

**He Pounamu Ko Āu.**  
*Celebrating my Mana Wahine Māori narrative.*



Figure 1. Screenshot of moving image composite. Reimagined pounamu. Aoraki National Park, 2022.

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## Abstract

Whakataukī:

“He wāhine, he whenua, e ngaro ai te tangata.”

*"By women and land, men are lost - also refers to the essential nourishing roles that women and land fulfil, without which humanity would be lost."*

(Ani Mikaere, 1994.).

My master's is a kaupapa Māori creative, practice-led study that explores my wahine Māori identity. I expound on my journey through moving image, mōteatea, ambient sound, and installation. Sharing my healing process of overcoming the adversity of colonisation and the impacts it has had on me as a wāhine Māori.

On an artistic level, my research showcases the wahine Māori worldview through film. I use my maternal whakapapa to celebrate intergenerational wāhine talent. As a finale, I honour my Māori creativity through an exhibition: An immersive experience installation at St Paul's Gallery at Auckland University of Technology.

Delving deeper into my research, I explore the application of a mana wāhine Māori paradigm, drawing knowledge from whakapapa, whakawhānaungatanga and wairuatanga. My understanding is supplemented with personal experiences, empowering my wāhine Māori pūrākau. Moreover, applying a conceptual identity framework of a pounamu pūrākau methodology (developed by my mother, Dr Alvina Jean Edwards) reinforces my Te Ao Māori worldview understanding and ways of knowing.

Further, the pounamu pūrākau methodology provides a valuable lens to review my experimental and explorative moving-image practice. It guided me to my whenua in Te Waipounamu, activating my art-making process. Finally, Papatūānuku is my atua who is chosen for her healing character and represents a central mana wahine figure within my wahine Māori pūrākau.

# DEDICATION

**This thesis is dedicated to:**

*“My three irāmutu, Materoa, Angeleen and Ngakauri-Kaihou  
– Aunty gifts this to you”*

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## **ATTESTATION OF AUTHORSHIP**

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

Signed

Tia Rangiwhakahaere Ngahere Boni Barrett

August 8, 2022.

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*He Pounamu Mana Motuhake  
One Stone - so precious and unique*

(Pounamu, 2010, p. 24)

Tēna koutou katoa

Tēnei te tuku mihi, kia koutou katoa i raro i nga ahuatanga o te wa.

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# INTRODUCTION

## RESEARCH QUESTIONS:

1. How does pounamu pūrākau help me heal, claim, reclaim, reconnect and empower my mana wahine identity through moving image, mōteatea, ambient soundscape and installation?
2. How does kaupapa Māori and mana wahine practice-led research articulate my lived experiences and whakapapa in a way that validates and celebrates the beauty of my creative voice and wahine mātauranga Māori?

This research examines three strands of kaupapa Māori research outlined as projects in Linda Tuhiwai Smith's *Decolonising Methodologies* (1999). Each project provided a framework to consider within my practice-led moving image installation, *He Pounamu Ko Āu*. Tuhiwai Smith's first project, Claiming and Reclaiming, looks at narratives and histories in mainstream education. She retorts that when we present our authentic story, we can teach the truth to our audience and *"teaching these histories both to the non-indigenous and the new generation of Indigenous is an official account of their collective story"* (pp. 144-145). Through the methodology of pounamu pūrākau, I have claimed a creative practice, allowing the wairua and mauri of pounamu to become a lens.

The thesis primary focus is to explore and theorise my identity. The second focus is 'discovering the beauty of our knowledge' (p.161). Tuhiwai Smith clarifies this by suggesting, *"Indigenous knowledge extends beyond the environment; however, it has values about wellness and leading a good life. Knowledge has beauty and can make the world beautiful if used in a good way."* The thesis reflects on the power of mātauranga Māori to heal and uplift my practice.

Finally, through a sense of belonging and positioning of experiences within this thesis, I immersed myself in what Tuhiwai Smith identifies as 'celebrating survival – survivance.'

*"...the approach is sometimes reflected in story form, sometimes in popular music and sometimes as an event in which artists and storytellers come together to collectively celebrate a sense of life, diversity, and connectedness. Events and accounts which focus on the active resistance are important not just because they speak to our survival, but*

*because they celebrate our being at an ordinary human level and affirm our identities as women and men." (p.146)*

This statement resonates with my experience bringing forth my ancestral mana wāhine creativity. Through creating a mōteatea oriori I sought to contribute to the intergenerational mana wahine knowledge. The gift of my mother's mātauranga (Edwards., 2020) provided through her PhD research in pounamu pūrākau has enabled me to build another conceptual identity framework that has deepened my connection with my Te Waipounamu whakapapa and whenua. Ultimately, when we claim, reclaim, discover and celebrate our narratives within our authentic selves, we enact our tino rangatiratanga and mana motuhake

## POSITION OF RESEARCH

I te taha ō tōku Mama.

Ko Aoraki te maunga.

Ko Waitaki te awa.

Ko Tākitimu te waka.

Ko Tahu Pōtiki te tangata.

Ko Ngāti Irakehu, Ko Ngāti Tārewa ngā hapū.

Ko Te Rapuwai, Ko Waitaha, Ko Ngāti Māmoe, me Ngāi Tahu ngā iwi.

Ko Ōnuku me Wairewa ōku marae tūturu.

Ko Alvina Jean Edwards tōku Mama.

I te taha ō tōku Papa.

Ko Pungawhakatihi te maunga,

Ko Ohautira te awa,

Ko Ngati Tamainupō me Ngāti Maniapoto ngā iwi,

Ko Waingaro te pa,

Ko Tainui Awhiro Ngunguru Te Po,

Ngunguru Te Ao,

Rire, rire, Hau,

Pai Marire.

Ko George Hori Barrett tōku Papa.

Ko Tia Rangiwhakahaere Ngahere Boni Barrett ahau.

My story begins in Ōtautahi, Aotearoa. I was born in Christchurch Women's Hospital on June 16, 1988. My mother, Dr Alvina Jean Edwards, was a solo parent and raised my siblings and me. We lived in the city when I was young, and I remember moving houses often. City life was pleasant, but I remember feeling happier when Mum decided to pack up the whānau and move to an old school house in Okains Bay in Te Pataka o Rakaihautū. It was a safe small town where everyone knew each other – and it was only a short walk to the beach. I loved it.

Growing up, I remember whānau saying I looked different to my mum and siblings. They were fair-skinned Māori with 'Pākeha type features', and I was darker-skinned with 'prominent Māori features'. My Nana (my mother's mother) often commented on how much I resembled my father with my dark hair, eyes and brown skin, and my aunties and uncles (on my mother's side) called

me their "little Māori princess." Although their compliments made me feel comfortable in my skin then, when I entered Kindergarten and Primary School and looked different to my Pākehā peers, I felt out of place.

My kindergarten peers did not understand why my skin colour was brown; they perceived my skin as dirty and my birthmarks as bruises. I recall one time I was sitting in a booster car seat at Addington service station, and a carload of skinheads yelled at me, Black Bitch. Even at a young age, I felt the *mamae* of these racial slurs. I would share my feelings with Mum, and she continually responded by reaffirming that being Māori is unique and I should feel proud. As much as I wanted to feel her sentiment, I lacked the level of maturity and understanding to embody her words. As a result, I suppressed my culture during my secondary schooling years to avoid standing out or getting bullied. Instead, I tried incessantly to 'blend in' by behaving pākehā and incorporating their ways, knowing I did not feel fulfilled deep down.

During my childhood and teenage years, I discovered my passion for creative arts. I loved directing and organising shows, musicals, and performances for my whānau and school. The cast was whānau and friends, and I would manage everything from rehearsals to costumes and set designs. I had a talent for creating art and even expressed it in my younger years through cooking for my whānau. I learned later in life that my passion for creating art was an outlet for what was happening around me.

When I was 10 years old we moved to the Waikato, Mum encouraged me to explore my creative talents further. Durie (2004) calls this '*mauri ohoooho and mauri ora*, where the life force of my potential was being nurtured and flourishing' in a Te Ao Māori worldview. My mother saw me as a natural-born leader and artist; these talents followed me throughout my life, education, and career. They were also a pillar of support in times of need. I have always worked in environments where I creatively administrate and manage the narrative of situations and events, whether in sales, recruitment, support care, public relations, marketing, film, or stakeholder engagement.

Upon reflection, I can see that my schooling experiences impacted my mauri. The institutional racism, racial discrimination, discouragement of my ways of thinking and assimilating into the mainstream education system caused me to feel culturally alienated. It was white. History was European and Captain Cook discovered New Zealand. I could not see myself in this curriculum

I fought to see where I fit into the mainstream education system, and I struggled to respect my teachers, the so-called "role models" because they often whakaiti my creative talents and ways of understanding. What is more, my dyslexia consequently resulted in my placing in special classes, negatively impacting my self-esteem and confidence. As an adult the final straw was failing a post-graduate paper due to being told I lack of maturity for that level of study. I was burned out by then, and decided to abandon my creative voice.

Mason Durie's (2014) kaupapa Māori framework describes my trauma, self-doubt, and abandonment of my creative voice as a state of 'mauri noho', entailing feelings of disempowered and becoming withdrawn. In keeping with this thinking Pennicott (2020) expands on Durie's philosophy stating, *"identity, language and culture are essential for student well-being and a sense of belonging in schools"* (p.16). I never felt like I belonged in any school but as a mere spectator watching on. Furthermore, Pennicott (2020, p.17) argues that *"Māori student's sense of well-being and belonging is influenced by whether they are seen for their strengths, uniqueness and potential."* This holds true as I viewed my schooling experiences as a result of colonisation. Provost (2016) states that *"the disparity between Māori and non-Māori is too great, and many Māori students still leave our school system with few qualifications"* (p.11).

As additional evidence, the Ministry of Education (n.d) released a report stating that an *"investigation has established that teacher bias and low expectations are still a concern across the teaching workforce for Māori learners"* (p.16). Pihama & Southey (2015) cite Professor Linda Tuhiwai Smith (1999) and *"argue that Western research has been instrumental in the marginalisation of Indigenous 'peoples' knowledge and has contributed to the maintenance and perpetuation of colonisation"* (p.19). These views assisted my belief that Western ways marginalised and tainted my educational journey which negatively impacted my creative voice. There has been a perpetuation of colonial injustices that have occurred as a Māori learner throughout my schooling. Actioning this research has aided in my healing process as an artist as it is about reconnecting with my Māori identity through the process of making art with a mana wahine Māori worldview.

## ***WĀHANGA 1: METHODOLOGY***

### ***KAUPAPA MĀORI FRAMEWORK***

Through applying a Kaupapa Māori framework to my Thesis I turn to Professor Graham Smith

(1997, p. 27), who states kaupapa Māori theory is *"a primarily educational strategy, which has evolved out of Māori communities who have carefully measured the means to comprehend, resist, transform crises such as the underachievement of Māori students, the ongoing erosion of Māori language, knowledge, and culture because of colonisation."* Furthermore, he goes on to say Kaupapa Māori theory, *"is a Māori defined and organically developed intervention strategy, and therefore has an immediate empathy with Māori for whom it is meant to be transformative"* (Smith., 1997, p. 96). Since my research is a healing process, a way to reconnect safety to my creative art practice and my Māori identity, the methods must be decolonising and transformational, both which are embedded within kaupapa Māori theory.

