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Whanaketanga / Evolution

Exhibition Report for Masters of Māori Visual Arts

At Massey University,
Palmerston North, New Zealand



Tracey Morgan

2017

Foreword

I look and see nothing,
I look again and become inspired,
as a short trip becomes a long journey.¹

Whanaketanga | Evolution, focused on technical construction and application using various materials. As art evolves, we find new ways to express concept, thought and imagination.

This Exhibition Report is aimed at maintaining customary concepts and techniques using new materials, not customarily associated with Māori weaving such as cane, chain, screen mesh, perspex and plastic.

Whilst the customary use of Māori woven taonga serves a utilitarian purpose, the challenge was to show new ways of thinking aimed at creating new forms of art not necessarily seen before.

This biography of a decade of practice as a weaver begins with works completed over the past two years, submitted and exhibited as part of the Master of Māori Visual Arts journey. The exhibition is supplemented by previous works to demonstrate a personal evolution into new works employing non-customary materials.

Works exhibited within my final Masters exhibition are clearly highlighted in blue, in the Figures referencing and within the illustrations and images pages 5 and 6.

¹ Morgan. T. (2014)

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Acknowledgements

I wish to thank The Wearable Māori Heritage Trust Board and Te Wananga o Aotearoa for their support over the past two years, as I work towards gaining a Master of Māori Visual Arts through Massey University in Palmerston North.

I also wish to thank Massey University for awarding me the Pūrehuroa grant in 2016.

There have been many influential people in my career. My dad Graeme Huxford, for telling me art was not a career, but a hobby. Little did he realise, this was the motivation I required, to prove him wrong. Anne Philbin (Arts Director, Whitireia Polytechnic) expected no less than the best and this has influenced me throughout my career. I was blessed to have learnt from this collective of weavers extraordinaire like Hereke Ethol Jenkins (Weaving mentor), Tiriti Howe, Karyn Baxter (Founding Kapiti Weavers collective). Waana Davis (Chairperson Toi Maori Aotearoa) continues to encourage and inspire me. Lastly, I acknowledge my husband Dane, for putting up with my weaving and artistic phases everywhere and in every room of our home for the past twenty-eight years.

To every person who has influenced me in some small or substantial way, whether I have sat and learnt beside them and with whom I have shared techniques, skills and stories, I thank you.



Figure 1. Baxter, K. (1987). First year weaving at Whitireia Polytechnic

Chapter One: Beginnings

The eldest of five children I was born in Paraparaumu and raised in Waikanae on the Kapiti Coast in Wellington. I was fortunate to have been brought up in a household with a creative mother where there was always something delicious cooking in the oven or an outfit or costume being sewn up for an event at school or community gathering.

My mother (Sylvia Tamati) would tell me stories of how, as a young child, she would harvest and prepare the flax for her grandmother Ngawati Morehu. They had large gardens at their Te Moana Road homestead in Waikanae and nanny Ngawati's woven kete would be filled with vegetables and given to people in the community. They don't make shopping bags like that anymore!

My mother and other family members of her generation never learnt to weave, as they had no need, with a weaving grandmother living with them. As a child, my mother found it hard harvesting and preparing the flax for her weaving grandmother and even harder sitting there all day learning how to weave. No kid would have done that when they could be swimming at the river or playing in the sand dunes.

It was not until my final year of college, that my fascination for weaving began. However, I was faced with the challenge of how to learn when there were no weavers to teach me. You can only learn so much from a book and there weren't many weaving books in the 1980's.

The only book I could find that looked anything close to Māori weaving was a basketry book. *'How hard could it be?'* I thought and so away I went. I followed the instructions and made six flax baskets to form part of my seventh form art portfolio. The completed items were hideous! Although my initial woven forms were not Māori weaving, I am pleased that I kept the images of my first attempts, as it reminds me of where I have come from.

The photograph of the six woven baskets in Figure 2 took pride of place at my Whanaketanga Masters of Māori Visual Arts, held at Mahara Gallery, Waikanae. It was important to me, to show the very beginnings of my weaving and this photograph shows that.



Figure 2. Morgan, T. (1986). First weaving attempts at Paraparaumu College, 7th Form.

Whitireia

My weaving career began as an eighteen-year-old student at Whitireia Polytechnic (hereby referred to as Whitireia) in Porirua and under the guidance of Anne Philbin (Arts Director). As a first-year student, the offer to attend a weaving workshop at my marae Whakarongotai ki Waikanae, provided the perfect opportunity to learn how to weave. Guided by the Kapiti weavers and under the watchful eye of my mentor Hereke Jenkins (aunty Eke), and tutors Tiriti Howe (Ngati Kuhungunu) and Karen Baxter (Tauwiwi), weaving became the major focus, followed by painting and print making.

Being the last Kapiti Weaver's student, Anne and Aunty Eke decided that one would teach me to teach, and the other would teach me to weave. They had set my career path for me, a very shy arts student, who, when asked if I wanted to teach would have undoubtedly said no without any hesitation. However, I did go on to teach and I have continued to do so for the past 30 years.

Highlights at Whitireia

I was chosen as one of four students to complete the first Diploma in Visual Arts and Design at Whitireia (see Figure 3). Referred to as the A-Team, we spent weekends at Anne Philbin's home, completing contracts together. Fellow students were Wi Taepa, Eric Ngan and Ernest Sami. These contracts paid for our fees! Anne would say "don't think you are leaving my place, until it is finished".

We often stayed overnight in our studio workspace at Whitireia to complete assignments and commissions, which enabled us to pay our fees while having the freedom to explore [What did you exploring?].

Another memorable event was planting the pā harakeke in memory of aunty Hereke Jenkins, outside the Visual Arts Department.



Figure 3. Philbin, A. 1990. Classmates from top down; Wi Taepa, Ernest Sami, Tracey Morgan, Eric Ngan

Sharing a Passion

Being a young teacher created an interesting dynamic within the classroom environments of Arohata Womens prison in Tawa and Whitireia Polytechnic, as most of the students were much older.

An opportunity to teach arose through a private training establishment in Levin, known as Te Kokiri Development Consultancy. This small training organization would become my home for 25 years. Here I developed and taught the weaving programmes and ensured moderation and quality management systems were reviewed and maintained for the organization.

It was not until I was established in my career that I would come to learn that my own mentor (Aunty Eke) was taught by my great grandmother Ngawati Morehu. Granny was born in Golden Bay, Takaka in 1900. She is my connection to weaving and it's important to me, to remember her. She passed away in 1978, when I was 8 years of age.

