warriors. Then Te Aotāwarirangi's people and children recognised they were to be killed, so they derived a plan and the ope commenced to move down on them – the people of the pa were called to come out, and fifty did so, coming out naked, each with his penis in erection, so that the ope abandoned their intention of killing them and burst out into laughter instead.²⁰³

Eventually the ope departed, Tutemangarewa and the occupants of Toiroa were slaughtered, and Tautini's children reacquired mana whenua over their slain father's lands. For Tuterangikatipu this was from Te Mawhai at the southern end of Tokomaru to the mouth of the Uawa River, and for Te Ao this was from Mawhai to Te Ngutu Ongore. Soon afterwards, Te Ao married Apihaka, the chief who had helped her at Toiroa.²⁰⁴ Te Ao also gifted land to Te Whānau a Hinerupe who had helped in this expedition.²⁰⁵

This account of murder, death and cannibalism invites association of Te Kore with loss, annihilation and devastation, loss of life and threat to mana of individuals and groups within this sequence of events. This story is also a demonstration of utu,²⁰⁶

practices of reciprocity, the need to restore mana, and establish balance inherent to the concept of Te Kore. Significant features of this narrative include the murder and loss of Tutemangarewa's son and subsequent murder of Tautini; Te Ao's loss of mana after her father was killed, her attempts to restore mana, gathering support from her brother and Te Whānau a Hinerupe, murdering Te Akituangiangi, Tutemangarewa and his whānau at Toiroa.

Her gift of land to relatives from Te Whānau a Hinerupe was a gesture of gratitude that supported her claim to mana whenua and appropriated the mana of her brother who actually killed Tutemangarewa.²⁰⁷ She displayed considerable mana through being able to attract a sizeable army of supporters, and through being able to afford to sacrifice some of her own people to feed her troops.

In the face of adversity, Te Ao's own people seized upon performance, transformative and creative thinking, flaunting sexual prowess as the ultimate defiance of death and a means to maintain integrity and mana of the hapū. Te Kore in this instance describes more than an empty void. It also describes a potent space in which to restore mana and balance, overcome threats to personal and social integrity.

203 Wi Paku in Iles, 1981, 63-64.

204 Cross, 2004, 7.

205 Cross, 2004, 7; Pewhairangi in Iles, 64.

206 "Utū 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 utū is to return the affected parties to their prior position" (N.Z. Ministry of Justice, 2001, ¶137).

207 Pewhairangi in Iles, 1981, 65.

208 “The koruru on top of the house is Manutangirua, the bird of two melodies... that’s why you see the split tongue” (Ryland-Daigle, personal communication, 2011). The amo (upright supports for the maihi or barge-boards on the front of a house) depict Hingangaroa, Hauti, Kahukuranui and Tautini. (Cross, 2004, 9; Ryland-Daigle, 2011, personal communication).

209 See appendix 4

210 Kaa, 2011, personal communication.

211 Muru, 2010, personal communication.

212 MacKay, 1982, 401.

213 Ibid.

214 Rongowhakaata refers to the eponymous ancestor for one of the iwi my whānau belong to from Manutuke, near Gisborne.

215 Gisborne, also known as Turanga nui a Kiwa, is the only city in East Coast Poverty Bay region.

The strength of Te Aotāwarirangi and Apahika’s union, and the continuity of whakapapa running from Manutangirua (Hingangaroa’s father) to Te Ao are commemorated in the exterior carvings of the whareniui, Te Poho o te Aōtawarirangi at Te Ariuru marae.²⁰⁸ This tradition of commemoration at Te Ariuru was continued into the 20th century with additional names for the whareniui and wharekai commemorating servicemen who served in World Wars one and two.²⁰⁹ Te Kore may be associated with extreme horror, suffering and death in the context of war, experiences of loss, separation, annihilation, absence and devastation; it can mark those who serve, and those who were left at home, for years afterwards. Because the war happens to be on foreign soil does not mean it could not be experienced or expressed in Māori terms. Kaa considers this proposition in a more contemporary context:

You could take several contexts, different layers. You could talk about Afghanistan, Te Kore applies there, as well as in Rangitukia with my potatoes.²¹⁰

Kaa’s reference to the modern history of war in Afghanistan echoes Selwyn Muru’s use of Te Kore to describe devastating effects of the

2009 Tsunami upon people and the environment in Samoa.²¹¹

War and natural disasters can bring the experience of Te Kore not only to Māori, but to people from other cultures as well. Making time and space to commemorate loss, to rest and heal, to plan and build a peaceful future, are also experienced as universal needs.

Te Kore may be experienced during the time of war, in time immediately after war, and in cycles of social development and decline. During the twentieth century, settlements like Tokomaru along the East Coast saw periods of rapid growth and prosperity. Teka Nepia joined whānau from Rongowhakaata²¹² and other areas moving to Tokomaru to work in the woolstore and freezing works that opened in the early nineteen hundreds. “In the heyday of development in the East Coast shipping was a very important industry.”²¹³ Later, a series of ghost townships along the coast resulted from the diversion of traffic from the coast to the inland roads.²¹⁴ Following the closure of the freezing works in the nineteen fifties, the population began to decline as more people moved to Gisborne²¹⁵ and other cities in search of work.



03.2

GRADUATES AND RECIDIVISTS

Focussing solely on the ‘void’, ‘nothingness’ or negative associations with Te Kore may fix thinking in socially inappropriate ways. Kaa recalled a conversation prior to a meeting he had as Chairman for Māori and Pacific Education in the 1970’s with the Director of New Zealand Education at the time, W.J. Renwick. Waiting for the meeting to start, Renwick stood at the window looking down to the street below:

“There’s lots of street kids down there.”

I went over to stand by him and looked down.

“Oh no, they’re not really street kids Mr Renwick.”

“No?”

“No they’re not. They’re actually graduates from our schools, schools that we administer.”

“I’ve never heard of that.”

“Well,” I said, “that’s what I think they are, they’re graduates. They’re graduates who left, without a qualification.”²¹⁶

Kaa explained how Te Kore might be understood within political, educational and institutional contexts:

That’s the kore you see, but I didn’t think of Te Kore then, when I was talking to him. And he was unnerved by that comment, that I would refer to the kids as graduates of the schooling system, that we administer. It unnerved him that I threw that concept down as a thought to ponder. So we started our meeting. He spent fifteen minutes explaining the conversation we just had, and threw it around the table to the other Directors. Our Director General was chairing our hui. And it unnerved all of them. These kids who’d normally been labelled as street kids now [had] a new label “graduates of our schooling system.” That’s what we do in our society, put name tags on our kids who have nothing, to give them a pigeon hole in our society.²¹⁷

Labelling and categorising have political implications, potential to be culturally insensitive, exclusive and biased if based upon prejudice, inappropriate assumptions or flawed analysis. Inappropriate labelling can also avoid confronting entrenched attitudes, institutionalised racism and discrimination. Having low expectations for Māori also risks perpetuating low levels of success.