As an extension, Graham Smith (1997, p. 58) states that "kaupapa Maori is a dynamic, ongoing, evolving process." There have been many Māori academics that have helped to extend the definition of Kaupapa Māori research. I resonate with a passage from my mother's PhD as she favors and cites Bevan-Brown's research, *By Maori, for Maori, about Maori: is that enough?* (1999);

*"ten components in kaupapa Māori research. It must be conducted within a Māori cultural framework. This means stemmed from a Māori worldview based on Māori epistemology and incorporates Māori concepts, knowledge, skills, experiences, attitudes, processes, practices, customs, reo, values, and beliefs. It must be conducted by people with the necessary cultural, reo, subjects, and research expertise. It should be focused on areas of importance and concern to Māori peoples and self-identified needs and aspirations. It should remain in some positive outcome for Māori. It should involve the people being researched as active participants at all stages of the research process. It should empower those being researched. It should be Māori controlled. It should be accountable to the people they research the Indigenous communities. It should be of high quality, assessed by culturally appropriate methods and standards. The methods, measures, and procedures must fully cognisance Māori [Indigenous cultures]"* (Edwards, 2020, p. 23.).

### ***TINO RANGATIRATANGA - THE PRINCIPLE OF SELF-DETERMINATION***

For a project to be framed by kaupapa Māori theory, principles must underpin the research. Tino Rangatiratanga is the most important principle, and Māori must lead the project. Linking back to Bevan-Brown's ten components, kaupapa Māori "must be conducted" (Edwards., 2020,

p. 23). Māori must lead, steer and essentially control the overall vision of the research. In my creative practice, I am the director, exercising tino rangatiratanga. My supervisor, Nova Paul, said, I intentionally chose to be a 'one-woman band' to create this artwork in which I do it all – from idea creating, storyboarding, camera operating to production managing. I completely control my project's direction, installation and support involvement. Ultimately, I am fully connected and engaged at every conception, process, and outcome stage.

### ***TAONGA TUKU IHO - THE PRINCIPLE OF CULTURAL ASPIRATION***

One of the most common struggles for Māori in research and education is feeling like our voices are unheard, and our cultural practices and belief systems are not respected or understood as a 'valid way of knowing' (Pihama, 2015, p.7). More often than not, we as Māori especially within a mainstream educational system are told to draw on Eurocentric ideologies to explain ourselves in research. The principle of 'taonga tuku iho' decolonises this thinking by allowing my *"research to be grounded in mātauranga Māori as it derives from te reo and tikanga Māori"* (Pihama, 2015, p. 11). For my research I use mōteatea, karakia, wānanga, koha, whakawhānaungatanga, pepeha and pūrākau to inform my creative practice. An mōteatea oriori drives the moving images I composed on my whenua in Te Waipounamu. This research is not just about healing; it is a koha to my whānau and a pou that marks time and space that distinctly describes a mark of transformation for my generation.

### ***AKO MĀORI - THE PRINCIPLE OF CULTURALLY PREFERRED PEDAGOGY***

Smith (2003) describes the principle of Ako Māori as environments where *"teaching, learning settings and practices can diligently and successfully connect with Māori communities, cultural upbringings and life circumstances"* (p.9). These teaching and learning varieties are 'considered culturally preferred' (Smith, 2003, p. 9). An example of Ako Māori concerning my practice is using our Maramataka (Māori lunar calendar) to inform creative workflow and production stages. I used three different kaupapa Māori maramataka resources to apprise my workflow. Firstly, a digital PDF of te reo Māori Maramataka calendar was designed by Heeni Hoterene (Ngāti Hine, Ngā puhi, Ngāti Raukawa ki te tonga, Ngāi Tahu). Hoterene acknowledges her mātauranga as deriving from her 'elders' (Maramataka, 2022). This resource is based on a one-year cycle starting the calendar at Pipiri (Māori new year). This calendar accounts for the ngā whanga o te tou (the year's seasons); it highlights the five types of activities or energies of the specific moon phases. It also includes a te reo Māori description of the moon phases. Secondly,

I acknowledge Rangi Matamua (Tūhoe), and his research into the nine stars of Matariki (Living by the Stars) in its tribal pūrākau. I use his recently released new hardcopy interactive calendar called Te Tau Toru Nui o Matariki, and Matamua describes this resource as:

*"a three-year calendar system with Matariki at its heart. This Māori time-keeping method is based on the sun's position, which marks the season, the predawn rising of certain stars that mark the month and the changing lunar phases that mark the day. The triangulation of sun, stars and moon and other ecological and seasonal factors feed into this unique calendar system"* (Living by the Stars, 2022).

Thirdly, the Ngāti Maniapoto trust 'board's Matataiora phone application which aims to *"bring our whānau closer to our taiao, our atua who feature across each moon phase, which is uniquely Maniapoto."* This resource is interactive, with pre-recorded pūrākau loaded for each lunar cycle; it has reimaged pictures of ngā atua and goes by a one-year cycle. This application focuses more on the lunar phases, highlighting the atua associated with that phase, the month's name according to Ngāti Maniapoto, and the state of our hinengaro, tinana, tangata engagement and taiao activities (Matataiora, 2022).

I triangulated the three Mātauranga resources by creative feeling and process states. When it comes to the mātauranga of our Maramataka, I feel like it is still in the space of growth and revival; therefore, I am open to including the different iwi pūrākau into my interpretation of what the Maramataka is to me creatively. I feel comfortable moving between the resources to find the most fitting wairua and the lunar mauri phase for my specific activities. For instance, I knew I needed to wānanga more when writing my mōteatea, and my whānau advised me to get more feedback on correct reo and sentence structure. By the time I finished the final version, it was the month of Pipiri, known as our new year, but also a time of reflection for our people who have passed and our tūpuna. My grandmother, whose tūpuna name I carry, passed away then, and the mātauranga that is woven into my mōteatea has tūpuna knowledge. It aligned with the time of the year to finalise the mātauranga and complete the composed song. Pipiri was also the month I recited the entire mōteatea by heart without reading off the paper. Additionally, it was my first time publicly singing it on a marae as the waiata tautoko at my grandmother's tangihanga.

### ***WHĀNAU - THE PRINCIPLE OF EXTENDED FAMILY STRUCTURE***

Leading on from ako Māori, the principle of whānau is at the core of my research but



fundamentally *"sits at the core of Kaupapa Māori"* (Rangahau, n.d). The mātauranga of my research has come from my mother, wider whānau, tūpuna and atua. Without the process of whakawhānaungatangata and acknowledging these relationships, my research would not be able to exist. I am in a privileged position where I can cite my mother's doctoral research in my thesis and expand on her Mātauranga through my creative practice. I feel honoured to reference my mother's study because it is intergenerational and transformational mana wāhine Māori transmission of knowledge in action.

### **MANA WĀHINE MĀORI**

In terms of Mana Wāhine Māori, Pihama (2001, p. 9) argues *"that Western theories are inadequate in understanding and explaining Māori experiences and even more so for the experiences of Māori women."* Under the mantle of kaupapa Māori, the mana wāhine theory was born (Pihama, 2022, p. 9) *"to empower a Māori woman's worldview."* Furthermore, *"mana wāhine theory is essential to the empowerment and development of Māori women"* (Pihama, 2001, p. 9). As a researcher, Māori worldview and Mana wāhine Māori theory are essential to my research and artistic practice as it provides a research framework that honours and affirms my voice as a Māori woman. Aligning to Pihama (2002, p. 10) she writes, *"mana wahine theory is presented as a wahine Māori theory that remembers our tūpuna wāhine, our atua wāhine and which affirms wahine Māori as critical actors for change."*

### **MANA WAHINE AND TE REO MĀORI ME ŌNA TIKANGA**

Pihama (2001, p. 262) writes, *"mana wahine refers to Māori woman's analyses to encompass the complex realities of Māori woman's lives. It is defined within our cultural terms and in a context that affirms fundamental Māori values and how they are negotiated."* Aligning with kaupapa Māori principles, the legitimacy of our reo me ōna Tikanga within mana wahine theory is essential in my practice because it is embedded in who I am as a wahine Māori and my creative approach. I see te reo Māori as a vehicle to transmit my cultural knowledge into my practice. However, I sometimes feel the journey I face as a tauira can be daunting. Therefore, I have prioritised a safe space for the inclusion of te reo me ōna tikanga in my research. The effects of colonisation have had significantly devastating effects on the Māori language, customs and way of life – and my voice as a wahine Māori seeks to readdress some of the impact colonisation has had on me and my whānau. It empowers me as mana wahine and highlights this journey through my maternal whakapapa.

## **DECOLONISATION, MĀTAURANGA WAHINE: RECLAIMING MĀORI 'WOMAN'S KNOWLEDGE AND WAIRUA'**

Lee-Morgan (2009, pp. 1-12) reports that decolonising methodologies, as a research method approach *"that recognises the exclusive structure of western knowledge that has emerged from scientific research and stems from ideologies such as imperialism and colonialism."* Therefore, decolonising methodologies answer the effort to recover, recognise, re-create, and research by utilising our Indigenous ontological and epistemological paradigms. Pihama (2001, p. 275) adds, *"the development of Māori' woman's theories is a direct response to colonial constructs."* My art practice has been taught to me through the lens of Western and white male theories of cinema and communication. Since doing my master's research, my journey involves decolonising and unlearning ways telling stories through film. I was hung up by the notion that a story had to have a linear structure. There must be a beginning, middle, climax, and end for the story to make sense and be engaging for an audience to accept it. But whose audience am I writing for if the structure I was taught was through a western paradigm? According to Lee (2009) 'Māori storytelling did not emerge in a linear way'. I relate to this quote because, like my whakapapa, our stories are also multifaceted and layered with texture and many versions and angles that are a source of truth and understanding of Māori. My research project is a direct response to telling a story from a mana wahine Māori perspective that highlights elements of significance to whakamana identity, whānau and mātauranga. What comes out of my moving image is led by the wairua and mauri of the images themselves and whatever the end result is how it was intended to be.

### **WHĀNAU AND WHAKAPAPA**

I have chosen to emphasise my maternal whakapapa line because my mother is my role model; she was the person who raised me and has shown me what unconditional love looks like in the face of struggle for wahine Māori. As Pihama (2021, pp. 351) states, *"a fundamental element to the actuality of a mana wāhine Māori to ancestral connections"* is by uplifting her whakapapa. In this research am affirming Māori brilliance as well as connecting to the beauty of our Ngāi Tahu identity within Te Waipounamu. Mikaere (2003, p. 54) mentions, *"Māori woman occupied positions of military, spiritual, economic and political significance."* She goes on to say that Māori women *"held special roles as guardians of iwi knowledge"* (p.55) I reflect on my great, great, great, grandmother, Amiria Puhirere Hokianga daughter of Mere Whariu and Wiremu Harihona Karaweko, both Ngāi Tahu (Brown & Norton, 2017). Her father,

Wiremu, was a survivor of the attack from Te Rauparaha and his war tribe then besieged our people in Akaroa harbour. Mere, the mother of Amiria, was a wahine toa in her own right. Amiria went on to inherit many of her mother's leadership qualities. For example, *"like her mother, Amiria was known for her innate ability to retain Ngāi Tahu pūrākau, tikanga and prominent place names of Horomaka"* (Brown & Norton, 2017, p. 87).

Furthermore, *"Amiria was known as a talented weaver and composer of Ngāi Tahu Mōteatea"* (Brown & Norton, 2017, p. 89). Like my mother, Amiria is another definition of mana wahine Māori. She is an intergenerational reminder that my mother and I come from a long line of strong and resilient Māori wāhine. Like Smith (2012) states I want to continue the *"celebration and reclamation of the survival of intergenerational wāhine Māori talents"* (p. 146) within my whānau and in the practice of toi Māori.