Today

After 26 years I finally married my sweetheart and we have two children Caylin and Bryn.

I am the Māori Visual Arts Education Manager for Te Wānanga o Aotearoa, Te Kei Takiwa, the NZQA Nga Mahi a Te Whare Pora Whakaruruhau chair and National moderator. I am also the Secretary for Te Roopu Raranga Whatu o Aotearoa National Maori Weavers.

I sit on the Kapiti Coast District Arts Council as the iwi representative, the Kapiti Coast District Council Town Centre's Working Group iwi board member, Cultural Heritage Liaison board member for M2PP and recently elected Trustee Board Member for Toi Maori Aotearoa.

This year I continue to be involved in exhibitions taking place nationally and internationally including Pataka Matariki Exhibitions, curating the New Zealand Qualifications Authority National Secondary Schools exhibition in Wellington and co-ordinating the completion of tatua for the Aotearoa and Njord Leiden waka crew who will travel to the Passchendaele Commemorations in France, October 2017.

Chapter Two: Material Evolution

Customarily the weaver's role was an important one within the marae, as they created the sleeping mats, kai bowls, clothing and fishing nets to name a few. Although artistic talent was obvious through these works within the formations, pattern and colour, the main purpose was to create something that served a utilitarian purpose.

Between the 1950s and 60s, urban drift saw Māori move away from their marae and papa kainga. Urban Māori groups began to create their own community centers, with a focus on Māori identity and activity. Difficulties in accessing traditional materials with limited weaving tutors saw innovative and creative solutions being developed. This was a period of experimentation, using new materials such as wool, twine, candlewick, plastic, peg board, fluted hardboard, half rounds, cane and synthetic dyes, using colour to create patterns such as dip dyeing weaving resources and laying randomly to create new and unique weaving patterns. Alongside this experimentation a revival of customary weaving was also initiated by a new generation of Māori artists including Dame Te Rangimarie Hetet, Diggeress Te Kanawa, Te Aue Davis and Puti Rare.²

I wonder, if it were not for our tuakana weaver's and the work that they did to teach the artform, what would our Māori weaving look like today?

The 1970's saw an emergence of Māori artists seeking to express Māori ideas within new and relevant contexts. According to W. Davis, in 1983 the Māori and Pacific Island Weaving Group *Aotearoa Moana Nui a Kiwa*, was established and chaired by the late Emily Rangitīria Shuster, of Rotorua. From this formation at Tokomaru Bay, the aim was for weavers to come together to share and teach the skills of the ancestors of Aotearoa and the Pacific Islands, so that they would not be lost for future generations. *Aotearoa Moana Nui a Kiwa* became *Te Roopu Raranga Whatu O Aotearoa* (TRRWOA). This was because of a change in the funding structure of the Queen Elizabeth Arts Council and this is when Te Waka Toi was established.³

² Wallace, P. April 2004. TRRWOA Newsletter 31

³ Davis, W. Personal communication. October 20. 2016

A Te Roopu Raranga Whatu o Aotearoa (TRRWOA) weaver's newsletter was developed and included a logo designed by Sandy Adsett. This logo continues to be utilized today. Issue one was a two-page flyer and slowly but surely over the years has developed into an historical resource of information.

These newsletters show the indepth history of TRRWOA, from propagation of seeds, harvesting and cultivation, to exhibitions, workshops and gatherings locally, nationally and internationally, our connections with other indigenous weaving nations throughout the Pacific and further afield, dyeing and weaving techniques and so forth. Within the TRRWOA newsletter volumes 1 – 19 (1983 – 1994), Erenora Puketapu Hetet, stated "in Māoridom, weaving has its own life force, and is accorded a level of respect depending on the mana of the weaver and the qualities of the weaving process".⁴

Māori artists have continued to explore new ideas and create works of art with new and innovative techniques and materials. This has held Māori artists in high regard within the art world, while still being able to hold onto the techniques and traditions of our tupuna.

Today Māori weaving is completed by both women and men. Kakahu (cloaks) once again play a central role today, cultural identity, status and mana. Twenty years ago, a person would have stood out if they chose to wear kākahu at their graduation ceremony. Woven items continue to provide the thread linking ancestors, to their living descendants and the wearing of kākahu at ceremony has become common practice.

The increase in sale and price recently is reflective of the value and appreciation of not only kākahu, but also raranga as an artform as opposed to its categorisation as craft or art. Whaea Sonia Snowden's kete whakairo recently sold at Māori ART Market, (March 17-19, 2017) for \$4700.00 and \$3600.00. These are most definitely a record for individual kete sales within Aotearoa and proves that Māori weaving has moved from craft to art!

Materials used in the production of my projects

Customary weaving resources came from either my home; where I have established a pā harakeke and pingao plantation or from my hometown where I have access to a private source of kiekie. I am fortunate to have access to these three resources as many weavers travel some distance to source appropriate resources. The processes from cultivation to preparing the resources, both customary and synthetic, are recorded in more depth relevant to each of the works in the exhibition.

⁴ Wallace, P. 1984 - TRRWOA volumes 1 – 19. Toi Maori Aotearoa

Chapter 3: Artistic Influences related to my art practice

My artistic influences are a combination of the work of artists and narratives associated with their work, both historical and contemporary. This chapter will discuss the work of specific artists who have inspired individual artworks in the exhibition such as Toi Te Rito Maihi, Susan Point and Yayoi Kusama.

Toi Te Rito Maihi

I met Toi Te Rito Maihi (Toi) at a national weaver's hui sixteen years ago. She is a weaver, writer, painter and educator of Ngāti Kahungunu decent. Her parents were storytellers and she grew up surrounded by art. Her mother drew and painted. Her father wove kete, carved and knitted and gave her a love and appreciation for music.

Toi has exhibited her work since 1977, both nationally and internationally. When Toi produces work in fibre it is often contemporary in its expression. She draws on her knowledge of customary practice to create visual symbols and analogies to explore Māori philosophy and customary narrative. Her work investigates the relationship between fibre structures and how society functions.⁵



Figure 4. Morgan, T. (2011) Toi Te Rito Maihi weaving at National Gathering, Wairoa.