Turning the table to label the Crown as the “consummate recidivist,”²¹⁸ Ani Mikaere considers Māori morbidity, mortality and incarceration rates as a colonial objective “to supplant Māori within our own land” and “part of a general strategy to ‘disappear’ us.”²¹⁹ She suggested this objective is best understood in relation to a framework of genocide.²²⁰

The Crown understood only too well the consequences of European contact for a previously isolated population such as Māori. [It] actively facilitated the rapid expansion of the settler population, despite centuries of experience having already shown that increased exposure to European pathogens would lead to catastrophic population

decline. There are only two possible explanations, then, for the Crown’s choice to proceed with a course of action that it knew was likely to cause widespread death amongst Māori: either it actively sought our extermination, or it was simply reckless as to whether or not our extinction resulted. Either way, it is murder.²²¹

Moving beyond seeking to apportion blame or explain the patterns of historical injustices to Māori, she also makes a series of practical suggestions as to how individuals might make a difference to their lives through mounting resistance to contemporary assimilationist attitudes and practices.²²²

218 Mikaere, 2011, 147.

219 Ibid., 161.

220 Ibid., 161. She refers here to Andrea Smith’s use of the term genocide in: Heteropatriarchy and the Three Pillars of White supremacy, in *Colour of Violence: The INCITE! Anthology*. South End Press, Cambridge, MA., 2006, 68.

221 Ibid., 152-153. During one early 19th century influenza epidemic in Tokomaru Bay, the death rate was so heavy that bodies had to be hurriedly buried in the sand hills (MacKay, 1982, 417).

222 Ibid., 172-175.

223 Waitangi Tribunal, 1988, section 3.4.2.

224 Wards, 1968, vii.

03.3

HISTORIES OF ERASURE

“Ko te atakau o te whenua i riro i a te Kuini”, “ko te tinana o te whenua i waiho ki nga Maori.

The shadow of the land passes to the Queen, but the substance [or the body of the land] remains with us.”²²³

Nopera Panakareao, May 1840.

“The substance of the land goes to the Europeans. The shadow only will be our portion.”²²⁴

Nopera Panakareao, January, 1841.

Te Kore in the context of New Zealand’s literary tradition may also be interpreted as a series of voidings: erasing Māori authorship or ownership of their own literary material, silencing or voiding of Māori self-critical faculties, avoiding or failing to accept Māori cultural realities as legitimate national experiences, depriving Māori of the right to speak and study in their

own language, overwriting Māori histories and place names, voiding terms and conditions agreed to by Māori in Te Tiriti o Waitangi, while adhering to a version drafted in English. These literary ‘voidings,’ like the surveying and partitioning of Māori land discussed earlier, are part of the social, political and cultural experience of colonialism, which Nopera Panakareao famously grasped within a short period after the signing of the Treaty of Waitangi in 1840.

Governor George Grey in 1854:

I could not as Governor of the country, permit so close a veil to remain drawn between myself and the aged and influential chiefs whom it was my duty to attach to British interests and to the British race, whose regard and confidence, as also that of their tribes, it was my desire to secure, and with whom it was necessary that I should hold the most unrestricted intercourse. Only one thing could under such circumstances be done, and that was to acquaint myself

with the ancient language of the country, to collect its traditional poems and legends, to induce their priests to impart to me their mythology, and to study their proverbs. For more than eight years I devoted a great part of my available time to these pursuits.²²⁵

Reading between these lines, while also referring to his 1855 publication *Polynesian Mythology*, Arini Loader draws attention to Grey's sense of righteousness towards Māori, his tendency to avoid acknowledging his Māori sources and how he "extended his powers of sovereignty and dominion over the original Māori writing" [of Te Rangikāheke] who had "exercised his tino rangatiratanga – his right to self-determination in this recording of stories."²²⁶

Thirty years later, Grey listed a number of famous rangatira (chiefs) as sources of his Māori material, but as Loader points out, he still failed to mention Te Rangikāheke, his main collaborator, which

has the effect of solidifying the texts' place on the mantelpiece of European 'discovery'... Grey lays claim to the 'discovery' of the narratives in much the same way as Cook lays claim to the 'discovery' of New Zealand even though the

Polynesian peoples discovered these islands hundreds of years before they did.²²⁷

Furthermore, editorial decisions by Grey not to print sections by Te Rangikāheke that would have provided pertinent social and political context for much of this material, reduced appreciation of Rangikaheke's own "self-reflective or critical faculties," and removed "the narratives from a definitive location in time" reassign[ing] "them to existence in the vague mists of the distant past"... "as mythology."²²⁸ Te Kore here, as a deliberate gesture, refers to an absence of appropriate measures to ensure that the mana of participants as sources of information is maintained.

225 Grey, 1854, x-xi.

226 Loader, 2007, unpaginated electronic article.

227 Ibid.

228 Ibid.

- 229 Waddell in Bracken, 1884, 8.
 230 Mansfield in Dennis & Tofetti, 1989, 21.
 231 McRae, Janet, 1997, ¶3.
 232 Szekely, 2002,1.

Overlooking, avoiding or failure to consider the significance of Māori to a New Zealand national character, or Māori contributions to a New Zealand literary tradition, was more blatant in the hands of other writers. In the introduction to *Lays of the land of the Maori and moa* written in 1884 by Thomas Bracken (composer of New Zealand's national anthem), Rutherford Waddell explains:

One is not, therefore, surprised to find that the younger nations - America and Australasia - have not as yet produced any poetry to which the title "own born" could be unhesitatingly applied. The conditions are not present. Before there can be a national literature, there must be a national character; and a national character, like an individual, is of slow growth and late maturity.²²⁹

The depth and richness of Māori oral and published literature overlooked by Waddell also eluded one of New Zealand's most famous writers, Katherine Mansfield, who declared to Stanislaw Wyspianski in 1910 that New Zealand had no history:

From the other side of the world,
 From a little island cradled in the

giant sea bosom,
 From a little land with no history,
 (Making its own history, slowly
 and clumsily.
 Piecing together this and that,
 finding the pattern, solving the
 problem,
 Like a child with a box of
 bricks)...²³⁰

Māori has always been an oral language and in the absence of writing prior to European colonisation, great value was placed on memory and rote learning. As Janet McRae suggests, there is ample evidence to "leave no doubt as to Māori people's discriminating and efficient use of literacy and literature in their own language in the 19th century."²³¹ Missionaries developed an orthography for the Māori language, and as Chris Szekely notes, Māori "rapidly became literate in their own language, generating a wealth of written material,²³² much of it in research libraries throughout New Zealand. This includes material from different tribal areas, personal, business, social and political matters, official and private documentations of Māori Land Court hearings from the late 19th century, family histories, whakapapa, mōteatea, and newspapers. Some of the earliest material drawn upon in this thesis comes from this period.