### ***POUNAMU PŪRĀKAU METHODOLOGY***

Pūrākau is our unique way of transmitting and remembering our cultural knowledge and wisdom through the method of storytelling. Lee-Morgan (2009, pp. 1- 12) states that pūrākau is *our "traditional form of Māori narrative which contains philosophical thought, epistemological constructs, cultural codes, and worldviews that are fundamental to our identity as Māori."* I am transmitting my research through the style of pūrākau by showing and telling the journey of exploration into my identity as a Māori through my creative practice. Pūrākau allows me to engage in reflective practice and I can unpack my experiences and speak about these experiences as a Māori woman. I am telling my story as it is and as it has happened because by doing so, I connect to the stories my tīpuna shared. Intergenerational knowledge draws on the past and the present and looks to the future.

As mentioned in the contextual review chapter of my thesis, my mum's PhD created a conceptual identity framework using pūrākau to *"self-identify"* (Edwards, 2020, p. 54). Ultimately creating a visually pūrākau resource for Ngāi Tahu whānau whānui to use as a culturally safe method and to remind ourselves that identity lies within our whakapapa. Mum draws on *"using our ancestral maunga, awa, whenua and pounamu"* (p.57) she says the *"framework draws on collective relationships that are suggested to exist between our ancestors"* (p. 58) and cites the Ngāi Tahu Vision plan 2025, stating *"our whakapapa is our identity, making us unique and binding us through the plait of the generations, from the atua to the whenua of Te Waipounamu"* (Edwards, 2020, p. 64-65).

*"All pounamu is found in our waters, and the waters are healing, which transcends through the generations, does not matter the percentage, of dark nor light, it is still pounamu – our whakapapa remains" " (Dr Alvina Edwards, 2020, p. 53).*

Within my mother's framework, she uses pounamu and its story of transcending down Aoraki and into the rivers to describe what it is to have whakapapa. Pounamu is sometimes located inside stone boulders and is not always easily identifiable. From the outer, some pounamu may look like any other river stone or stone boulder. But it is not until you open the boulder and reveal what is inside it before you know, it is pounamu. Like our whakapapa, regardless of our skin colour, what matters is the whakapapa we carry inside us. Pounamu comes in many forms, shapes, and colours, just like our Ngāi Tahu people. It *"is strong and resilient, very much like Māori. It is valued for its mana, resilience, and exquisiteness. However, it is worth exceeding its visual and practical properties. It is considered to have mana and tapu."* (Edwards, 2020, p. 58). Pounamu comes from our maunga; it is transported into our rivers. As tangata whenua we gather and create it into beautiful taonga, it is a distinct signifier of Ngāi Tahu identity. I intend to convey this in my moving image practice, the composition of mōteatea and the installation process.

I have expanded on my mother's conceptual framework and used the pūrākau of pounamu as a metaphorical methodology to help guide me back to my Māori identity. I have never had a problem with outwardly looking Māori 'enough' because my whole life, I have been stereotyped as someone who looks like a typical 'Māori.' I have been praised and punished for this stereotype which has caused identity fractures. So, using pounamu as my lens; it is a taonga; it is a prompt for healing and reconnecting into whakapapa and waking up my intergenerational mana wahine Māori talents.

*"It has been sought after and fought for, wept over and treasured, for the whole human story of Aotearoa. Its merits as weapon or ornament, tool or treasure, are the stuff of the proverbial Whakataukī and metaphor; possession of pounamu has long been a mark of wealth and prestige, a mark of mana." Sir Tipene 'O'Regan (Authentic Pounamu, 2010).*

## **WĀHANGA 2: METHODS**

### ***WĀNANGA WITH WHĀNAU***

I held one-on-one wānanga with two whānau members kānohi-ki-te-kānohi. The first wānanga with my mother looking at pounamu pūrākau methodology, whakapapa and whenua relating to Te Waipounamu. With whānau consent, I applied this framework and composed a mōteatea, and the second wānanga I worked closely with my brother, Pape Barrett, to translate the pounamu pūrākau methodology into te reo Māori.

### ***MŌTEATEA***

Mōteatea are Māori songs composed to transmit tribal stories, whakapapa and mātauranga Māori, as referred to in my contextual review. I utilised composing mōteatea as a way of reconnecting to the way our tīpuna recited mātauranga Māori. Researching and writing mōteatea enabled me to explore the creation of a pūrākau, namely knowledge around pounamu. The specifics of rangi for mōteatea, as referred to in my contextual review, is a specific way of creating tonal, rhythmic, and setting tempo structure that expresses intrinsic whakapapa knowledge. This mōteatea method was utilised to create and express my transformation journey as a wahine Māori to link directly to my whakapapa to pounamu and, therefore, to Papatūānuku.

### ***REFLECTION PROCESSES***

Throughout my research and creative practice, I consistently reflected upon the knowledge I received from my mother and wider whānau. In addition, I reflected upon te reo Māori translation of pounamu pūrākau and the knowledge and understandings that held inside our language. When creating my mōteatea, I embodied the rhythms of my hue while I contemplated the tempo and tonal elements. It was also the way of processing the lyrical content of my mōteatea.

## ***WALKING ON WHENUA AND BEING IN THE TE TAI AO***

Walking on the whenua and being in te taiao on the Te Ika a Māui allowed me to connect to my tīpuna. The connection signified my relationship with my wairua and the mauri and infused in these environmental settings. These connections also contributed to my creative mōteatea writing. It supported the composed images to articulate my identity in connection to whenua and whakapapa. As a result, the learning of returning to my maternal whenua in Te Waipounamu, specifically to my maunga Aoraki, Waitaki awa and Ngāti Irakehu whānau whenua Ōpukutahi was apparent. I realised through walking on the Te Ika a Māui that my atua, tūpuna wahine and pounamu were monumental in my journey to explore my identity as wahine Māori. In order to feel it, I needed to walk on the whenua of my ancestors and be on my whānau taiao, hapu, and iwi from Te Waipounamu.

## ***EXPLORING MY IDENTITY THROUGH EXPERIMENTAL MOVING IMAGE***

I used DSLR Canon 5D, M50 and an underwater Kasier Baas sports camera to film moving image of my whenua and the surrounding taiao. After transferring the footage to my computer and seeing the images, I began my journey of reflection on the images. I wānanga with these images to admire the beauty of the whenua, and I considered how each image held my tīpuna wairua. I contemplated the different colour palettes that related to pounamu while in their natural environment in Te Waipounamu. Through this observation, I learned the meaning of the various names of pounamu which will added into my mōteatea oriori. I saw myself in these landscapes and my tīpuna in the colours of taiao, which made apparent the correlation between my whakapapa and whenua images.

## ***SOUND AND AUDIO RECORDING***

For my audio recordings, I used an external microphone with a windshield and did ambient recording with a Soundfish hydrophone to capture the sonic nuances and soundscapes of my whenua, and awa in Te Waipounamu. This allowed me to connect to the unseen vibrations and frequencies that represent these lands mauri and sonically represent my connection as a mokopuna.

### **WĀHANGA 3: THE DEVELOPMENT AND ANALYSIS OF MY CREATIVE PRACTICE | CONTEXTUAL REVIEW**

#### **MŌTEATEA**

Charles Royal (2021) says, *"Mōteatea are a frame of reference of how we see the world. Mōteatea expresses life, events, love stories and death. They are the great passions of what it is to be human. They recite whakapapa, and they are about commemoration and communication of the Māori world... We look to the tohu (sign) of the natural world"* to inspire mōteatea. In conceptualising my mōteatea as one component of my creative practice, I researched traditional composition and considered contexts within my whakapapa. According to my whakapapa stories, and as mentioned in my mana wāhine chapter, my tipuna Amiria Puhirere Hokianga wrote mōteatea and like other wāhine of her time, they were seen as the holder of iwi and hapū knowledge. It would make sense that these wāhine are also composer of songs about our mātauranga.

Depending on the mōteatea context and kaupapa, the rangi of the song changes, and mōteatea has many genres that respond to the different kaupapa of the individual or collective composing it. Royal (2021) states, *"that the kupu Mōteatea refers to the entire body of Māori song, when Sir Apirana Ngata was collecting Māori songs for his research this was the term appointed to best describe the collection of all waiata"*. So, I asked myself which mōteatea genre best supports the telling of reconnection to my Māori identity as a wahine? This results in my learning of the genre oriori which Royal (2021) describes as, *"a tapu song sung by the mother to a child, in the act of passing down whakapapa knowledge to the next generation."* The slow tempo of an oriori is the same as, *"pōpō when you are nursing the baby"* (Gloyne, 2022).

Oriori was traditionally composed by wāhine to pass knowledge along whakapapa lines. I am a whaea to three irāmutu, and I intended this taonga tuku iho for them to share this knowledge with my whānau whānui both now and in the future. I sought permission from whānau to turn the pounamu pūrākau conceptual framework into a mōteatea, oriori, which my whānau fully supported. The sentiment of my oriori was written in English and translated into te reo Māori. This was a wānanga process with my younger brother Pape Barrett; reflecting on the reo Māori as the carrier of Māori ideas was important.





***The Mōteatea Oriori - He Pounamu***

*To be sung to the rhyme of a pōpō beat.*

***Āinga whakararo ō Papatūānuku.***

*Tectonic plates pushed together inside Papatūānuku*

***Akitō tonu te haere ō Poutini ki runga.***

*Poutini is relatively slow-moving up.*

***Piki mai, piki mai, piki ake, hi!***

*Rise, rise, on and on.*

***Kua tae te wā hei noho pounamu ki ā Papatūānuku.***

*Now I sit as pounamu on Papatūānuku.*

***He awa kōpaka pounamu.***

*A glacier of pounamu.*

***Mai I a Aoraki. Te Maunga Ariki.***

*From Aoraki. The sacred mountain.*

***Ka whaktū te pounamu i te awa.***

*From the river, the pounamu can be found.*

***Tū ki Waitaki noho mārie.***

*The pounamu has calmly arrived at Waitaki.*

***Inanga, Kahurangi, Kawakawa, Tangiwai, Auhunga, Kahotea, Kōkopu,  
Pīpīwharau, Raukaraka, Totoweka. Kati!***

***Nō Kahue te mauri.***

*The mauri was \*actioned\* by Kahue.*

***Hei oranga ake ai ngā wai o Te Wai Pounamu.***

*Exhaling life into the waters of Te Wai Pounamu*

Singing this mōteatea oriori at my grandmother's tangi as a waiata tautoko gave me the strength and confidence to sing with mana, especially delivering it at the marae, which intensified the wairua and mauri of the kupu. Metaphorically the mōteatea is not purely about the creation of pounamu; it goes deeper in that it is an expression of how I view myself as a mana wahine Māori – like a frame of reference within my time and space. The line *Kua tae te wā hei noho pounamu ki ā Papatūānuku* for example, expresses how *I sit as pounamu on Papatūānuku*. More so, it refers to the journey pounamu takes to rise to the earth's surface, and describes how I position myself on Papatūānuku, occupying space with mana like pounamu. This oriori is an affirmation to mana wāhine Māori, and by reciting it, I am asserting that I am pounamu.

The mōteatea oriori with its embedded whakapapa and mātauranga was the inspiration for my moving image. I kept the oriori in mind during the editing process of the moving image composites. During this phase and post-production, I experimented with various composite techniques, including highly saturated bright, bold colours of my whenua and filming in the studio with a backlight, fishbowl, and food dye. I also drew inspiration from moving image artist Nova Paul's "16mm three-colour separation" (2022, p. 57), which uses a kaleidoscope of colours.

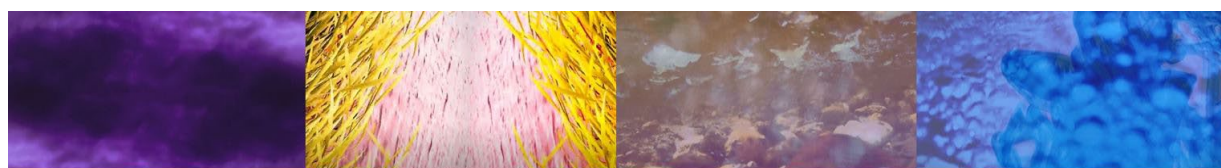


Figure 4. Screenshot of composites. Experimental colour-grading, in-studio film experiments and time manipulation with mōteatea oriori – He Pounamu. Filmed in Kirikiriroa, Waikato Riverside, and my home studio. Te Ika a Māui. 2021.