⁵Brown, Deidre & Ellis, N. (2007) *Te Puna Maori Art from Te Tai Tokerau Northland*. Toi Te Rito Maihi. Pgs 77-96. Reed Publishers. New Zealand

When examining one of Toi's early paintings, I came across a work that she had completed in the early 1990's that used kelp and other seaweed.⁶ This fascination for kelp went back to her childhood. Toi remembers gathering kaimoana with her father and filling sacks to share with other families. She remembered her father slicing an opening in a long, broad ribbon of kelp, placing his fingers inside to break the spongy interior, then making a fist and pulling the sleeve of kelp up his arm like a wrinkled stocking until the whole length opened.

Each year I holiday at Tora, on the West Coast of the Wairarapa. Tora has a rough and rugged coast line that washes up bull kelp. Toi's "Circles" installation, consisting of suspended lengths of kelp, water and pebbles inspired me to explore kelp as a weaving material. I realised when holidaying in Tora, that I was surrounded by bull kelp and took the opportunity to gather it. At first, I cut the kelp into long narrow strips and began weaving a small kete. I also experimented with pulling the sleeve of kelp up my arm. The texture literally changes with the weather, being extremely hard and glass like to rubbery soft. The weather also changes its colour, from dark brown to salty white. A series of work unfolded from this experimentation and takes the form of Poha Tāniko Series, where bull kelp and muka (flax fibre) combine with tāniko.

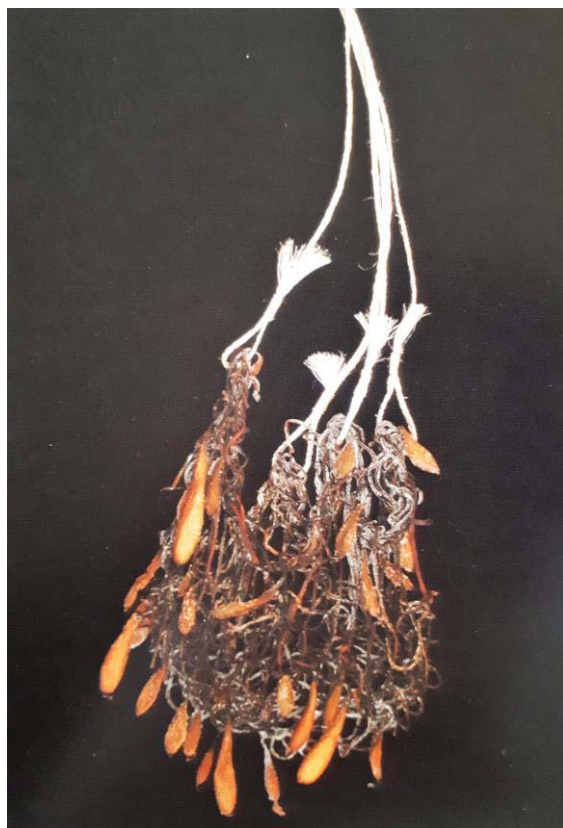


Figure 5. Lander, M. (2002). Rimurimu, muka handles. 160 x 240 mm. 550 mm with handles.
In Te Rito Maihi, T. & Lander, M. (2005). *He Kete he Kōrero*. Aotearoa. Reed.

⁶ Maihi. Toi Te Rito & Lander, M. (2008). *He Kete He kōrero*. Page 73

Susan Point

Native American Salish artist, Susan Point (Susan) came to my attention through the KIWA Pacific Connections Exhibition in 2003⁷. The Kiwa exhibition expressed the many cultural similarities, allegiances and shared friendships that exist between Māori and the people of the Northwest Coast of America. Susan finds inspiration in the customary designs of her tribe, such as her work in Figure 6, which is inspired by her people's traditions and legacies. Her work explores customary design using materials such as glass, bronze, wood, concrete polymers, stainless steel and cast iron sometimes combining these media and techniques including foil embossing, paper casting, lino printing and lithography. Susan transforms customary functional pieces into sculpture rather than utilitarian items. This movement into contemporary art which incorporates a traditional form is referred to by Robert Jahnke (2006) as trans-customary practice⁸, and one that I find very inspiring. Without contemporary, the customary has no point of reference or vice versa.

By grounding my practice within a foundation of Māori knowledge I can utilise new materials and I am confident that the work will maintain its mana as a Māori artform



Figure 6. Nagai, K (2003). Salish Loom. Yellow cedar, red cedar, glass. 80 x 32 x 18
Spirit Wrestler. (2003). *KIWA Pacific Connections – A Northwest Coast perspective*. Vancouver. Canada: Hemlock Printers.

⁷ Spirit Wrestler (2003) *KIWA Pacific Connections – A Northwest Coast perspective*. Page 17. Vancouver. Canada

⁸ Jahnke, R. (2006). *He Tataitanga Ahua Toi: The House that Riwai Built / a continuum of Māori Art*. (Unpublished Doctoral Thesis). Massey University, Plamerston North.

Yayoi Kusama

While exhibiting at Blacktown City Arts Gallery in Sydney (2009), I visited an exhibition of work by Yayoi Kusama, a Japanese artist born in 1929. The Blacktown City Art Gallery curator, had told me that I needed to go to the Museum of Contemporary Art in Sydney before I left to check out Kusama's exhibition.⁹

Kusama is recognized as one of the most influential and widely collected artists of the 1960's. It is possible that her work pre-dated artists such as Andy Warhol and Claes Oldenburg and that her work was marginalised due to being female and Japanese.

The exhibition entitled *Mirrored Years* included paintings, collage, sculpture and environmental works. Her interest within the arts through pattern began with hallucinations of dots, nets and flowers that covered everything she saw as a child. On entering the exhibition space, I quickly became consumed with the sensation of motion created by her repetitious work. Large scale individual works were placed tightly together, highlighting a sense of obsessiveness in her work and left me wanting to see more!

In October 2006, Kusama became the first Japanese woman to receive the Praemium Imperiale, one of Japan's most prestigious prizes for internationally recognized artists. On the 12 November 2008, Christies New York, sold a work by Kusama, for USA5000100; a record for a living female artist.¹⁰

Kusama's work would become the most empowering and inspiring that I have ever viewed. This exhibition also travelled to New Zealand in September 2009, and was opened at the City Art Gallery in Wellington, when she was 80 years of age. When I took my children to view the exhibition they became so engaged that it was the first time they didn't ask when we were leaving. Kusama's scale and repetition has influenced several of my large-scale art projects such as *kete kumara* and *kete bling* made of elastic, perspex and plastic tags.