Although Witi Ihimaera has claimed that oral literature “was, and still remains, the primary medium for Māori literature,”²³³ te reo Māori (the Māori language) is a taonga (precious treasure) that is in a “perilous state.”²³⁴ In Ngāti Porou, Crown breaches of the Treaty of Waitangi have led to:

the loss of fluency in Te Reo o Ngāti Porou by the majority of Ngāti Porou, particularly younger members, and a consequent loss of mātauranga Māori; the loss of skilled marae oratory; loss and diminution of ngā mōteatea and ngā haka; a loss of knowledge of whakapapa; and the loss of traditional whare wānanga, including without limitation, Te Rāwheoro and Tapere nui a Whātonga, their knowledge systems and their styles of learning; and loss of control, access to and guardianship of Te Reo o Ngāti Porou oral and written traditions that are held by the National Archives, the National Library of New Zealand, other museums, educational institutions, libraries, organisations and private individuals.²³⁵

Te Kore in this context articulates more than loss of language, it also articulates decline and obliteration of cultural institutions, lack of adequate support to ensure cultural integrity is maintained. Apirana Ngata recalls his introduction to European education during his youth in the late 1800's:

all the young folk of my generation were herded into the classroom to begin with the rudiments of the monumental wisdom of the Pākehā. Thus began the process of absorbing knowledge by eye, by reading on blackboards or in books, by associating sounds with letters, by making all calculations in writing.²³⁶

233 Ihimaera, 1992, 15.

234 Philip-Barbara, G. (2011). In *Te Taura Whiri i Te Reo Māori - The Māori language Commission*, 2011, 5.

235 Waitangi Tribunal, 2006, 45.

236 Ngata, 1959, xxviii.

237 Ngata, 1959, xxix.

238 Ihimaera, 1992, 15.

239 Ihimaera, 1992, 15.

240 Perception or understanding of the world in this way parallels Michel Serres' preference for a sensory philosophical engagement rather than one dominated by a Western preoccupation with sight.

03.4

MOVING AND WRITING TO ESTABLISH NEW POSITIONS

Ngata became highly proficient in both English and Māori, but also understood what was lacking or absent from the Pākeha educational system. He recognised how learning through traditional oral means, imparted “expression,” “intonation,” and “rhythm,” “all the graces which reveal the meaning of the composition in its many shades” [including how] “words received their full signification from the stance of the bodies, the play of the eyes and the movements of the body.”²³⁷

The inadequacy of words to fully express meaning and of the body's potential to convey meaning or communicate is easy to overlook when reading. But as a dancer I regard my choreographic work as a form of writing in space and time with the body, and my writing as a form of physical activity. I explore relationships between the body, writing and narration in my practical work and discuss these processes in relation to dance, video, performance and installation in the methodology section.

I regard my own choreographic investigations as an extension of the thinking Ngata alluded to, how meaning is understood and expressed through the whole body in a Māori context, choreographed between words and gestures.

Witi Ihimaera's curatorial nod in this direction is indicated through his inclusion of performance material in his collection of Māori literature, *Te Ao Marama*.²³⁸ Stating “you cannot view the work of the times without placing it against the reality it has sprung from,” he included in this collection “modern equivalents of haka, waiata-a-ringā and poi: the lyrics of modern songs, including songs of protest and rap,” along with scripts for film, audio, television and stage plays, works for children, short stories, poetry, extracts from novels and autobiographies, essays, extracts from autobiographies, comment, criticism and reviews, along with short stories, poetry and novels.”²³⁹

A Māori ‘world sense’ rather than ‘world view’²⁴⁰ within this body of

literature is a Māori reality informed and influenced by ideas, experiences and language from other cultures as well. However, “when we adopt the disciplines and art-forms from elsewhere... the cultural assets we do produce generate new discourses, and [may] provide [both] clarity and confusion about how we locate ourselves in a particular time and place.”²⁴¹

Anton Blank suggested that for contemporary Māori writers, English is a “language that is not ours.”²⁴² I disagree. English is one of our languages, and certainly part of contemporary Māori reality. The confusion about how to ‘locate’ Māori writers or their writing may result from not understanding what a Māori ‘world sense’ entails. This state of confusion needn’t confine or concern Māori writers.

For Ihimaera, the context in which we live may change, but “Māori writers need to keep regarding the world as Māori, and not Pākeha. There is no reason why the world should cease being Māori for, say, a Māori in Sydney.”²⁴³

Hinemoana Baker demonstrates in her poem *Gonwanavista*, how Te Kore also holds potential to articulate the plight of black aboriginal women.²⁴⁴ This expression of Māori thinking is no less valid than Marino Blank’s

articulation of Te Kore as a feeling of nothingness and depression following cancer treatment in Auckland.²⁴⁵

What distinguishes a Māori response to the world, Māori perceptions or understanding of it, is thought and not words. Selwyn Muru commented, after translating some of Māori poet Hone Tuwhare’s writing from English into Māori, “kupu pakeha, whakaaro Māori,” meaning “the words may be Pakeha, but [and perhaps more importantly] the thought is Māori.”²⁴⁶ What convinced him of this, and what made the translation process such a pleasurable challenge, was the extent to which Tuwhare’s use of imagery and allusion communicated experiences to which he could relate as another Māori. Cultural relevance in this instance was determined in the first instance by a capacity to successfully communicate and engage with shared interests, concerns and experiences. The use of English as medium of expression does not deny its capacity to express and convey Māori thought or knowledge.

Māori performers and artists featured within the next section demonstrate how Te Kore may also be articulated and conveyed through the body, with different materials, with space, within architecture and design, with light, video, colour and movement, as well as through words.