In the end, I chose the direct, unfiltered footage as there was enough colour to explore and enhance the context and rhythmic structure of the mōteatea oriori.

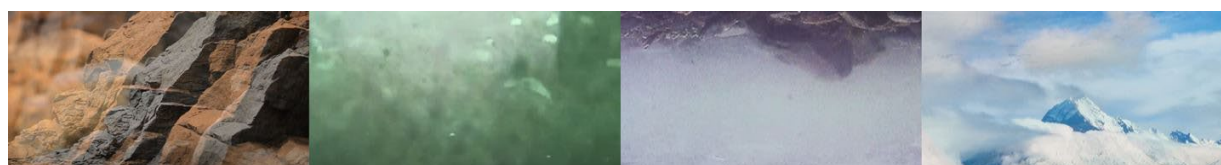


Figure 5. Screenshot of composites. Raw footage and time manipulation with mōteatea oriori – He Pounamu. Filmed (Left to right) Ōpukutahi and Aoraki National park in Te Waipounamu. 2022.

## ***EXPERIMENTAL MOVING IMAGE AND AMBIENT SOUNDSCAPE***

The mōteatea oriori composition became the framework of the moving image, which Robertson (2021, p. 613) describes as *"visual mōteatea"*. During the online screening and artist talk of *Te rerenga pōuri o ngā parawhenua ki Te Moana-nui-a-Kiwa*, Robertson (2021) states that *"the orator or orators take the form of a bird, so that bird is flying over and narrating the key features of the landscape."* In my practice, the camera takes on a symbolic form of a pounamu. I understood this about third way during my project the image editing and underwater composite imaging that I was evoking pounamu. It provided an arc for this entire project.



Figure 6. Screenshot of composited moving image underwater in the ocean, the POV for Pounamu. Ōpukutahi, Te Waipounamu, 2022.

Intending to shoot from the prospectus of a pounamu. I took my pounamu necklace with me to the Hakarimata Ranges in Ngaruawahia, to film next to a puna and waterfall. But I realised soon after that the environment was not right on a wairua level. In my heart, I felt my Ngāi Tahu tīpuna calling me to return to Te Waipounamu to which the pounamu whakapapa too. The pounamu wanted to tell its story from its whenua. As soon as I returned to its whenua, the whakawhanaungatangata between the camera, kaupapa, myself and whenua synthesised. With the echo of the mōteatea oriori singing in my ears, I sought images that visually matched its mauri.



Figure7. Seeing the synergy in the images with the mōteatea as the camera embodies the wairua of the pounamu. Filmed in Aoraki national park, Lake Pukaki and Ōpukutahi. Te Waipounamu, 2022.

The pounamu is shaping the whenua identity. The stratum of layers within the pounamu reveals the environmental nuances, like compositing image-making within the camera and editing processes. When pounamu is removed from the river and left to dry, it appears flat, but when the pounamu returns to its river and the water runs over it, it comes to life. It becomes vibrant in colour, giving deeper shades of illusionary and veins that function as layers of whakapapa (Figure 8).



Figure 8. Photograph of pounamu dry and wet. In relation to composite moving images. Ōtautahi, 2022.

## ***FILMING POUTOKOMANAWA WHENUA (LAND MARKERS)***

My mōteatea oriori guided the moving image footage to tell the pounamu pūrākau from poutokomanawa whenua, which are essential reference points. Through filming and audio recording, I connected to the whenua, binding to my tīpuna whenua. It became evident that I needed to express my identity and unique whenua connection through whenua filming. In Māori Moving Image (2022), a common thread was apparent in Rachel Rakena, Jeremy Leatinu'u, and Nova Paul's study by choosing whakapapa-based film locations. Firstly, Rakena chooses a water location to explore her Ngai Tahu identity (Rakena., Oliver., & Reweti., 2022, p. 135). Second, Leatinu'u works on *Te Whakawhitinga* (2022) delves into ideas of leaving your tūrangawaewae and "finding 'one's feet in a new place" in Te Waipounamu. (Leatinu'u., Oliver., & Reweti., 2022, p. 99) Third, Nova Paul filmed her whānau on her whenua in her film *This is not Dying* (2010), saying, "I wanted to make something that nourishes and uplifts them" (Paul, 2022, p. 59). I can personally resonate with these artists as whenua connection is a whakamana to my identity, and finding space to ground my tīpuna whenua-inspired images was empowering.

## ***HAUPAPA (TASMAN GLACIER) | AORAKI NATIONAL PARK***

Within the mōteatea oriori, Haupapa and Aoraki refer to the process of pounamu descending from the mountains. I refer to the mountains as Aoraki and use Haupapa as the metaphor for the picturesque languaging of a pounamu glacier. (Figures 5 and 9). I described the grand scale and mauri of Aoraki as a living tīpuna, and Ariki means to be sacred and a tapu mountain that can only be felt through direct contact with the maunga.

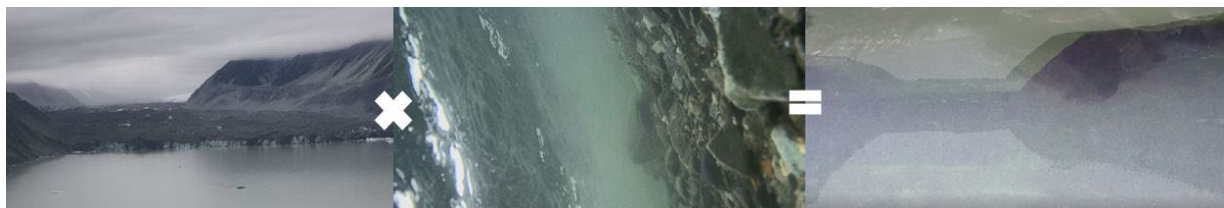


Figure 9. Left screenshots are raw images. The right screenshot is the composite of the two raw images with alterations in editing light and shadow exposure.



## ***LAKE PUKAKI***

As the mōteatea oriori unfolded, the pounamu travelled along water streams. Filming Lake Pukaki was the source of wai that flows into Waitaki awa. Filming here refers to my interpretation that Te Waipounamu rivers are a kete of pounamu and that connects me through my image-making.

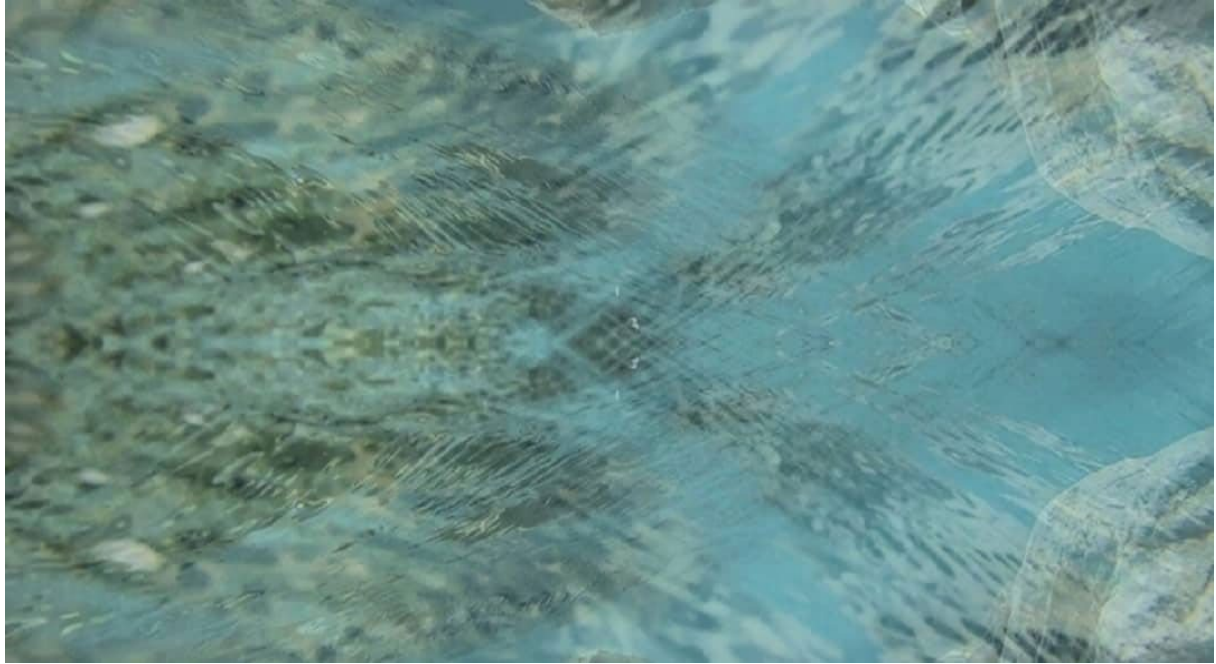


Figure10. Composite of Lake Pukaki and pounamu coming to a stop. Connecting water bodies to Waitaki River. Te Waipounamu. 2022.

## ***WAIREWA (LITTLE RIVER) | PORANUI (BIRDLINGS FLAT)***

I reimagined Papatūānuku within my moving image by creating video composites that alluded to the tectonic plates pushing together (figure 12). I did this by taking two film shots and turning the frames at 90-degree angle and I created an effect of waves crashing into each other. The ocean's natural green colour echoes pounamu, mirroring the Pacific and Australian tectonic plates that fuse together the compounds that form pounamu and bind the stone together.



Figure11. Screenshot of non- composited moving Image. Te Waipounamu. 2022.

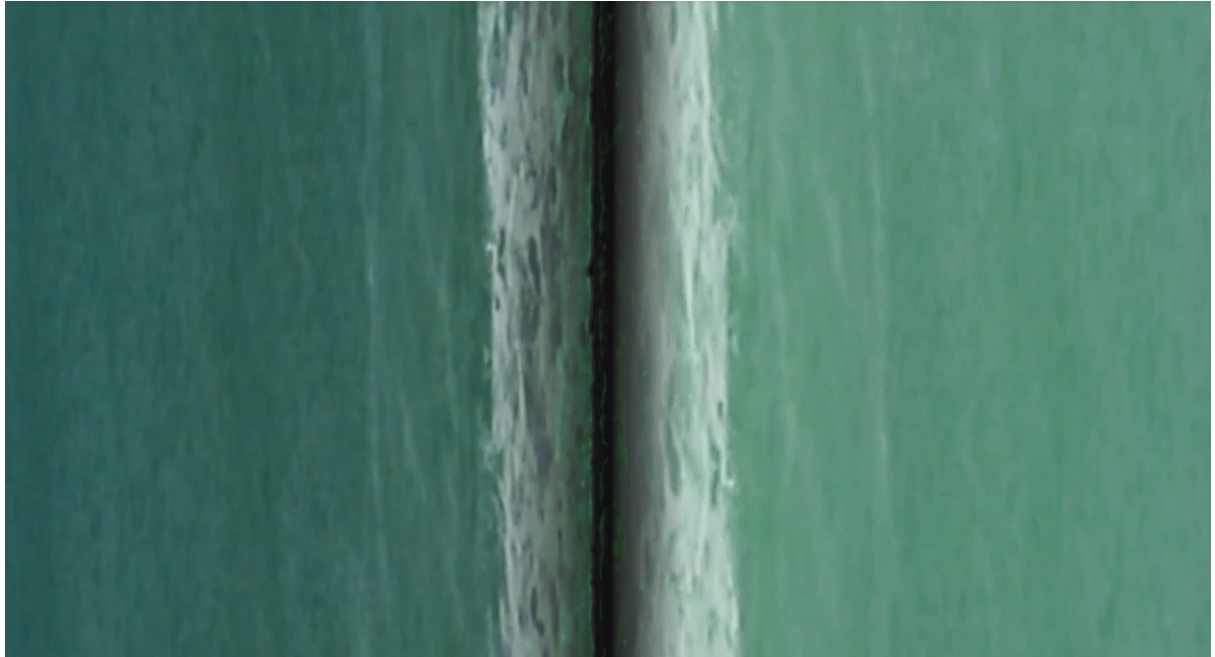


Figure 12. Screenshot of ocean composite. In relation to Āinga whakararo ō Papatūānuku. Tectonic plates pushed together inside Papatūānuku. Birdlings Flat, Wairewa. 2022.