⁹ Kouyoumdjan, S. (2006). Personal communication. Blacktown City Arts Gallery, Exhibition Curator

¹⁰ Blackall, J. (2009). "*Mirrored Years*" exhibition catalogue 24 Feb – 8 Jan. Yayoi Kusama. Museum of Contemporary Art Australia. March 2009

Chapter Four: Rapaki

In 2014 Veranoa Hetet (Veranoa), Mark Sykes (Mark) and I were invited by Toi Maori Aotearoa, to create a set of six rapaki. The rapaki would be used for the waka crew and Toi Maori Aotearoa dignitaries.

The brief was simple, to create rapaki (customary shoulder capes) using harakeke (New Zealand flax) tags and muka (flax fibre), dyed black. Mark gave his set to the Hikoikoi weavers collective, based in Lower Hutt. On completion, their rapaki became known as *“The fifty shades of black”*. Veranoa completed the second set. She completed hers in their natural unprocessed and undyed state.

After preparing the harakeke tags for my set, I chose to use a variety of green Teri and Rit chemical dyes instead of black because I was unable to source the black dye required. My set became known as *“The fifty shades of green”*. Garry Nicholas (General Manager Toi Maori Aotearoa) commented after receiving all three sets that he “should have known better than to give the weavers a set brief with a particular colour and that next time he would just leave it to the weavers to decide”. *“The fifty shades of green”* set have been worn at a ceremony in Taranaki and by New Zealand dignitaries at a repatriation ceremony in Hawaii, February 2016. The 'ahu'ula (cloak) and mahiole (helmet) were a gift from the Hawaiian chief Kalani'ōpu'u to Captain Cook in 1779.¹¹

“Fifty shades of green” (see Figures 7 and 8) were the inspiration for the two rapaki created for my Master of Maori Visual Arts exhibition. Waana Davis, after seeing these rapaki asked me if I would complete another for Toi Maori Aotearoa.

¹¹ Online copy –Radio New Zealand. (11 March 2016). *Captain Cook Cloak Returns to Hawai'i*. Retrieved 5 August 2017, from <http://www.radionz.co.nz/news/national/298694/>



Figure 7. Toi Maori Aotearoa. (2016). NZ representatives at repatriation ceremony in Hawaii. Morgan, T. Private collection Toi Maori Aotearoa



Figure 8. Toi Maori Aotearoa. (2016). Unknown women wearing one of six rapaki at repatriation ceremony in Hawaii. Morgan, T. Private collection Toi Maori Aotearoa

Rapaki Toi Maori

The brief for the Toi Maori rapaki was left open for me to complete however I wished, with the completed rapaki to be gifted [to whom or what?] from the Wearable Māori Heritage Trust Board that included Waana Davis, Edna Pahewa and Lovey Hodgkinson; What a journey this piece became; the intention was to recreate a similar piece to the "*Fifty shades of green*" where various shades of colour were evident.

I approached one of the designers at Toi Maori Aotearoa, as I was interested to know if Toi Maori had a particular colour or colours representative of the organisation. The brochure they gave me had the colours red, brown, yellow, white, blue and grey so this was the palette I chose to make the tāniko band for the rapaki.

After harvesting muka harakeke from my home, I set about preparing 300 whenu. While the preparation was physically taxing, I would come to realise that this was the easy part of the entire process. The foundation colour of choice for muka tags was black, with snippets of dark browns, wines, blues and dark greens. I took small bundles of miro tags and dunked them into various shades of Teri and Rit synthetic dyes to create a tie-dyed effect where colours merge into one another I find this aspect of the process enjoyable as there are no barriers and I can relax and have fun with colour.

I had planned to double over each whenu as they were all quite long and I really wanted to utilize the length to its fullest potential. This would also give me 600 whenu as I needed to ensure the rapaki length allowed for larger people to comfortably wear the rapaki as well. I decided to use synthetic cottons as the whatu and tāniko materials, in case the rapaki was used by an overseas contingent at some time in the future, as it is much easier to get through customs when there are no feathers or natural customary materials used. Recourse to synthetic cottons also ensured longevity and handling by many people. This is also the reason I chose not to use any and kept the overall design simple, with two layers of tags.



Figure 9. Morgan, T. 2016. First design for Rapaki Toi Maori.

Usually whatu and tāniko would be completed upside down and then turned upright on completion. However, in this case, the aho tapu row sat in the centre of each muka strand so the whatu and tāniko had to be woven with the rapaki sitting upright on the stand in relation to how it would normally be worn.

Drafting the pattern is a time-consuming process as I prefer to draft new patterns, rather than copy from a book or picture. If I make a mistake in the design at some point along the way then I start the process again. Finally, the pattern was finalised with colours and design representative of the ten Māori art form committees that sit under the umbrella of Toi Maori Aotearoa (see Figure 9).

As the tāniko developed I felt more and more distant from the piece. I had to push myself each week to work on the pattern. After six months of intensive work on the tāniko, I came to realise why the tāniko wasn't working; there were too many colours in a design that was far too complex. I decided to pull out the scissors and cut off the tāniko, to start the process again. Although the tāniko took several months to create, it only took seconds to cut off!

I decided to return to the drawing board. I simplified the pattern influenced by an earlier tradition of taniko design and changed the palette with black as a dominant colour. This renewed my motivation for the project and I could complete it in less than five months.

Overall, I was extremely satisfied with this rapaki. Personal and peer evaluations of the rapaki occurred throughout the production process. Shades of colour, like those used in the tāniko, run through the muka also. A synthetic tau was threaded through the top of the rapaki, to act as a tie when worn



Figure 10. Morgan, T. 2016. First attempt at Rapaki Toi Maori taniiko.