241 Blank, 2012, 1.

242 Ibid., 1.

243 Ibid., 17.

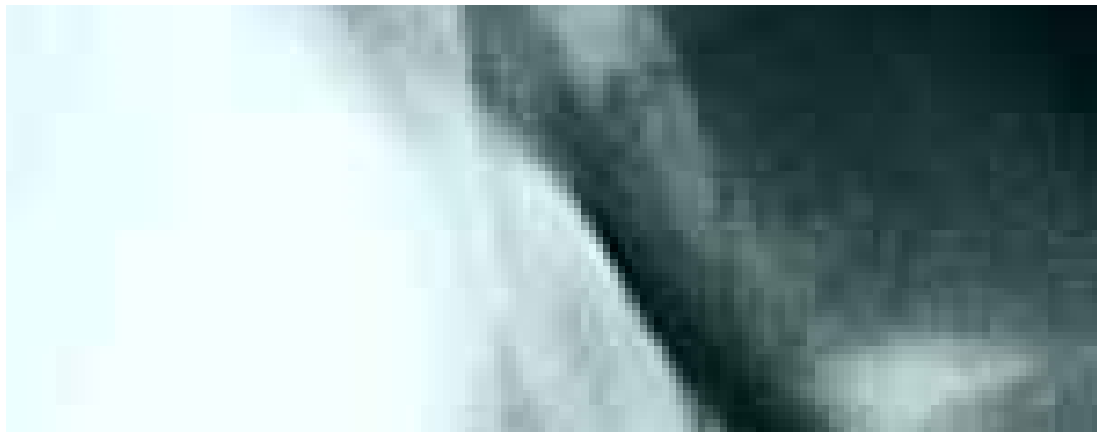
244 Baker, 2010, 1-4.

245 Blank in Blank, 2012, 21; Marino Blank, personal communication, 2011.

246 Muru, personal communication, 2010.



CHAPTER 04



247 Zero translates as kahore or kore (Ngata, 1996, 540).

248 O'Sullivan in Hotere, Baker & O'Sullivan, 2008, 313.

04.1

WHERE, PANGO, MĀ - RED, BLACK, WHITE RALPH HOTERE

Different artists, and also the same artists in different situations, may choose to conceptualise Te Kore in different ways. Similarly, artists may choose similar contexts to represent different layers or facets of the same idea. Ralph Hotere's paintings and installation works have conceptualised notions of Te Kore, including void, absence or loss in a variety of ways. Hotere suggested his 1966-67 *Zero*²⁴⁷ series

may be called an object of visual meditation, the essence of meditation being a personal discovery in a seeming void. I have provided for the spectator a starting point, which upon contemplation may become a nucleus revealing scores of new possibilities.²⁴⁸

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This invites readings of Te Kore as potentiality or possibility for personal discovery, and revelation through contemplation. Interpretations of zero or kore are suggested through the titles of these works and through specific painterly strategies, including

a reduction of compositional elements, lack of obvious figurative reference, uniformity of colour, texture and painterly surface qualities.

His *Zero is White* painting comprises two rectangles of acrylic on canvas, divided with a narrow section of red perspex. The top section is blue with a darker centre, and the lower section is white with a darkened rectangle descending from the centre of its upper edge. The red acts as a compressed but highly energised and also tapu (restrictive)²⁴⁹ intersection of two contrasting realms, each with their own depth, volume and dimension.

The use of white on the larger lower section helps to create a light surface that reflects a mixture of all colours, invites readings of illumination, and multiple energies. Mā (white) in Māori contexts also has associations with spiritual cleansing, and translates as “clean,” and “freed from tapu”.²⁵⁰ This section acts as a base for the smaller blue section, which seems weighted in spite of a hollowed out darker centre. *Zero is White* is not an empty void, but a series of contradictions and tensions between abstract elements, colours and shapes, appearance of weight, solidity, advancing and receding parts that resonate with the dualistic notions of absence and presence, nothingness and potentiality, tapu and noa

inherent to the concept of Te Kore. His use of kura or whero (red)²⁵¹ in his *Zero Red Canvas* invites multiple associations partly through a subtle shift of tonality across what looks at first to be a uniform surface, and partly through various associations with whero and kura. The subtle shift of tonality is reminiscent of Ad Reinhardt’s subtle differentiations of colour in his *Black – Square* paintings from the 1960’s where he aimed for

a matte, flat, free-hand painted surface (glossless, textureless, non-linear, no hard edge, no soft edge) which does not reflect its surroundings – a pure, abstract, non-objective, timeless, spaceless, changeless, relationless, disinterested painting...²⁵²

Zero Red Canvas is a brilliant whero or kura (red), full of potential for cultural expression. Kura indicating a state of “tapu” or “ceremonial restriction”²⁵³ is also associated with toto (blood) and blood lines, may refer to “treasure,” a “valued possession,” and “knowledge.”²⁵⁴

Marsden’s account of Tāne retrieving baskets and stones of knowledge from the highest heavens ends with him depositing rehutai, a red stone, along with hukatai (white stones) and the baskets of knowledge in the Whare Wānanga named Wharekura.²⁵⁵ In *The Lore of the Whare Wananga*,

249 Williams, 1992, 161.

250 Ngata, 1996, 382.

252 Reinhardt in Stiles & Selz, 1996, 91.

251 Porter in Iles, 1981, 62; Williams, 1992, 158.

253 Williams, 1992, 441.

254 Williams, 1992, 157.

255 Marsden in Royal, 2003, 57.



the children of Rangi and Papa were instructed at the Wharekura to search for uha, the female essence, in Kurawaka, site of red earth, the pubic region of Papatuanuku,²⁵⁶ which Jahnke refers to as “the vessel of vitality.”²⁵⁷ This sourcing of uha is different from Ruatapu’s kōrero in which uha was derived from Hawaiki.²⁵⁸ The search for the uha is referred to in the *Lore of the Whare Wānanga* also as the period of Te Kore.²⁵⁹

Armed with this cultural knowledge, these paintings as expositions of Te Kore are far from a “seeming void.” Waves of culturally determined meaning roll off their surfaces. A painterly analysis lacking relevant cultural insight could be considered a form of cultural colour-blindness, or mis-understanding that negates or voids levels of potential spiritual, narrative and symbolic interpretation.

Hotere’s use of black as predominant colour or ground, in many of his other paintings, may invite associations with the pouri (grief) associated with tragic episodes in the history of his iwi, Te Aupouri, and with Māori cosmo-genealogical narratives in which Te Pō is perceived as phases of night or darkness. But this black also holds other potential, may be interpreted as “a redemptive darkness, a place of limitless potentiality rather than closure.”²⁶⁰

Baker’s interpretation of Te Kore as “blackness”²⁶¹ echoes O’Sullivan’s interpretation of Hotere’s use of black “as Te Kore, the Māori principle of darkness from which all things emerge or recede towards.”²⁶² While other artists, such as Pakaariki Harrison have explored Te Kore as darkness, Hotere had proposed with paintings in his Zero series from the 1960’s that Kore isn’t necessarily black. Te Kore includes potential for light and colour. Beyond the world of optical sensation, Te Kore also includes the potentiality for life, for movement, for social gathering, for thought, knowledge, memory and speech, for dancing, celebration and pleasure.