### ***ŌPUKUTAHĪ | AKAROA***

The Ōpukutahi landscape was a important location, as it incorporated my whānau homestead and my papakāinga. My grandfather was born under the giant macrocarpa close to the whare, and my mother grew up at Ōpukutahi. As a child, I spent my weekends there and my pūrākau echos in the walls of the whare. It was a vital location to capture the connection to whenua; the pounamu leading me home; and the transmission of mātauranga.



Figure 13. Screenshot of homestead and Akaroa Harbour composite. Ōpukutahi, Te Waipounamu. 2022.



Figure 14. (Left) setting up the shot for inside the homestead. Photo taken by Zena Elliott. (Right) Location scouting for Akaroa harbour shot. Ōpukutahi, Te Waipounamu. 2022.

Complementary, the moving image includes an ambient soundscape, which I approached the same way as the moving image. In each moving-image poutokomana whenua, I made field recordings of the environment, such as wind, trees, birds, underwater tapping, and the clicking of rocks and the ocean. I overlaid my audio recordings, creating a composite with sonic nuances from whenua and water bodies to echo the wairua and mauri within Te Waipounamu.

I embodied Maree Sheehan's wairua and mauri sound creation expertise during this journey. I used the notions of her conceptual techniques in my creative process by locating mauri sounds *"that are connected to whakapapa and are active in both the artist and the wahine she interprets"* (2019, p. 63). Similarly, I found the mauri sound by capturing the ambience unique to the whenua. Moreover, Sheehan draws on 'wairua within mana wahine through recognition and interpretation of binaural and immersive sound design that can reassert the significance of atua 'wāhine' (2019, p. 60 – 61). I used the natural environment sounds to evoke Papatūānuku in my installation.





Figure 15. (Left) Photograph of camera and hydrophone set-up capturing sound and video of a river in the Aoraki National Park. (Right) Close-up photograph of hydrophone in the river processing underwater sounds. Aoraki National Park. 2022.

### ***INSTALLATION – HE POUNAMU, KO ĀU.***

Rachel Shearer's *Te Oro o te Ao* (2018) PhD inspired me to employ audio landscape and genealogy audio work to embody Papatūānuku. Shearer (2018, p. 64) describes her study as "*listening to the earth for what the earth might say.*" As I worked on my moving image and tested the installation, *He Pounamu, Ko Āu*, it was apparent that my camera took on mauri and wairua of pounamu. By allowing our energies to synergise, I was able to see what pounamu saw and heard which came through into my creative practice.

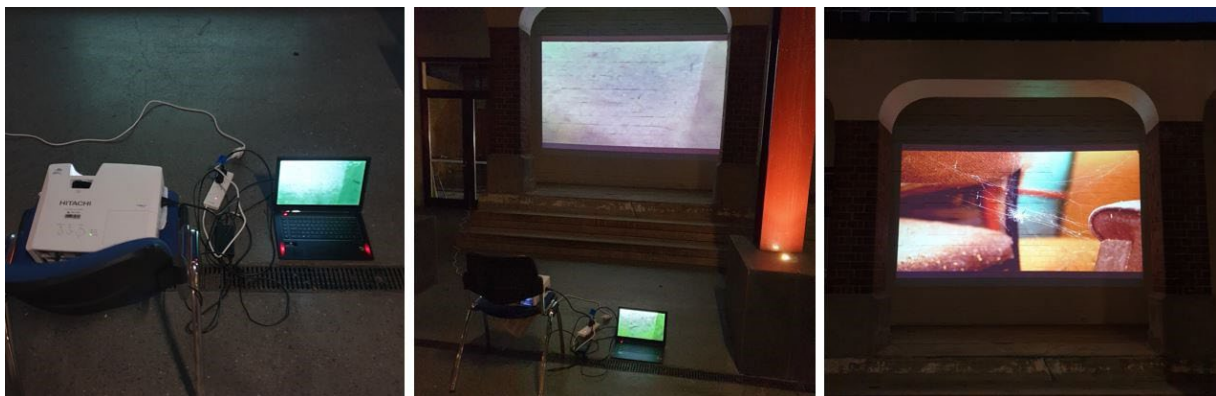


Figure 16. Test installation set up at Christchurch Art Centre, Ōtautahi, Te Waipounamu, 2022.

I liken the installation stage to the final stage of the 'pounamu creation story' (Mason, 2010, p. 44-45) and the last line of my *mōteatea oriori*, where the pounamu had reached the river bed, as ready to be held. At this moment, life breathes into pounamu – and, more significantly, turns into taonga.



Figure 17. Moving Image: Single-Channel, HD video, colour, sound, 5:41mins and River kohatu. Ōpukutahi, Never Project Space, Hamilton. 2022.

In preparation for my exhibition, I staged a mini exhibition titled *Ōpukutahi* at Never Project Space in Hamilton in July 2022. My test installation allowed me to bring all the installation elements together and gauge audience response, specifically how they interact and move through the space. I realised that my intention to include two moving image stills effectively compromised my purpose of allowing a deep, immersive, embodied experience for the viewer. The stills created a pause in the flow and singled out moments rather than creating a cyclic continuum.



Figure 18. Moving Image: Single-Channel, HD video, colour, sound, 5:41mins and River Kohatu. Ōpukutahi, Never Project Space, Hamilton & St Pauls Gallery three, AUT City Campus, Auckland. 2022.

During the installation, I included river stones as a metaphor for transportation. They represent the physical connection to the taiao and space charge, *"resulting from a tectonically active environment in which rivers carry copious quantities of eroded material"* (Walrond, 2022). Both the river stones and pounamu are from eroded material released from the puku of Papatūānuku and transported into the rivers of Te Waipounamu. On a practical level, the stone canals encourage the audience to walk around the visual mōteatea. The audience embodies the process, fully immersing themselves and becoming pounamu.



Figure 19. (Left) Test installation moving Image: Single-Channel, HD video, colour, sound, 5:41mins, photo print on vinyl, mounted on ACM with split batten and River Kohatu. AUT City Campus, Auckland. (Right) Test installation moving image projection, home studio, Kirikiriroa, 2022.





Figure 20. Test Run installations. Moving Image: Single-Channel, HD video, colour, sound, 5:41mins and River kohatu. (Top right to left) Test Space, AUT City Campus, Auckland and Home Studio, Hamilton. (Bottom three images Right to Left) Home Studio, Hamilton, and Christchurch Art Centre, Ōtautahi and 2021/2022.

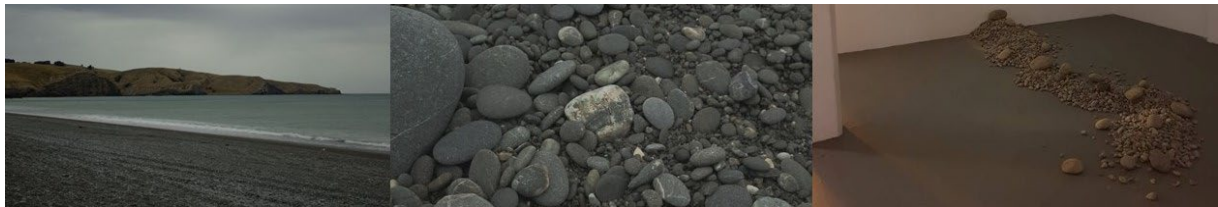


Figure 21. (Left and middle) Photograph of Birdlings Flats location of inspiration river stone installation. (Right) River stone installation, Ōpukutahi, Never Project Space, Kirikiriroa, 2022.

## CONCLUSION

Through my artistic practice and research, I have come to understand that my practice and the artistic processes I have engaged with are healing aids and have supported me in reconnecting to my wahine Māori identity. Embracing the call from my Ngāi Tahu tīpuna while filming in Te Ika a Māui. Made me realise on a wairua level I was called to visually and sonically capture my story from Te Waipounamu. Because of my whakapapa connections, and the whakapapa pounamu has to the whenua, and awa of my tīpuna. Fundamentally, their calling reminded me that the whenua and I are whakapapa bound. My whenua is my direct lineage to my wahine Māori identity.

Remarkably, while in Te Waipounamu, my camera took on the position of pounamu, embodying its wairua and mauri. I come to notice this position through my observations and reviewing of my video footage in post-production and exploring editing compositions. The taiao camera placement focused on the pounamu viewpoint, capturing my interpretation of what pounamu might see and hear. Instinctively, the camera knew this position, it captured footage to enrich the interaction between itself and the environmental nuances of pounamu. Afterwards,

the wairua and mauri of pounamu led me to my poutokomanawa whenua, which were essential for the visual and sonic components of my mōteatea. These poutokomana whenua were necessary to capture because, lyrically, they are mentioned within the mōteatea. Altogether, the camera merged the mōteatea, image and sound.

I sang the first verse of my mōteatea oriori in front of my tipuna maunga, Aoraki, and at that moment, I felt an exchange of transmission of mātauranga from the maunga to me. This exchange can only be described as the whakamana of my hinengaro and the whakatau of my tinana. It was also the source of inspiration for writing the remaining verses of my mōteatea oriori. Further, this mōteatea oriori called *He Pounamu* became the framework and driver of the moving image narrative. With support from whanau through wānanga, creating my mōteatea oriori enabled me to see and hear the poetic beauty of mātauranga Māori and how this body of knowledge relates to me. I felt a sense of pride because I composed the mōteatea oriori and was actively claiming and reclaiming how my tīpuna understood the world, validating my authentic narrative and ways of knowing.

The pounamu pūrākau, in essence, is life-giving to my research and made me see how I am pounamu. Pounamu was not just the camera's lens but also the lens in which my creative practice-led research resides. This artistic development helped to manifest my final installation, *He Pounamu Ko Āu*. From the moment the audience enters the gallery space, they step into a reimagined stoney river bed, mirroring the southern braided rivers of Te Waipounamu. The canals represent the breaks and pathways where you find water and pounamu, and the stones are a metaphor for transportation. The audience can walk through the canals, embodying the process of becoming pounamu and moving through the space like water, similar to my experience on this creative journey. In addition, the single channel projection of my moving image at the gallery's rear wall is engulfing and large scale. It represents a vocal and visual pou and illustrates how I view my self-expression of wahine Māori identity. On top of that, I incorporated a PA sound system to physically vibrate and awaken the mōteatea oriori and ambient soundscape in everyone who enters the room.

Overall, the installation weaves the threads of my Māori identity, creative practice and research. It is a holistic and immersive experience, showing the audience an artistic interpretation of a decolonised Māori healing journey of a wahine Māori. From creating and engaging with tīpuna, whenua, whakapapa and whānau of Ngāi Tahu, I have learned that this has been a healing

journey of my identity through artistic practice. This experience has made me resilient and transformed my mauri from mauri noho to mauri ora.