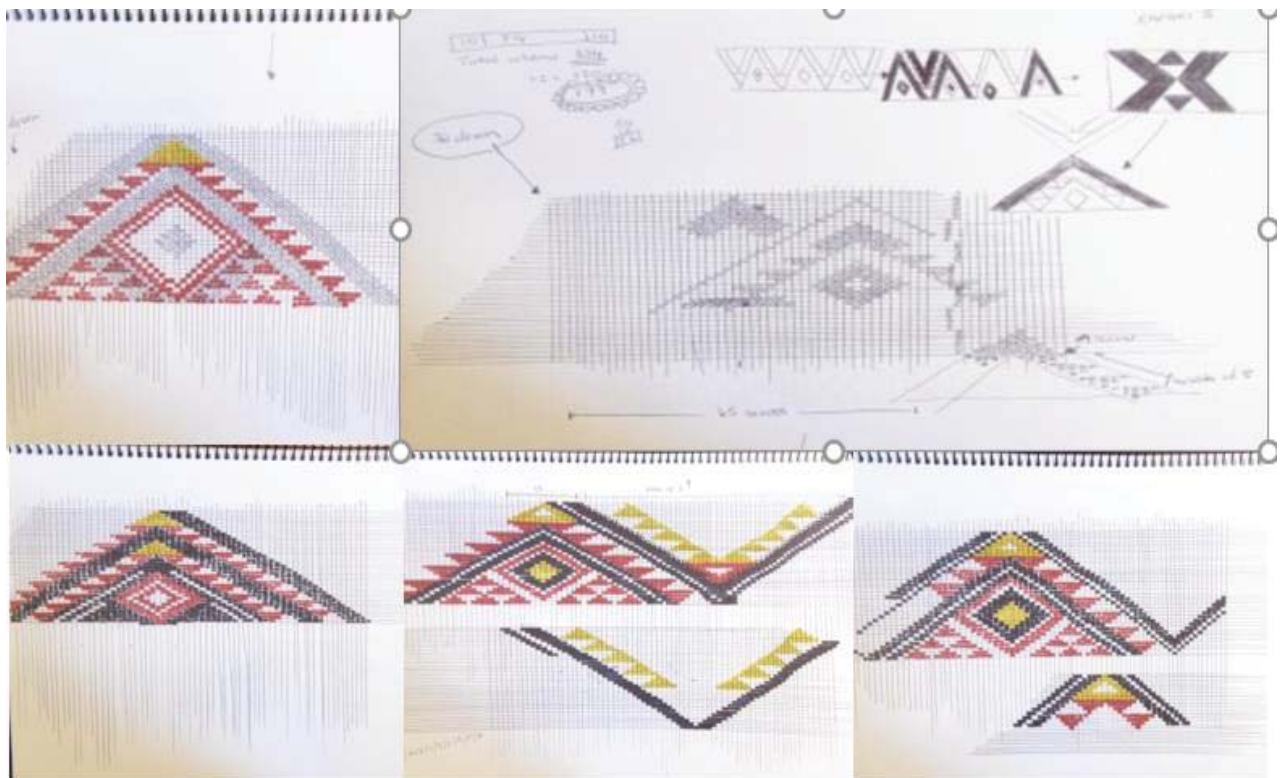


Figure 11. Morgan, T. 2016. Second draft designs taken from sketchbook for Rapaki Toi Maori taniiko.

The rapaki was gifted to Toi Maori Aotearoa at Maori ART Market 2017 and was named *Raukura* by Derek Lardelli

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The ten diamonds within the taniko represent the ten supported Māori artform committees which include:

- He Awhi Tikanga – Protocols within the Arts
- Pūtatangi – Māori Music
- Te Ha – Contemporary Māori Writing
- Te Uhi ā Mataora – Ta Moko Arts
- Ngā Pou Kaiituhi Māori – Literature in Te Reo
- Rūnanga Whakairo – Carving
- Te Ope ō Rehua – Contemporary Dance and Theatre
- Ngā Waka Federation – Ceremonial Waka
- Te Roopu Raranga Whatu o Aotearoa – Māori Weavers New Zealand



Figure 12. Morgan, T. 2016. **Rapaki Toi Maori – Te Raukura.** Harakeke, synthetic cottons and dye. 1000 x 400 mm. Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Private Collection Toi Maori Aotearoa.

¹² Lardelli, D. (2017). Group communication, Maori ART Market. 19 March 2017

Rapaki Morgan

The second rapaki became the technical challenge in using two ply instead of the usual 4 ply. I knew with two ply, that it would take twice as long, to complete the tāniko due to the aho being so thin.

Colours for this piece were black, brown, cream, metallic blue, wine, silver and gold. These threads were sourced from a local supplier in Levin. Their Business has become well known in the weaving circles, and they are popular with weaver's who make korowai.¹³

Before commencing, I had decided to use 260 tags, with three layers. Longer in length and shorter in width than the previous piece with no feathers but with various shades of mainly black, with dark browns, wines, blues and dark greens.

The rapaki was created for my family and therefore the tāniko pattern would be representative of them (see Figure 13). I am fascinated with the earlier tradition of tāniko. Consequently, the drafted tāniko designs were wider than normal on a rapaki.



Figure 13. Morgan, T. 2016/2017. Sketchbook designs for Rapaki Morgan.

¹³ Dea Yarns Creative Fibre New Zealand. (2017). Retrieved 20 Feb 2017, from <http://www.deayarns.co.nz>

I began the whatu by layering two levels of tags onto the foundation row. This piece was different to the first, as it was completed in the customary manner, upside down on the frame. I utilized the full length of each whenu because the rapaki was longer in length.

As anticipated the tāniko would take twice as long to complete. I cast off temporarily for my master's exhibition and added a tau (cord for tying rapaki). The tāniko depicted in the image below will increase to double the width this year as it is my intention was to complete a substantially wider design.

I especially like the gold metallic thread that runs through the body of the tāniko. The tags were dyed twice to create an overall jet-black effect. I would like to make another rapaki this year as I have found rapaki to be more enjoyable to make than I had initially imagined. I discovered that the key to good tāniko design is in keeping it simple and that less is more. It's also about ensuring balanced colour combinations are used. For a future project. I would like to consider using muka for the tāniko.