256 Smith, 1913, 34.

257 Jahnke, 2006, 62.

258 Reedy, 1994, 84.

259 Jahnke, 2006, 67.

260 O’Brien, 1997, 30.

261 Baker in Hotere, Baker & O’Sullivan, 2008, 126.

262 In Hotere, Baker & O’Sullivan, 2008, 314.

263 University of Cambridge Museum of Archaeology and Anthropology, 2006, 12. Whakaruruhau in this instance, providing figurative reference to a female leader, also derives meaning from whaka, meaning “to make,” ruru which translates alternately as “tie” or “tie together,” “enclose,” “shelter,” or “take shelter” (Williams, 1992, 352-353). The role of community leadership for Maori can in this way be seen as an expression of the ability to bring or tie people together, and also to protect and to shelter.

Figure 1 - Louise Potiki-Bryant. (2003-2004). *Whakaruruhau - he mihi ki Araiteuru*. [Video still].

04.2

WHAKARURUHAU - HE MIHI KI ARAITEURU LOUISE POTIKI BRYANT



Louise Potiki-Bryant (Ngāi Tahu) filmed herself performing within a moving elastic architectural framework representing a void that was both architectural and social, as part of a commemorative work, after an arson attack on the Araiteuru Marae in *Whakaruruhau - he mihi ki Araiteuru* (2003-4), and also the death of one of its community leaders two years later.²⁶³ Black elastics form fragmentary skeletal remains of a whareniui, traces or echoes of memory, of a form lost, gone, reduced to nothing, against a stark white background. The particular form lost was the embodiment of a social and collective vision. As a drawing in space, the elastic form hovers in 3 dimensions as a frame, and at other times collapses or flattens to trap the performer, drawing attention to an act of violence, an attempt to render void or to obliterate. Viewed as a two dimensional projection, this collapse reads as an attack on the individual as well as the collective social body envisaged within three dimensional conceptualisations of whareniui as tupuna whare (ancestral houses). In

Fig. 1

contrast to Hotere's predominant use of black as a ground, a white void in Bryant's video is integral to the construction of a filmic space for envisaging social predicament. Flickering images against blinding white are immersed in a diagetic soundscape of crackling, and timber burning. Kore as void, white, a space for memory or commemoration, is here also the overcoming of emotional 'darkness'.

Bryant has collaborated with Charles Royal over several years in a project titled Ōrotokare, exploring how themes derived from cosmological narratives, including the notion of Te Kore, might influence work-practices, and inform the making of new dance-theatre as part of a larger project developing a contemporary whare tapere, or house of performing arts and entertainment. Dancers discussed the notion of Te Kore and were given provocations related to this discussion to initiate and develop physical warm-ups and movement techniques. Considered in relation to the concept of whakaahua

(processes of unfolding, coming to be, or coming to form),²⁶⁴ this process also examined how "presence in stillness", "being sensorially alive in stillness", "unity [...] duality and their relationship" might promote greater "awareness, connection and relationship between members of the group and between the group and environment."²⁶⁵ The notion of Te Kore established a beginning or point of departure, from which to consider whakaahua as processes of individual and group transformation. These processes included developing movement ideas, developing training methods, developing the body as an interpretive instrument, centring individual minds and collective thinking, developing specific performance qualities, and devising scenarios for contemporary Māori theatre and dance.²⁶⁶ Te Kore also holds potential as a wero, a challenge for audiences to encounter performance as a vehicle for personal and social transformation.

264 Royal, 2007, 3.

265 Ibid., 2.

266 Ibid. I later explored similar ideas in my own investigations.

267 Museum of New Zealand Te Papa Tongarewa, 2003, unpaginated web page.

268 Ibid.

Figure 2 - Wi Taepa, 2006-2007.

Kore

Raku body clay.

Image: Wi Taepa, Objectspace.

04.3

KORE WI TAEPA



Wi Taepa (Te Arawa/Ngāti Pīkiao/Te Ati Awa) conceptualised the inside of some of his ceramic vessels as part of Te Kore,²⁶⁷ which invites layered interpretations of Te Kore as containment, space and material embodiment of forms with Papatuanuku.

When he is making them, he blows into the cavity. This physically pushes the walls outwards. But breathing into a pot also gives it a mauri (life force) of its own.²⁶⁸

The forms of some of this work also resembles body forms including spine, vertebrae or lung while positing Te Kore within what is for Māori also a living primordial source, the body of Papatuanuku. Encapsulation of such meaning within Taepa's work, through movement is a form of whakapapa, making earthen form with the body, building and turning in layers.

Negative space inside these forms is an intimate enfolding of space that echoes or repeats the gesture of enfolding space within the human

Fig. 2

body that is part of the process of embryonic development giving rise to cellular differentiation. Ectodermal cells drawn or folded into the centre of the body become neural tissue forming spinal cord contained within the spinal column, and brain to provide an infrastructure for mind and thought.²⁶⁹ The individual is thus partly constituted as a result of, and also in relation to, a process of enfolding space. Kore with clay is also thinking between positive and negative forms, construction, taking away or hollowing out, pushing, pulling and breathing into shape, articulating movement, forming and spacing together choreographic gestures.

This understanding of bodily gesture is a physical manifestation of its potential to speak through movement and shaping materials. Te Kōrero o te tinana, a language of the body, bodies speaking, and also speech or discussion pertaining to the body finds expression not just through movement in this instance, but also

through its potential to leave traces or residues upon materials. Kore can be conceived within the body, in forms outside the body that may have been formed by the body, and also in processes of forming with the body.

Kore within the body is a potential space that can be articulated through speech and movement, reiterated in processes of making art, music and dance, space that can determine external form, be contained by it, shape the rhythms of speech, separate ideas and clarify meaning within writing, music and dance.

Figure 3 - Ralph Hotere, & Bill Culbert, 2006. *Void*. [View from above at section on floor].