As I reflect on my creative practice and Master's journey, I delved into some of the adverse effects of colonisation on my ability to fully acknowledge my identity as mana wahine. I liken myself to the rawness of pounamu as it descends from Aoraki; it is a rough and sometimes painful journey, and I faced many obstacles along the way. Nevertheless, like pounamu, I am a strong survivor and persevered to claim and reclaim the beauty of my creative voice. The positive transformation of feeling uplifted through this research is the peace felt when pounamu arrives in the river beds in Te Waipounamu. My mōteatea describes this peace as a calming sensation - *Tū ki Waitaki noho mārie; the pounamu has calmly arrived at Waitaki*. To conclude, this research celebrates Māori achievement and a whakamana of my wahine identity, activated by connecting to my Te Waipounamu whenua and whakapapa. The challenge ahead is to share this knowledge and whakamana future generations through mātauranga Māori and claim, reclaim, discover, and celebrate who we are as Māori.

Tihei mauri ora!

## GLOSSARY

- **Ahau:** I, me - unlike other pronouns and personals, does not take a when following ki, i, kei and hei.
- **Akaroa:** Town within the Banks Peninsula, South Island.
- **Ake:** Upwards, in an upwards direction - used with verbs which designate perception or attitude.
- **Ako:** Learning, learn.
- **Ao:** World, globe, global.
- **Aoraki:** Aotearoa/New Zealand's highest mountain.
- **Aotearoa:** North Island - is now used as the Māori name for New Zealand.
- **Ariki:** Paramount chief, high chief, high ranking leader.
- **Aroha (-ina, -tia):** to love, pity, concern for, compassion, and empathise.
- **Atua:** Ancestor with continuing influence, god, demon, supernatural being, deity, ghost, an object of superstitious regard, strange being – although often translated as 'god' and now also used for the Christian God, this is a misconception of the real meaning.
- **Āu:** Your (one person when referring to more than one thing) - a possessive determiner.
- **Auē:** Heck! - Expression of surprise.
- **Awa:** River, stream, creek, canal, gully, gorge, groove, furrow.
- **E:** Used in commands before verbs of one long vowel or two short vowels.
- **Haere (-a, -hia, -tia):** to go, depart, travel, walk, continue, come (when followed by mai).
- **Hapū:** Kinship group, clan, tribe, subtribe - section of a large kinship group and the primary political unit in traditional Māori society. It consisted of several whānau sharing descent from a common ancestor, usually named after the ancestor but sometimes from an important event in the group's history. Several related hapū usually shared adjacent territories forming a looser tribal federation (iwi).
- **He mihi / Ngā mihi:** To greet, pay tribute, acknowledge, thank.
- **He:** A, an, some.
- **Hei:** At, in, on, with - sometimes used of future time or place.
- **Hinengaro:** Mind
- **Hoki (-a):** to go back, return.
- **Hui:** Gathering, meeting, assembly, seminar, conference.
- **I:** Used before verbs and stative to indicate past time.
- **Īnanga:** whitebait, *Galaxias maculatus* - a small silvery- white native fish with a slender body.
- **Irakehu:** Ancestor and hapu of people.

- **Iwi:** Extended kinship group, tribe, nation, people, nationality, from a common ancestor and associated with a distinct territory.
- **Ka:** Used before a verb to name an event as occurring or a state existing. No tense is implied so that it may be past, present, or future.
- **Kahurangi:** Colour blue
- **Kai (-ngā, -ngia):** to eat, consume, feed (oneself), partake, devour.
- **Kaitiaki:** Guard, custodian, guardian, caregiver, keeper, steward.
- **Karakia (-tia):** to recite ritual chants, say grace, pray, recite a prayer, chant.
- **Katoa:** All, every, totally, wholly, completely, without exception - used to indicate that something is all-encompassing, all-consuming, or all-conquering.
- **Kaumātua:** Elderly, old, aged.
- **Kaupapa Māori:** Māori approach, Māori topic, Māori customary practice, Kaupapa Topic, policy, matter for discussion, plan, purpose, scheme, proposal, agenda, subject, programme, theme, issue, and initiative.
- **Kawakawa:** pepper tree, *Macropiper excelsum* - a small, densely branched tree with heart-shaped leaves and name of pounamu,
- **Kei:** At, on, in - particle marking present position or time.
- **Ki:** To, into, towards, on to, upon - indicates motion towards something.
- **Kia:** When, until - used for a future time.
- **Kirikiriroa:** Hamilton. New Zealand.
- **Ko Tainui Awhiro Ngunguru Te Po, Ngunguru Te Ao, Rire, rire, Hau, Pai Marire:** A saying that refers to an area of land and peoples within Tainui, west coast.
- **Ko:** A particle with no English equivalent is used when talking about something specific and used before proper names, pronouns, and common nouns preceded by a definitive.
- **Koe:** You (one person) - like all pronouns and personals, takes a when following ki, i, kei and hei but does not take a when used as the subject of the sentence.
- **Koha:** Gift
- **Kōrero (-hia, -ngia, -tia):** to tell, say, speak, read, talk, address.
- **Koutou:** You (three or more people)
- **Lake Pukaki:** Largest of three lakes in the parallel alpine lakes running north in the South Island.
- **Mai:** From, since.
- **Māmoe:** Ancestor and hapu of peoples.
- **Mana motuhake:** Self-determination, the right or condition of self-government.
- **Mana:** Prestige, authority, control, power, influence, status, spiritual power, charisma - mana is a supernatural force in a person, place, or object.



- **Manaaki (-tia):** to support, take care of, give hospitality to, protect, look out for - show respect, generosity, and care for others.
- **Maniapoto:** Tribal group of the King Country area.
- **Māori:** an Indigenous New Zealander, an Indigenous person of Aotearoa/New Zealand.
- **Māoritanga:** Māori culture, Māori practices and beliefs, Māori way of life.
- **Marae:** Often used to include the complex of buildings around the marae.
- **Maramataka:** Calendar system based off the lunar cycle
- **Mātauranga:** Knowledge, wisdom, understanding, skill – sometimes used in the plural. Mātauranga Māori knowledge.
- **Mātua:** Parents.
- **Maunga:** Mountain, mount, peak.
- **Mauri:** Life principle, life force, vital essence, special nature, a material symbol of a life principle, source of emotions - the essential quality and vitality of a being or entity.
- **Me:** And - when used to join noun phrases.
- **Moana:** Sea, ocean, large lake.
- **Mokopuna:** Grandchild.
- **Mōteatea:** Lament, traditional chant, sung poetry - a general term for songs sung in traditional mode.
- **Nei:** Here - used after nouns, location words, pronouns, and personal names to indicate position or connection with the speaker or the principal character in a narrative.
- **Ngā Puhi:** Ancestor and Iwi of people in the North Island.
- **Ngā:** The - plural of te.
- **Ngāti / Ngāi:** Prefix for some tribal groups' names with an ancestral name usually beginning with 'T,' now written as a separate word, e.g., Ngāi Tahu.
- **Ngāti Hine:** Ancestor and hapu of people from the North Island.
- **Nō:** Of, belonging to, from - indicates achieved possession. Used when the possessor did not, or does not, have control of the relationship or was/is subordinate, passive, or inferior to what was/is possessed.
- **Noa:** Only, solely, just, merely, quite, until, at random, idly, fruitlessly, in vain, as soon as, without restraint, freely, unimpeded, unbridled, casually, easily, without any fuss, suddenly, unexpectedly, spontaneously, instinctively, intuitively, by accident, unintentionally, without restriction, without conditions, randomly, without knowing why, to no avail, for no good reason, very, exceedingly, absolutely, already, right up until - a manner particle following immediately after the word it relates to.
- **Noho (-ia, nōhia, -ngia):** to sit, stay, remain, settle, dwell, live, inhabit, reside, occupy, and located.
- **Ohautira River:** in the Waingaro area, North Island.

- **Ōnawe:** The Ōnawe Peninsula is a volcanic plug inside Akaroa harbour on the Banks Peninsula in Canterbury, New Zealand.
- **Ōnuku:** Ancestor and hapu of peoples.
- **Ōpukutahi Tīpuna:** land in the Akaroa harbour. South Island.
- **Oriori:** A chant sung to a child by mother that retains knowledge of genealogy.
- **Ōtautahi:** Christchurch, city in the South Island.
- **Pā:** The fortified village, fort, stockade, screen, blockade, city (especially a fortified one).
- **Pākehā:** English, foreign, European, exotic - introduced from or originating in a foreign country
- **Papatūānuku:** Earth, Earth mother and wife of Rangi-nui - all living things originate from them.
- **Pepeha:** Tribal saying, tribal motto, proverb (especially about a tribe), set form of words, formulaic expression, saying of the ancestors, a figure of speech, motto, slogan - set sayings known for their economy of words and metaphor and encapsulating many Māori values and human characteristics.
- **Pipiri:** June
- **Pōpō:** Soothe and pat
- **Pounamu:** Greenstone, nephrite, jade.
- **Poutini:** Coastal and sea area along the west coast of the South Island.
- **Poutokomanawa Whenua:** Landmarkers.
- **Pungawhakatihi:** Mountain for the peoples of Ngāti Tamainupō
- **Pūrākau:** Story, legendary, ancient story.
- **Rā:** Over there, there, yonder - used after nouns, location words, pronouns, and personal names to indicate position or connection not near or connected with the speaker or listener or the principal characters in a narrative.
- **Rākaihautū:** Collective name for all the lakes along the Southern Alps and in Fiordland and an ancestor.
- **Rangahau (-a, -tia):** to seek, search out, pursue, research, and investigate.
- **Rangi:** Day, sky.
- **Raro:** The underneath, below, beneath, downwards, down, down below.
- **Roto:** The inside, in, within, and interior refer to the physical space inside another defined space, e.g., a house, box, etc.
- **Taha:** Side
- **Tahu / Kai Tahu:** Tribal group of much of the South Island, sometimes called Kāi Tahu by the southern tribes.
- **Tahu Pōtiki:** The ancestor Ngāi Tahu.

- **Taiao:** Environment, World, Earth, natural world, environment, nature, country.
- **Tākitimu:** A migration canoe - the crew of this canoe from Hawaiki are claimed as ancestors by Ngāti Kahungunu, Ngāi Tahu and Ngāti Ranginui.
- **Takiwā District:** area, territory, vicinity, region.
- **Tāku, taku, tōku, toku:** My, mine.
- **Tamainupō:** Ancestor and Iwi of peoples.
- **Tangata** : Person, man, human being, individual.
- **Tangiwai;** A translucent variety of greenstone, olive-green with streaks of white - is found at Piopiotahi (Milford Sound) and Te Wai Pounamu (Greenstone Valley).
- **Taonga / Taoka:** Treasure, anything prized - applied to anything considered to be of value, including socially or culturally valuable objects, resources, phenomena, ideas, and techniques.
- **Tapu:** Restriction, prohibition - a supernatural condition.
- **Te Ika a Māui:** North Island.
- **Te Pataka o Rākaihautū / Horomaka:** Banks peninsula
- **Te Rapuwai:** Iwi of people in the South Island.
- **Te Reo:** Māori language.
- **Te Waipounamu:** South Island - sometimes written as Te Wāhi Pounamu or Te Wāi Pounamu.
- **Te:** The (singular) - refers to an individual or thing.
- **Tēnā koutou katoa:** Hello! (Speaking to three or more people), thank you.
- **Tēnā:** Well, then, now, very well then, match that - used at the start of a sentence to focus attention on what follows—often preceded by a.
- **Tēnei:** This (near or connected to the speaker) - may be followed by a noun or stand-alone.
- **Tihei Mauri Ora!:** The breath of life.
- **Tikanga:** The correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention, and protocol - the customary system of values and practices that have developed over time and are deeply embedded in the social context.
- **Tinana:** Body
- **Tino Rangatiratanga:** Absolute Sovereignty
- **Tino:** Importance, main, best, top, principal, pre-eminent, favourite, staple, real, true, absolute - when used before a noun to indicate something is unrivalled or is genuine.
- **Tīpuna:** Ancestor, grandparent.
- **Tohu (-a, -ina, -ngia, -tia):** to instruct, advise, save the life of, spare, guide, direct, instruct, appoint.