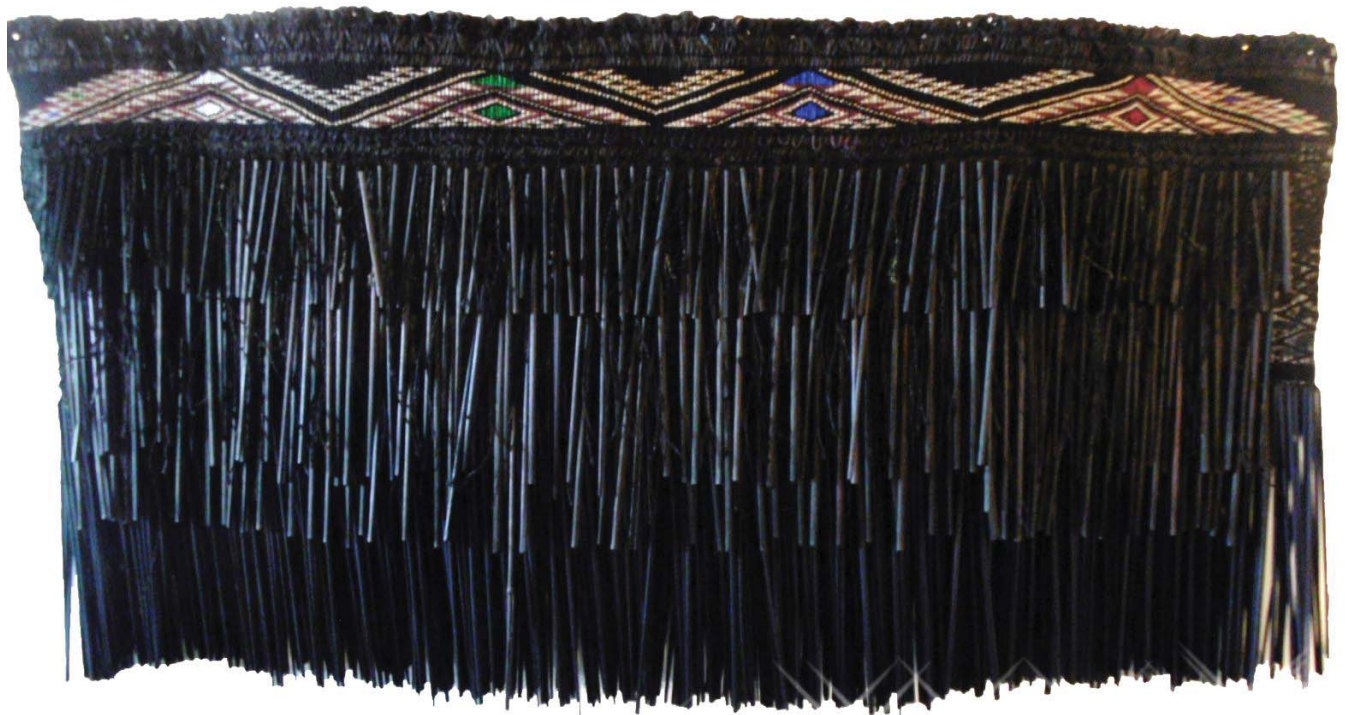


Figure 14. Morgan, T. 2017. **Rapaki Morgan**. Harakeke, synthetic cottons and dye. 940 x 440 mm. Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Artist Private Collection.

Chapter Five: Whakapapa Perspex

Some time, I had been thinking about creating a perspex korowai, using plastic materials that incorporated elements of repetition that I saw in the work of Kusama. I wanted the light, shadow and reflection created by the work to be the focal point, not the artwork itself.

Perspex was a medium I hadn't used before. When I researched this material, I was surprised to find a supplier in my home town. After purchasing sheets of perspex and speaking with the manager at Kapiti Sign Craft, he said that it would be more economical for me to bend the perspex myself. He gave me verbal instructions on how to bend the perspex, using a heat gun.¹⁴

The perspex sat in my garage for a month before I had worked up enough courage to start the bending process. I decided to take my time with the heat gun as I was so afraid that I might chip or crack the material. The more I bent the perspex, the more confidence I gained and the process began to speed up.

Many years ago, I was given a box of plastic tags from a clothing factory that was closing. The tags were originally used in shirt collars and I thought they could be used as feathers. One challenge I faced was how to attach them to the perspex, layering them on top of each other from the base upwards like roof tiles. I inspected images of korowai, hoping to find a solution. Weeks later it occurred to me that I could use a clothing price gun tagger to join the tags to the perspex and sourced one on Trade Me.

The next step was to drill holes into the tips of each of the plastic tags. I ruled lines onto the protective paper sheeting that protects the perspex then marked out points at one centimetre intervals. Following this came the tedious part of drilling each hole individually. Each level has forty holes, all drilled by hand.

I really enjoyed the process of placing the tags on with the price gun, plastic into plastic, then into perspex. Another consideration was how to finish the korowai off with a tāniko border. Keeping with a similar theme as the body of the cloak, I decided to play with drilled holes 1 cm apart for the height and width.

Using tukutuku instead of tāniko to create the patterned border, the nihoniho design became one of the customary design elements in the work. I threaded stretchy white strips of plastic through the holes to form the pattern. I also used gold and silver metallic embroidery cottons to break the solid plastic tubing that threaded through the border.

¹⁴ Kapiti Sign Craft. (2017). signcraftkapiti.co.nz

Figure 15 shows the process of creating a complimentary design that would accommodate the hard surface of perspex, pliable plastic thread and synthetic cotton. It also shows the protective perspex covering that can give the user, the authority to draw and mark, before cutting and drilling occurs.

I enjoyed exploring these new materials. I thought of the plastic in terms of representing the need to take care of our treasured taonga, to protect and enable longevity for future generations. In hindsight, I would rule lines on the plastic and drill holes, before bending.

The korowai is finished with a plaited gold metallic thread that falls the full length of the korowai. Whakapapa perspex was suspended with nylon at a certain distance from the walls and lit with a spot light at ground level and another below the ceiling to enhance the shadows.