Neon tubes, rubber, glass, steel, paint.
24500 mm (Height) x 9700 mm (Width).
Image: Te Papa Tongarewa

04.4

VOID RALPH HOTERE & BILL CULBERT



Ralph Hotere and Bill Culbert's work *Void* (2006) is a large installation work in a multi-storeyed atrium space at Te Papa Tongarewa, the National Museum of New Zealand. Comprised of paint, rubber, glass and neon tubing, a glowing neon circle of white light (O), "zero" or "kore", encircles a black rubber circle within the black marble floor (see figure 3). On the ceiling, several storeys above, a black painted circle of corresponding size is dissected with a straight neon line, tahi or one.

Potentiality within *Void* is expressed spatially as distance between floor, ceiling, earth, sky, Papatuanuku and Ranginui. An illuminated kore also circumscribes a place for people to meet, gather, enter and move through. When I visited Te Papa in 2011, children and adults lay here on the floor looking up towards the tahi, singular element hovering above.

Experienced from one of the upper levels, the spatial void opens as a dizzy drop below. Potentiality as a digital distinction between O and 1, from

Fig. 3

the lower level, is also experienced as a noisy gaggle and intersection of architectural features, colourful signage, public lifts, corridors, passageways and stairwells, with layers of balcony railings towering overhead.

The atrium space indexed by *Void* can be viewed, entered into and moved through from a number of different levels. The work also indicates a space within the heart of a museum conceived around notions of national identity, social accessibility, accountability, biculturalism and collaboration.²⁷⁰ Potential void conceived within atrium, or heart is an internal bodily space that contracts and expands, a space through which blood flows.

The architectural atrium within Te Papa is a space through which people move and flow, seeking understanding and reflections of themselves, the origins of their own culture and also other cultures, making sense of history, making connections, learning and

discovering. This architectural 'void' is not empty. Cosmogenic, bodily, social, historical and spatial readings of Te Kore are layered within a national institution dedicated to cultural expression.

271 Walker, 2008, 155. Interior carving, tukutuku and kōwhaiwhai acknowledge “ancestral priest navigators,” Atua and “culture heroes”, including Tāne who retrieved the baskets of knowledge from the celestial realm (Ibid., 154-155).

272 Ibid., 154.

04.5

TĀNE NUI A RANGI PAKAARIKI HARRISON

The conceptualisation of Te Kore within a spatial design context is a feature of Ngāti Porou master carver Paki Harrison’s wharenuī named after Tāne-nui-a-Rangi at Waipapa marae, for the University of Auckland. The kaupapa for this whare “was the artistic expression of whakapapa, the epistemology of Māori thought.”²⁷¹ He described a spatial transition from Te Ao Mārama, the exterior world of light and warmth, towards a darker internal space, Te Pō:

The house is light in the front, expressing warmth and optimism and gradually gets darker to the rear, symbolising the awesome power of night. The elements that are useful and friendly to man are in the front and those that are hostile or indifferent are at the back. The subtle changes from darkness to light have been created to illustrate in visual metaphor the creation genealogies of Te Kore (the void), Te Po (the night) and Te Aomarama (the world of light).²⁷²

Gradations of colour, light and shade in tukutuku²⁷³ and kowhaiwhai²⁷⁴ design reiterate this conceptual transition to capture also “the emotional context” of the creation genealogies interpreted here.²⁷⁵ This conceptualisation of Te Po as darkness within the body of Tāne, an interior spatial ‘void,’ is in opposition to Royal’s conceptualisation of wharenuī interiors as Te Ao Mārama, and the marae atea (outside) as a venue for ‘darkness’ symbolising tension and conflict.²⁷⁶ Te Kore within a carved wharenuī may be interpreted as a social space, the potential to gather people together. Te Kore in the context of wharenuī also considers the dynamics of intimacy, how in social spaces we inhabit, we might also talk, rest and sleep with others.

272 Woven wall panels.

273 Woven wall panels.

274 Painted patterns.

275 Ibid.

276 Royal, 2004, 51.

04.6

IRA TANGATA - THE THRESHOLD OF MORTALITY ROI TOIA

277 Ira tangata may also be understood as “the life principle” (Williams, 1992, 79).

278 Toia, Couper & Lagahetau, 2005, 44.

Dave Simmons study of carved pare (wharenuī door lintels) suggests that Māori art “is graphic; and therefore the best way to study it and the themes is by looking at the way it is used” (Simmons, 2001, p. 29). In his study of pare as architectural fragments, framing doorways, zones of transition within wharenuī, he indicates a variety of ways in which Māori carvers may have conceptualised Te Kore among “three realms of existence, creation, life, death and the genealogies of gods and humanity” (p. 34).

Although Simmons does mention sources of information including Maori Marsden, he does not clearly differentiate his own interpretations of these carvings from knowledge or interpretations provided by others. Carvers may have created sexually explicit carvings to reference primal stirrings, “the first twitch of life in Te Kore” (p. 48), or “the potential of Te Kore [...] beginning to be set in motion” (p. 57), but such suggestions would have been strengthened with reference to appropriate sources for these ideas. Simmons makes reference to carvings from my own tribal area, Ngāti Porou, and also Ngāti Porou sources that endorse Richard Kendall’s general observations about Māori carving from the 1820’s (pp. 20-28).

279 Tūroa translates as “established” or “of long standing” (Williams, 1992, 460). Williams also suggests that Te Ao Tūroa may be a synonym for Te Ao Mārama (Williams 1992, 12).

280 Ibid, 116. Toia describes hinengaro as the human condition. Hinengaro also translates as “mind” (Ngata, 1996, 279), “intellect” (Ngata, 1996, 233), “seat of the thoughts and emotions,” as “desire,” and also “one of the internal organs, probably the spleen” (Williams, 1992, 51).

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Ngā Puhī carver, Roi Toia, contextualises his carved pare (door lintel) *Ira Tangata - the threshold of mortality*²⁷⁷ in relation to nothingness and movement within the expanse of time and space.²⁷⁸ For Toia, Te Ao Tūroa²⁷⁹ is the “turbulent void” in which Hinengaro resides, and the intrinsic potential of Hinengaro itself.²⁸⁰ Potential for mind and thought, or what Toia describes as the ‘human condition’ are derived from a void in a state of movement.

Toia’s interpretation of Te Ao Tūroa as ‘void’ invites comparison with positioning of Te Kore within Ruatapu and Te Kohuroa’s kōrero. Te Kore in all three is articulated in relation to the origin of life essence or living presence in some way: Ruatapu - uha; Toia - Ira; and Te Kohuroa - Hauora. Both Ruatapu and Te Kohuroa position Te Kore within a progressive chain of events including development of perception and understanding, although these are more distinct and separated in Te Kohuroa’s narrative. Toia and Ruatapu articulate Te Kore and Te Ao Mārama

as being contiguous or part of one another (Te Kore in Te Ao Mārama), but in Te Kohuroa's version, Te Kore seems to be an intermediary stage following Te Pō, after the evolution of Hinengaro, and prior to Te Ao Mārama.