- **Tohunga:** Skilled person, expert, priest, healer - a person chosen by the agent of an atua and the tribe as a leader in a particular field because of signs indicating talent for a particular vocation.
- **Tonu:** Still, continues, unceasing, continuously, simply - a manner particle that denotes continuance, permanence or exactness and follows immediately after the word it applies to.
- **Tū (-ria):** to stand, take place, set in place, establish, hold, convene.
- **Tuku (-a, -na):** to release, let go, give up, leave, resign, put off, descend, get off, let down, download (computer), set free, allow, pass, serve, bowl, submit - reflects the notion of transfer.
- **Tuku (-a, -na):** to release, let go, give up, leave, resign, put off, descend, get off, let down, download (computer), set free, allow, pass, serve, bowl, submit - reflects the notion of transfer.
- **Tūpuna / Tīpuna:** Ancestors, grandparents - western dialect variation of tīpuna.
- **Tūrangawaewae:** A domicile is a place where one has the right to stand - where one has rights of residence and belonging through kinship and whakapapa.
- **Tūturu:** To be fixed, permanent, real, true, authentic, and original.
- **Upoko / Ūpoko:** Head.
- **Wā:** Time, season, period, interval, term, duration.
- **Wāhanga:** Section, chapter, division, part.
- **Wāhine / wahine:** Female, women, feminine.
- **Waiata (-hia, -tia):** to sing.
- **Waikato:** Waikato Basin. Region.
- **Waikato-Tainui:** Term used for the tribes whose ancestors came on the Tainui canoe and whose territory includes the Waikato, Hauraki, and King Country areas.
- **Waingaro:** Area near Raglan, North Island.
- **Wairewa:** Lake Forsyth (Banks Peninsula).
- **Wairua:** Spirit, soul - spirit of a person which exists beyond death. It is the non-physical spirit, distinct from the body and the mauri.
- **Waitaha:** Iwi of peoples in the South Island.
- **Waitaki:** Waitaki River. Aotearoa.
- **Waka:** Canoe, vehicle, conveyance, spirit medium, medium (of an atua).
- **Wānanga:** Style of learning and researching.
- **Whaikōrero (-tia):** to make a formal speech.
- **Whakamana:** Empowerment

- **Whakapapa (-tanga):** Genealogy, genealogical table, lineage, descent - reciting whakapapa was an important skill. It reflected the importance of genealogies in Māori society in terms of leadership, land and fishing rights, kinship, and status.
- **Whakarongo (-hia, -na):** (whakarangona) to listen, hear, obey.
- **Whakataukī (-tia):** to utter a proverb. Proverb significant saying, formulaic saying, cryptic saying, aphorism.
- **Whakawhanaungatanga:** process of establishing relationships
- **Whānau:** Extended family, family group, a familiar term of address to several people - the primary economic unit of traditional Māori society.
- **Whanaungatanga:** Relationship, kinship, sense of family connection - a relationship through shared experiences and working together provides people with a sense of belonging. It develops as a result of kinship rights and obligations, which also strengthen each kin group member. It also extends to others with whom one develops a close familial, friendship or reciprocal relationship
- **Whānui:** Generally, broadly, widely, extensive.
- **Whare:** House, building, residence, dwelling, shed, hut, habitation.
- **Whenua:** Land - is often used in the plural.

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## APPENDIX. 1

<b>Hua Whakatakataka (Pre-production):</b>
Whiringa ā-nuku– Whiringa ā-Rangi 2021
<b>Establishing my filming Tikanga:</b> <ul style="list-style-type: none"><li>- Locate site-specific places that are connected to the mauri of my project.</li><li>- Identify and acknowledge Atua and local kaitiaki associated with the sites.</li><li>- Creating a karakia to conduct filming.</li></ul> <b>Funding for the project:</b> <ul style="list-style-type: none"><li>- Apply for Iwi grants, Studylink, AUT resource grant, and savings.</li></ul> <b>Confirmed Filming location:</b> Whakapapa connected. <ul style="list-style-type: none"><li>- Te Manahuna Takiwā (The Mackenzie basin): Aoraki, Haupapa, and Lake Pūtaki.</li><li>- Te Mata Hāpuka (Birdlings flat).</li><li>- Whanau Whenua: Wainui and Ōpukutahi, Te Pātaka o Rākaihautū (Banks Peninsula)</li><li>- Wairewa (Little River), Te Pātaka o Rākaihautū (Banks Peninsula)</li><li>- Akaroa, Te Pātaka o Rākaihautū (Banks Peninsula).</li></ul> <b>Developing and composing the first verse of my Mōteatea:</b> <ul style="list-style-type: none"><li>- The first verse is my pūrākau on the creation of pounamu.</li></ul> <b>Key contacts:</b> <ul style="list-style-type: none"><li>- Confirm accommodation in Christchurch with whanau and camping ground near Aoraki.</li><li>- Confirm permission to access whanau whenua from Anna Edwards (Grandfathers Widow).</li></ul> <b>PGR8 – Due in November.</b>
Hakihea– Kohitātea 2021 2022
<b>Summer break   Study break:</b> <ul style="list-style-type: none"><li>- Spend time experimenting with underwater filming techniques.</li><li>- Test and trial post-production editing methods explored the uses of colour and composited videos.</li></ul> <b>Draft a storyboard:</b> <ul style="list-style-type: none"><li>- Gather an idea of shots needed while on location.</li><li>- Plan a visual narrative for the mōteatea.</li></ul>

**Compose the second verse of Mōteatea:**

- In the second verse, I want to focus on the connection of pounamu to my tūpuna.

**Confirm and organise film equipment for Te Wai Pounamu Trip:**

- Booked canon 5D, macro and wide-angle lens from Loan central, AUT.
- Hydrophone borrowed from Maree.

**My equipment:**

- Canon M50 Mark ii.
- Tripod, external mic, and go-pro.
- Adobe Premiere Pro for editing.

**Hua (Production):**

Hui-tanguru– Poutū-te-Rangi 2022

**Filming month:**

- A planned trip to Te Wai Pounamu.
- Accommodation, access to Whenua and transport confirmed.
- Seven days of fieldwork. Documenting, filming and recording natural sound.
- Film Genre: Observational documentary of nature.

**Sound | music production:**

- External mic to capture Canon for nature sounds.

**Compose final verse for Mōteatea:**

- Final verses will tell the pūrākau of whakapapa, mana wāhine Māori and me.

**PG Visual Conference:**

- Present research to MVA cohort and AUT staff. Receive feedback.
- Apply feedback or reject it.

**Aro | Reflect and review the scope of the project:**

- I applied for a 3month extension for my Masters.
- Aligned extension decision with the Maramataka.
- Revalued Take Hua (Production Plan) and Kato Mahi (Workflow) to expand rangahau over a more extended period.

Paenga-Whāwhā– Haratua 2022

**Mid – Semester break 18 – 29 April.****Plan time for pick-up shots or sound recordings:**

- Allocate time *if needed* for pick-up shots or sound recordings.

**Sound/ music production:**

- Focus on creating an ambient soundscape for moving images.

- Allocate studio time to experiment with sounds.
- Create a draft ambient soundscape for Mōteatea.

#### **Prepare for Ōpukutahi (Solo Exhibition):**

- Confirmed gallery space in 2021. Never Project Space (Artist-run space in Frankton, Kirikiriroa).
- Revisit Te Wai Pounamu footage to extract video for solo - focus on Ōpukutahi.
- Plan installation space. Large moving image projection onto the wall. Two large prints and a river kohatu (stone) installation.
- Select photography for large printing. Supplier: Vivid Print, Kirikiriroa.
- Buy river stones. Supplier: Complete Landscape Supplies, Kirikiriroa.
- Test installation before the solo in Test Space, AUT. Gather feedback and apply any changes.
- Confirm install dates 16 and 17 June. (They later changed to 2 to July 23)
- Prepare exhibition write-up and send it to the gallery.

#### **Visit Exhibitions & Artist floor talks:**

- Installation inspiration, research on exhibition write-up ideas, and presentation of artworks.
- Observe the materials used to print on; what resources were used?
- Literature review.

#### **Mai ki Aronui – One Day Wānanga:**

- Collective space to write for masters.
- Whakawhanaungatanga.
- Reconnect with post-graduate students on campus.

#### **Recording the Mōteatea:**

- Record final version of mōteatea at AUT with Maree.

#### **Explore Installation Ideas for St Pauls Gallery:**

- Proposed exhibition plan.
- Meet with Eddie from St Pauls to discuss the exhibition proposal.
- Walkthrough Gallery three-space. Envision the space. Make a floor plan.

#### **Prep for Exegesis:**

- Book and confirm a proof-reader.

#### **Pipiri Matariki – Hōngongoi 2022**

#### **Start to test and explore installation space ideas:**

- Thinking about the projection for Moving Image, size, what type of projector?

- Space; we need to create a floor plan for the installation concept.
- Explore spaces at AUT to create the right environment for the artwork and sound space.
- Test AUT equipment and rehearse the space.
- Book and confirm resources needed from AUT and external, if needed.
- Test St. Paul space.

#### **Ōpukutahi (Solo Exhibition):**

- Bringing the rangahau to life!
- Critique opportunity from the Kirikiriroa community
- Exhibition in Kirikiriroa at Never Project Space, Frankton.
- Dates: July 2 – July 23 2022.
- Opening: July 2. Time, 6 pm. (Moon: Ō-Uenuku)

#### **PGR11 (Appt of Examiners) – Due in July.**

#### **Hua Muri (Postproduction):**

Here-turi-kōkā – Mahuru 2022

#### **Exegesis and PGR12 – Due August 10. At 10 am. (Moon: Ōhua)**

##### **Install:**

- Installing artwork at St Pauls, AUT.
- Location: St Pauls
- August 29 – September 1 2022

##### **Examinations: (Moon: Tamatea – Tuarua)**

- MVA, Round 3. September 2 2022.

##### **Exhibition days at St Paul's:**

- Showing final artwork.
- 5 – 6 Sept 2022

##### **Opening Day/ Evening**

- Showing final artwork.
- Whanau and friends to attend an event.
- September 5 2022

##### **Deinstall: (Moon: Maurea)**

- September 7 2022, by noon.

## **APPENDIX. 2 EXHIBITION INSTALL DOCUMENTATION**

### **INSTALL DAYS, 29/08/2022 – 01/09/2022**

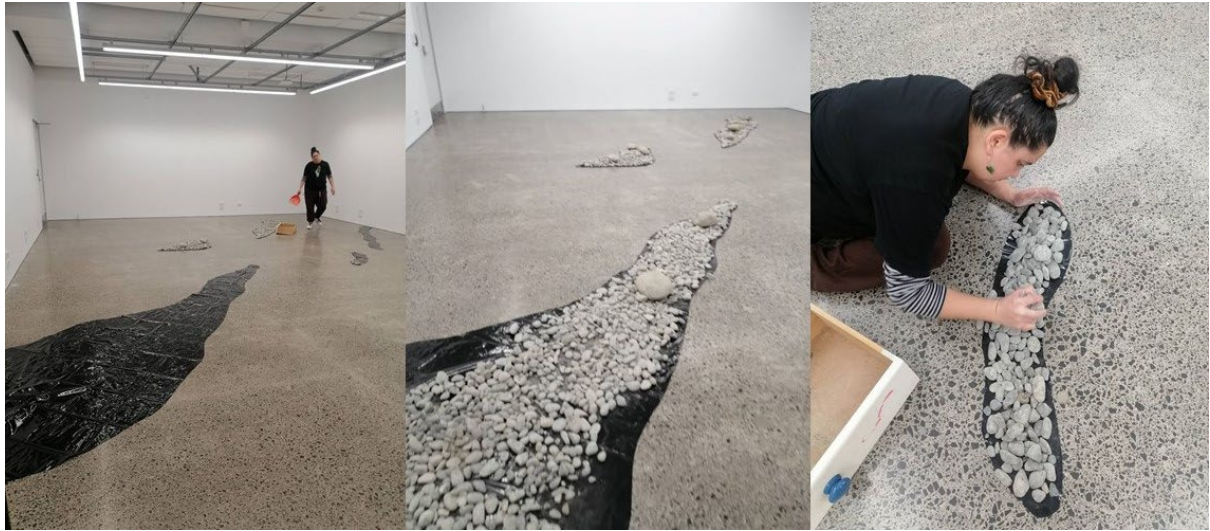


Figure 1. Photographs of day one install positioning shapes and placing stones at St Pauls Gallery Three - AUT City Campus. Black polythene film sheets and river stones, four hour process, 29 August 2022, Auckland. Photographs taken by Zena Elliott.