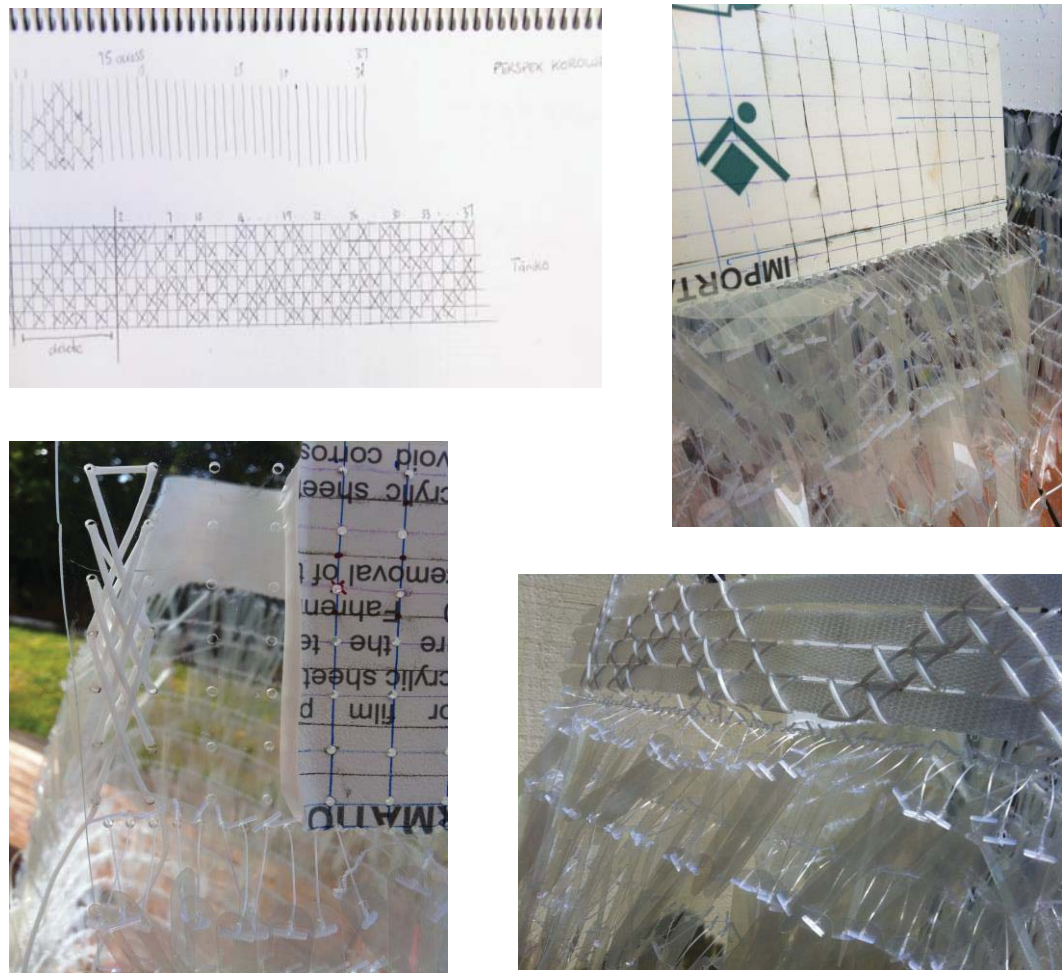


Figure 15. Morgan, T. 2017. Sketchbook design/draft pattern for Whakapapa Perspex, along with construction images.



Figure 16. Morgan, T. 2017. **Whakapapa Perspex**. Perspex, plastic, synthetic cottons. 430 x 630 mm. Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Artist Private Collection

Chapter Six: Kete Pingao Kiekie

Kete Pingao Kiekie are my interpretation of *“Forest to the Shore”*. This series of works merge two resources kiekie (*freycinetia banksii*), which grows in the forest and pingao (golden sand sedge), which can be found on the sand dunes on the sea shore. For this series, I resorted to working with natural and un-dyed materials (see Figures 17 & 18).

The resources for both kete were sourced from my home and the kiekie from private land in Waikanae. The kiekie grows abundantly and I am fortunate to have easy access to this resource. Originally it is found in the ngahere and grows on trees. There is a story that I was told many years ago in which harakeke and kiekie were brothers. Harakeke decided to go with his mother to the water and therefore you will find him sitting in the swamp. Kiekie decided to stay, in the ngahere. This is the reason he is found growing on the back of his father Tane Mahuta.



Figure 17. Morgan, T. 2016. **Kete Pingao kiekie Series I**. Pingao, kiekie, muka. 290 x 170 mm
Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Private Collection.

Pingao tapers from narrow tips to a wide base. This is an important aspect of this material as it allows a weaver to create specific forms with kete sides that narrow and expand. There are many stories of pingao such as this one about Tane and Tangaroa: In the beginning of time, there was a great conflict between Tane, god of the forest and his brother Tangaroa, god of the sea. As a peace offering, Tane Mahuta (God of the forest) plucked out his eyebrows and gave them to Tangaroa (God of the sea) – but Tangaroa could not find it in his heart to forgive Tane, and threw the eyebrows back onto the shore. There they grow today as pingao, as the boundary between the forest and the sea and Tangaroa continues his feud with Tane today.¹⁵

Other than the double plaited whiri muka handles on each side, this kete is what I would refer to as standard stock kete whakairo, flat based with two up two down tapiki. (cast off top).

This was an experimental work, where the aim was to extend techniques beyond those that I had worked with previously. The process of this exploration developed from an idea, as I faced the technical challenge of how to weave two different materials together. Pingao which grows in sand dunes has edges that feel like coarse sandpaper, whereas kiekie found in the bush has a smooth chalky feel to it. The pingao top turned would also create a point of difference with three plait singular muka handles hand sewn through the tapiki.

I have since commenced another kete, with similar colour scheme, using a different join and cast off. It is unique in combining a kete within a kete; pingao within kiekie. I am constantly searching for new ways to experiment so that I am never producing the same outcome twice, which becomes the catalyst to create more work.

¹⁵ Herbert, A. and Oliphant, J. (1991). Pingao: The Golden Sand Sedge. Nga Puna Waihangā, New Zealand.



Figure 18. Morgan, T. 2017. **Kete Pingao Kieke Series II**. Pingao, kiekie, muka. 240 x 140 mm
Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Artist Private Collection

Chapter Seven: Kete Bling Series

Kete Bling Series I

There was a tribal custom I read over twenty or so years ago. I cannot remember what I read this in however it goes something like this. The bride's family would make up the wedding bed in the whare. They would place peas in the groom's bed, so that he would have an uncomfortable sleep. When they woke the following morning, the groom would be asked how he had slept. If he said he had a terrible sleep and complained, then he was not going to be a good husband. If he did not complain and said he had a good sleep, then he would be a good husband.

I wanted to recreate this story, using an oversized kete form. Figure 19 shows the elastic, representative of a soft bed, with the takitahi weave representing whakapapa. Surrounding the tapiki are plastic tags, which pierce the elastic in an uncomfortable position reminiscent of the peas in the bed. Cane lines were included in the tapiki to provide rigidity and maintain its form.

This piece was suspended from the ceiling using nylon. On display it looked as if it was floating in the gallery space. Although light weight, it was a challenge to hang due to the quantity of handles which needed to be suspended individually to maintain a horizontal base alignment.



Figure 19. Morgan, T. 2017. **Kete Bling Series I**. Elastic, plastic, cane, synthetic dyes. 910 x 490 mm. Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Artist Private Collection

Kete Bling Series II

I came across some old car screen mesh at home. The external sheen and touch of this material interested me to explore its limitations and possibilities.