Wharenuī doorways empowered with lintels featuring female sexual symbolism invite association with a threshold and passageway into the womb, or with kōrero pertaining to Māui's failed quest for immortality in which he attempted to pass through and re-enter the body of Hine-nui-te Pō.²⁸¹ The house may be addressed as a living person in whaikōrero (speeches), and entering the house may be conceptualised as entering the body, the poho (belly) of an ancestor, or as entering "into the heart of the tribe."²⁸² Jahnke offers this interpretation of pare:

The generative symbolism of the female images above the door is an equally valid conceptualisation of the process of transition from outside to inside space. In this

sense, there is a double entendre that promotes a state of successful union between male and female consummated through whakamoe, a marriage of partners and a genealogical system in which a productive union will produce offspring. It is one of anticipation in which re-emergence from the sanctum of the house is pregnant with the potential for successful conception.²⁸³

In Ngāti Porou, where many wharenuī are named after women,²⁸⁴ this design feature has heightened symbolic meaning referring to the fecundity and continuity of the whānau and hapū to whom these whare belong.

281 Ruatapu in Reedy, 1994, 126.

282 Neich, 1994, 130.

283 Jahnke, 2006, 90.

284 Women are sometimes referred to as whare tangata, houses of people or humanity.

04.7

THERE IS MORE IN TE KORE KURA TE WARU REWIRI

285 Muru, 1990, *Ngā Tūpuna o te Whenua*. [Lithograph].

286 Muru, 1999, *Ngā Tūpuna o te Whenua*. [Painting]. Oil on un-stretched canvas.

287 Māoritanga – Māori culture, also translates as “explanation” or “meaning” (Williams, 1992, 179). For an extended explanation see Peter Awatere’s description of Māoritanga in the glossary.

288 Rewiri-Thosen, 1989, 1.

Figure 4 - Kura Te Waru Rewiri-Thosen, 1989. *There is more in Te Kore*. [Painting]. Acrylic paint, tempera, canvas. 1981 (Height) x 1769 (Width) mm. Image: Te Papa Tongarewa



Kura Te Waru Rewiri’s painting *There is more in Te Kore* (1986-7) conceptualises Te Kore in both political and social terms. Entwined tekoteko emerge out of a vivid field of linear brush work, recalling Selwyn Muru’s lithograph *Ngā Tūpuna o te Whenua* (1990),²⁸⁵ and his painting in the Auckland University Library with the same name,²⁸⁶ for the way in which it depicts a field of ancestral forms. But unlike Muru’s figures, Rewiri’s have more recognisably human features - eyes, fingers, mouths and tongues.

In a statement about *There is more in Te Kore*, Rewiri wrote “there is little respect given to Māoritanga,”²⁸⁷ “the bound form represents the strangling of my people by Christianity,” and “the quality of infinity (Te Kore) has more to offer.”²⁸⁸

This painting is thus more than a textural layering of lines in acrylic and tempera paint, graphic inscriptions of ancestral figures within a painted frame reiterating the rectangular format of the unstretched canvas.

Fig. 4

The painted title (difficult to see in this reproduction), painted figures and painted ground, fill this sense of void with a testimony to the cultural and political impacts of Christianity and colonisation.

Te Kore names and frames loss, absence, distance and physical separation from land. The painted title, framed within a painting that has a painted frame, doubles this commemoration of loss and absence, heralding a sense of infinite potential, korekore.

In layers of coloured marks, painted figures mask and overlap each other, as if scrambling to the surface for attention. Viewers are also invited to consider a colourful sense of transcendence and movement, an optimistic, energetic future, to balance the sense of kore as loss, spiritual or emotional darkness that has dominated our colonial history.

289 Pēpene, 2008. Duet with Justine Pēpene-Hohaia, 4 October, 2008, at the TAPAC theatre, Tempo Dance Festival, Auckland.

04.8

DANCING IN THE DARK MAAKA PĒPENE & LIEBCHEN TAMAHORI

In Maaka Pēpene's dance duet, *Te Kore*,²⁸⁹ the audience were kept deliberately in the dark, straining eyes, scanning for signs of life in a darkened void. The light level was almost imperceptible. Two figures locked in embrace slowly emerged, breathing into each other, lifting and following, searching and entangling each other, low to the floor.

But at no time could we see the whole body. Appearances sank into disappearances, shadow and stillness. This duet provoked thinking about the extent to which we need to see to witness, experience and understand something, our need for intimacy, the need to be touched and held, and how that sense is thought through movement, heard, touched and danced in the dark.

As an audience member, I remember feeling awkward at times, self-conscious, as if I was being exposed, or touched. It was a strange inversion of my usual experience of dance performances, of 'spectating' and

being entertained. The black box 'void' in this instance heightened both distance and intimacy, Te Kore in the relationships between performers and the audience as well as between us and the confines of the theatre space. Struggling to see the performers, I became more aware of myself, and my own expectations of what we regard as optimal viewing for dance. Dancing in the dark is demanding and also hard to watch. It also has potential to parallel the way in which Hotere conceptualised his *Zero* paintings as spaces for contemplation and meditation while engaging a reduction of elements.²⁹⁰

I can't remember Pēpene's *Te Kore* having a conclusion. It must have, though I can't remember if this was when the lights went up and whether this was at the beginning of the next, work, or at intermission.²⁹¹ But I was reminded of how Liebchen Tamahori described dancing in the dark... "every night I'd go into my room, turn out the lights, turn on the radio and dance to my heart's content."²⁹² Turning off the lights, reduced sensation

and perception on one level, but heightened other forms of sensory perception. Te Kore as reduction or limitation can also expand and heighten other possibilities, entangle spectatorship and introspection, desire and longing for a partner, the ecstasy of heightened physical awareness in movement, not quite knowing where one is, the stillness in solace and meditation, or return to somewhere familiar.

290 Hotere, in *Zero* exhibition catalogue, Barry Lett Gallery, 28 August 1967. Cited in O'Sullivan, 2008, 312.

291 Personal response to a duet titled *Te Kore* performed by Maaka Pēpene and Justine Pēpene-Hohaia, 4 October, 2008, at the TAPAC theatre, Tempo Dance Festival, Auckland.

292 Tamahori, in Nepia, 2007, *Kā Mau te Wehi – Conversations in Māori dance*. [Video documentary].

Te Kore is a kaupapa within Māori tribal cosmo-genealogical traditions helping to explain the origins of human existence. Mohi Ruatapu's positioning and personification of Te Kore within Te Ao Mārama, holds potential to articulate ideas about creativity in both primordial and contemporary contexts.