Figure 2. Photographs of braided rivers in the Aoraki National park and Lake Pukaki. Inspiration for stone installation, Canon 5D, colour, February 2022, Te Waipounamu.

While installing I needed to cut out the braided river shapes from the large polythene plastic sheets. It was important to position these shapes within gallery three to echo the braided rivers I saw in Te Waipounamu. While being present in gallery three I decided to occupy the entire floor space. I wanted to make sure that there was enough room between the river stone shapes for people to be able to walk through like canals, but more importantly to create a space that felt immerse. Some of the river stone shapes were large and needed a reasonably large amount of river stones to cover the section. Therefore, it meant I needed to gather additional stones to complete and cover the entire shapes. This stone installation process took four days to achieve, using over 200kgs of river stones which were intentionally placed. I initially wanted to leave a black outline of the polythene exposed. I thought it created an obvious distinction for the stones from the floor. However, advice I got from Nova Paul was to create a more natural effect and that I should push the river stones to the edge, to completely cover the polythene. This method work to create a more natural and distinct river appearance for the stones on the gallery floor.





Figure 3. Day two installing river stones and what looked it like before pushing the stones to the edge of the polythene. Black polythene film sheets and river stones, two hour process, 30 August 2022, St Pauls Gallery Three, AUT City Campus, Auckland. Photographs taken by Zena Elliott.



Figure 4. Day three before pushing the stones to the edge of the polythene. Black polythene film sheets and river stones, two hour process, 30 August 2022, Auckland. St Pauls Gallery Three, AUT City Campus, Auckland.



Figure 5. Photographs of day four install and final river stone placement at St Pauls Gallery Three - AUT City Campus, black polythene film sheets and river stones, 01 September 2022, Auckland.

While I was in Te Waipounamu I gathered kohatu that were found at all my poutokomana whenua (Filming locations). These kohatu were intentionally placed on the stone installation within my exhibition. To physically bring the mauri and wairua of my whenua me o ngā tīpuna into the gallery but more importantly into the kaupapa of the exhibition.





Figure 6. Photographs of setting up audio speakers, 30 August to 01 September 2022, St Pauls Gallery, AUT City Campus, Auckland.

The next stage of install was to set up the speakers and projector component of the exhibition space. At first I set up a PA system with speakers on tripods. However, once they were positioned and in place. Their appearance was unsightly and took up half of the entry space. I soon replaced these with much smaller speakers that sat on the ground and functioned better for audio component to be able to vibrate into the floor of the gallery. I chose to hide all power and audio cabling under white gaffer tape because they are not visually a part of the exhibition. I also tape up and hid all emitting light from all electronics to make sure the focus of the light is on the projected moving image.

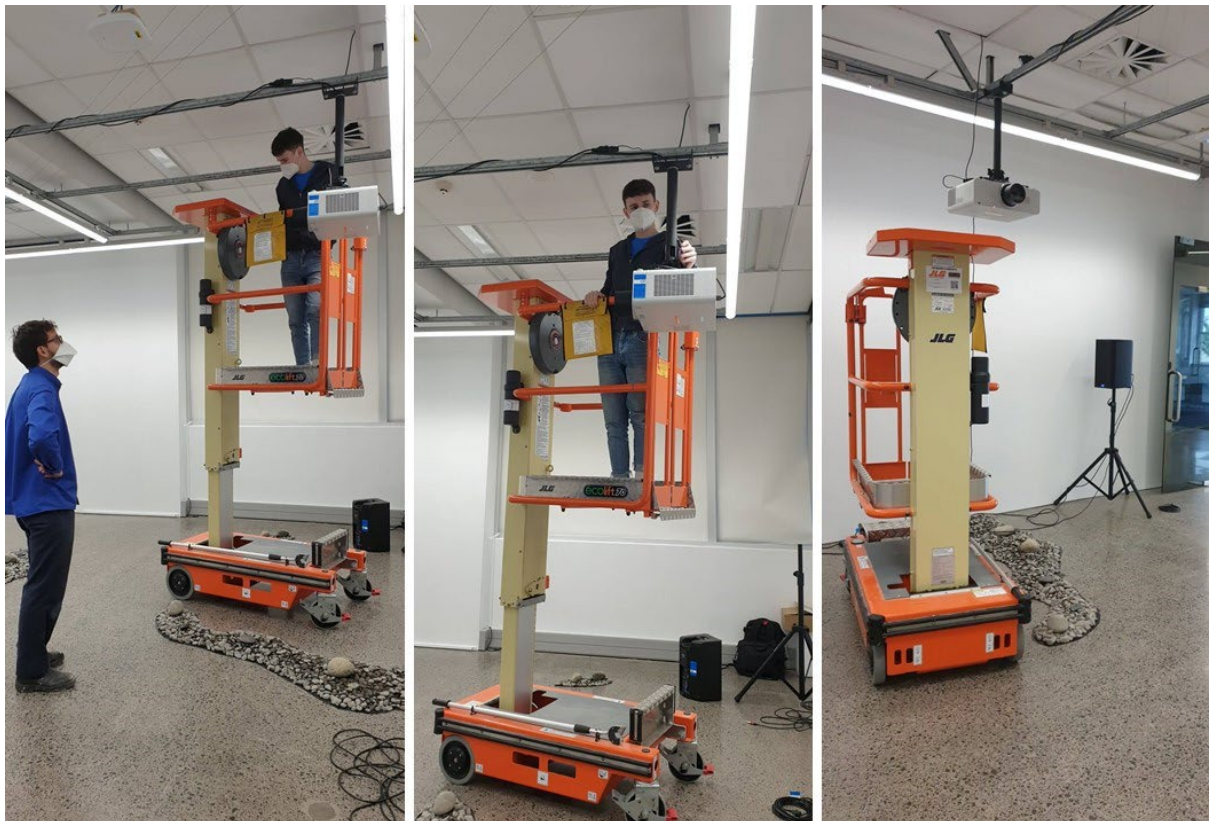


Figure 7. Photographs of day two installing projector and customising screen to wall measurements with , 30 August 2022, St Pauls Gallery, AUT City Campus, Auckland.



Figure 8. Final Exhibition, He Pounamu Ko Āu. Close up photo of the River Kohatu Installation with light from the moving image reflection. St Pauls Gallery Three, AUT City Campus. 6th September 2022. Auckland.

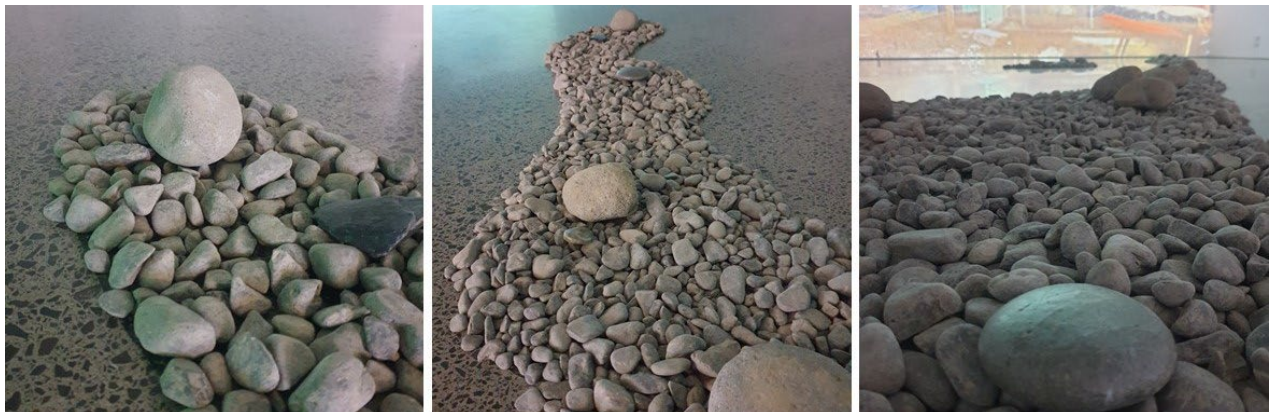


Figure 9. Final Exhibition, He Pounamu Ko Āu. Close up photo of the River Kohatu Installation with light and moving image reflection. St Pauls Gallery Three, AUT City Campus. 6th September 2022.





Figure 10. Final Exhibition, He Pounamu Ko Āu. Wide close up of the River Kohatu Installation with light from the moving image reflection. St Pauls Gallery Three, AUT City Campus. 3rd September 2022. Auckland.



Figure 11. Final Exhibition, He Pounamu Ko Āu. Close up of the River Kohatu Installation. St Pauls Gallery Three, AUT City Campus. 3rd September 2022. Auckland.



Figure 12. Final Exhibition, He Pounamu Ko Āu. Single channel projection on wall. HD Video. Colour. 4.34mins. River Kohatu Installation. St Pauls Gallery Three, AUT City Campus. 5th September 2022. Auckland. Photography by Emily Parr.





Figure 13. Still image of moving image of composite reimagined pounamu. Final Exhibition, He Pounamu Ko Āu. Single channel projection on wall. HD Video. Colour. 4.34mins. River Kohatu Installation. St Pauls Gallery Three, AUT City Campus. 5th September 2022. Auckland. Photography by Emily Parr.



Figure 14. Still image of moving image of composite reimagined Poutini and Awa. Final Exhibition, He Pounamu Ko Āu. Single channel projection on wall. HD Video. Colour. 4.34mins. River Kohatu Installation. St Pauls Gallery Three, AUT City Campus. 5th September 2022. Auckland. Photography by Emily Parr.





Figure 15. Still image of moving image of composite maunga Aoraki and Awa. Final Exhibition, He Pounamu Ko Āu. Single channel projection on wall. HD Video. Colour. 4.34mins. River Kohatu Installation. St Pauls Gallery Three, AUT City Campus. 5th September 2022. Auckland. Photography by Emily Parr.





Figure 16. Still image of moving image of composite rock face. Final Exhibition, He Pounamu Ko Āu. Single channel projection on wall. HD Video. Colour. 4.34mins. River Kohatu Installation. St Pauls Gallery Three, AUT City Campus. 5th September 2022. Auckland. Photography by Emily Parr.



Figure 17. Still image of moving image of composite homestead and Akaroa harbour. Final Exhibition, He Pounamu Ko Āu. Single channel projection on wall. HD Video. Colour. 4.34mins. River Kohatu Installation. St Pauls Gallery Three, AUT City Campus. 5th September 2022. Auckland. Photography by Emily Parr.

Link to the *He Pounamu Ko Āu* [video component](#).

Link to the *He Pounamu Ko Āu* [exhibition experience](#).