Considered as part of a procreative narrative, Te Kore may be considered in relation to physiological, anatomical, sensory and emotional states within and between different individuals. Te Kore te whiwhia and rawea hold potential to articulate states of disentanglement, disconnection and unsuitability that must be overcome in order for there to be a successful establishment of whakapapa.

This analysis and interpretation of Ruatapu's kōrero responds to and builds upon the work of Jahnke and other artists who combine poetic, genealogical and material interpretations of conceptual form in their writing and art. Whakapapa

help to establish connections between different interpretations of Te Kore, determine cultural relevance and context for the study, and position me as researcher in relation to the subject of this investigation and key sources within it, including Ruatapu and Jahnke.

Ruatapu gives Te Kore ancestral presence and form within whakapapa belonging to my own whānau, hapū and iwi. As Māori, we view ourselves as ngā kanohi ora, the living faces of our ancestors. Thus Te Kore is conceived not only as a primordial source, but part of what constitutes us, part of contemporary existence and experience of the world. Te Kore in this context is not an absolute void or nothingness, but a space pregnant with possibilities, a space of creative potential linking past to present, our own bodies and thoughts to ancestral bodies, practices, and traditions of thought.

My emphasis on exploring Te Kore as a concept in relation to the body is located within this continuum where

spiritual, cognitive and physical realms are linked through whakapapa.

Maramataka (Māori lunar calendars) demonstrate such thinking in practice. They conceive Te Kore also within Te Ao Mārama, as part of a temporal cycle that helps regulate social behaviour. They usually feature whiwhia and rawea nights, phases found within cosmological traditions from most iwi, including kōrero from Ruatapu. These korekore nights are considered not suitable for fishing or planting, but a time for complementary activities of planning and preparation necessary to achieve social balance and maintain social integrity.

Connections between ancestral, customary and contemporary horticultural practices locate Te Kore within a cultural continuum of innovation focussed on ensuring sustainable futures for whānau. Together with Ruatapu's personification and positioning of Te Kore in Te Ao Mārama, this provides a precedent for examining how Te Kore might be considered further, as a kaupapa or basis for interpreting or understanding the dynamics of socio-political development and creative thinking.

Ancestral Māori narratives and colonial histories provide specific instances in which to consider Te

Kore as void, voiding, disappearing and obliteration, extreme instances of social and personal trauma that have had devastating social consequences through successive generations in some instances. But such interpretations need to be supplemented with an understanding of how Te Kore also articulates the necessity to restore balance, to heal and recover from such trauma.

Ritual practices associated with tangi, and commemorative dedication, externalise grief within space and time dedicated to supporting and nurturing bereaved individuals, families and their communities. Naming practices for Māori can carry memories of trauma through generations while also celebrating continuity and life.

Te Kore may also be conceived in terms of maintaining mana, emotional and spiritual well-being, transformative potential, defiance and resistance, the power of individuals to overcome adversity.

Contemporary instances of such thinking in practice may be understood as Māori assertions of tino rangatiratanga, the principle of self determination, chieftainship and sovereignty in our own land. This includes resisting assimilationist practices and institutionalised forms of cultural oppression, re-writing

history from Māori perspectives, and centralising kaupapa Māori and mātauranga Māori within academic contexts. This thesis addresses a shortage of models for advanced practice-based or practice-led research at doctoral level in visual and performing arts based upon kaupapa (foundations), tikanga (values and practices) stemming from mātauranga Māori (Māori knowledge).

Māori artists and writers have given form to Te Kore through making and forming with different materials. Some of these works deal explicitly with Te Kore in their conceptualisation, spatial design or composition. Others suggest associations with Te Kore through analysis of the context in which they are installed.

Māori choreographers have conceptualised Te Kore in relation to the body, states of emotion, intimacy and separation, movement, stillness, and meditation. Te Kore may be considered as space within and also between individuals, and part of a social realm. Te Kore as absence or presence and potentiality for movement is part of a choreographic positioning of ideas and thinking, the making as well as performance of dance. Theatre, architecture, video and installation provide additional contexts in which to consider

Te Kore as absence and presence of people, light, sound, movement, stillness, imagery and narrative.

Exploring Te Kore in relation to the body is an extension of Māori thinking about the individual as part of a social continuum where spiritual, cognitive and physical realms are also linked through whakapapa. I engage this perspective while interpreting selected texts and artwork by Māori artists.

Taepa formed Te Kore referencing space and forms within the body out of earth sourced from the body of Papatuanuku. Harrison conceptualised Te Kore within design of an architectural and social space within the body of a whareni named after her son, Tane-nui-a-Rangi. This whare is also dedicated to the pursuit of higher learning.

Potiki-Bryant has used her own body as performer, to reference Te Kore as loss and commemoration, individual and social bodies - loss of a whānau member, and loss of a whareni that embodied collective vision and identity. This whareni happened also to be named after an ancestral canoe that embodied reference to ancestral connections and origins for her iwi, Ngāi Tahu.

Pepene's choreography with entangled bodies invited interpretations of

Te Kore at the limits of perception, as physical, emotional and sensory presence between performers and their audience.

Hotere and Culbert's *Void*, within the body of Te Papa, exploits associations of Te Kore as both anatomical and architectural concepts, as atrium within the heart of a cultural institution, an architectural and social space.

Hotere's use of black in painting embodies reference to his own iwi, Te Aupouri, and the inter-relationships between Te Kore, Te Po and Te Ao Mārama. His *Zero* paintings might not make explicit reference to the human form as Rewiri or Potiki-Bryant do in their work, but exploits layered associations between the body and Te Kore as an emotional or spiritual state of contemplation.

Marino Blank used Te Kore to describe a state of depression, and Hinemoana Baker referred simultaneously to an invisible companion and the plight of aboriginal women as Kore Rawe.

Applications of thinking about Te Kore are not limited to experiences within Aotearoa; they may also be applied elsewhere. Any emotional or social trauma risks being perpetuated unless adequate provisions are made to intervene and restore balance.

As Rewiri suggests "There is more in Te Kore."

Within a broader whakapapa or network of concepts, Te Kore helps to inform an expansive Māori worldview. Te Kore is a layered concept to which new meaning is continually being added.

In Volume three, I discuss the methodological approach to this investigation in relation to my own creative investigations while emphasising the dynamic nature of tikanga and mātauranga Māori, values, practices and protocols, Māori thinking and philosophy.