Firstly, and rather typical of a weaver, I cut the mesh into long strips. All sides were serrated, which slowed the weaving process down to an almost snail pace, due to the material wanting to stick to everything it encountered. I decided to take the three plait handles off as they appeared far too heavy for the overall look. These I replaced with hand sewn beaded strips of mesh.

Intriguing shadows and visible outlines created shadows on walls, as three focused light sources hit the kete. The shadows became the feature, as opposed to the kete, which I found particularly interesting (see Figure 20).

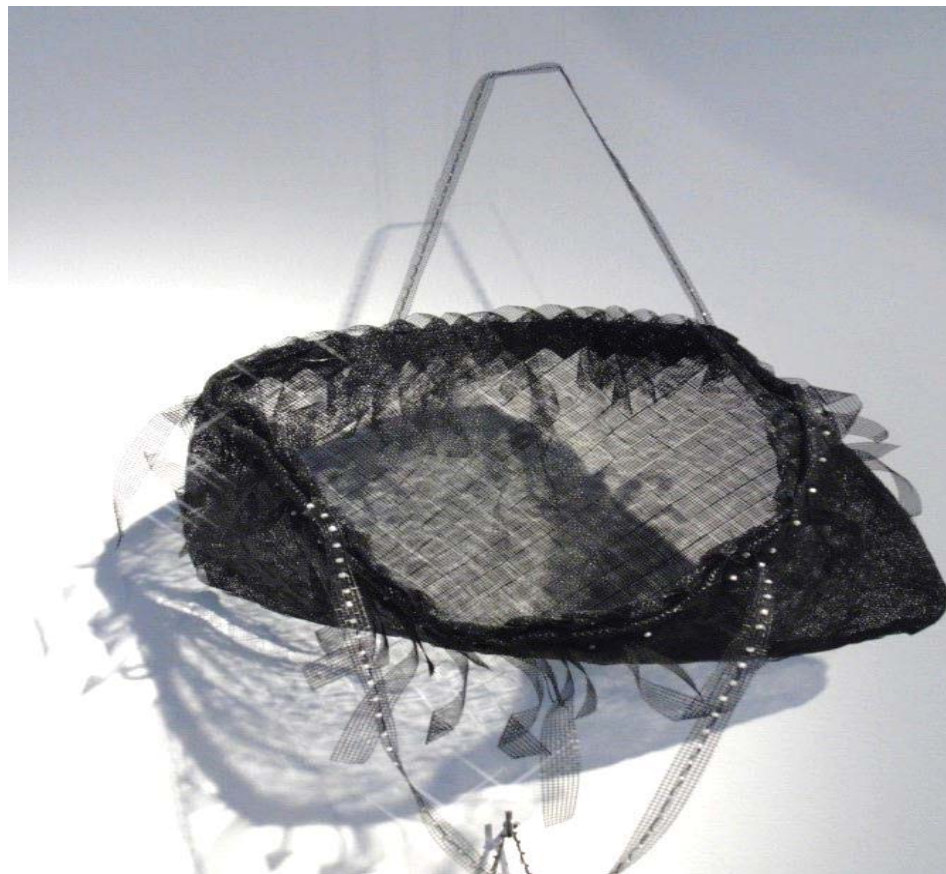


Figure 20. Morgan, T. 2010. **Kete Bling Series II**. Car screen mesh, white beading. 360 x 220 mm
Exhibited at Whanaketanga Masters in Maori Visual Arts. (2017). Artist Private Collection

On completion, I noticed that people viewing this kete, would pick it up and undertake visual investigations of how it had been constructed. I had the idea to photograph how people interacted with the work which eventually included majority of weavers in the weaving programme of 2010 (see Figure 21). One kete, woven by one, touched by many! I focused on non-site-specific images by erasing background using Adobe Photoshop and in doing so the subjects are the primary focus. Each person was given no more than thirty seconds to stand however they wished to encourage a spontaneous engagement with the kete. It was interesting to see how many people stood to the side of the kete, as opposed to in front or behind, which I believed was an unconscious way of taking the attention away from themselves, so as the kete became the point of focus rather than the person.



Figure 21. Morgan, T. 2010. Woven by one, Touched by many.
Te Kokiri Development Consultancy Inc. Levin. Tauria hold Kete Bling Series II.

Kete Bling Series IV - Māori Gucci

Figure 24 shows Māori Gucci, which began as another experimental piece. I attempted to work out the placing of dyed whenu to create parallel columns of colour. This is a technique I had seen at national weavers gathering in Te Teko, in the late 1990's.

I related the weaving of this piece to Papatuanuku (Earth mother). Red signifies the blood of humanity and natural resources are her body, with the land in its bare state.

This kete sat unfinished for five years as I was unsure of what type of handle to attach. When looking for tāniko cottons in Spotlight, I came across a section with varying widths of chains that I thought would be perfect for my Gucci kete.



Figure 24. Morgan, T. 2013. **Kete Bling Series IV - Māori Gucci**. Harakeke, muka, synthetic dyes, chain. 380 x 220 mm. Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Private Collection

Chapter Eight: Poha Tāniko

Kete poha were traditionally used as food preserving vessels (titi poha) and floating devices. It is the floating device that I chose to focus on and the game that was played while using them. Young men would swim out to sea with their poha and ride the waves back into shore.¹⁶

Kete Poha were made from bull kelp which, when semi translucent captures the light in amazing ways. It's elasticity while fresh makes it the best time to prepare and shape, as it becomes brittle once dry. The aim of the project was to create a kete poha that also incorporated tāniko.

After weaving various small woven items using kelp strips, I have learnt there were many ways of creating kelp forms, such as using balloons. While working on this project I was consumed by the smell of sea salt. I love preparing and shaping bull kelp, for weaving and enjoy watching the kelp dry as its form changes and distorts dramatically. The constant smell of the ocean reminds me of home at Waikanae Beach.

Kohunga muka was harvested from my home, fibre extracted and prepared, followed by hot water dip dyeing in synthetic rit wine and teri cocoa brown dyes. The two most common synthetic dyes are rit and teri. Rit is imported directly from America while teri is produced within New Zealand as a powder form. It is then mixed with water by the manufacturer, and then sent to the customer, in liquid form. Rit used to be a weaver's dye of choice, due to the variety of colours available and having the option of purchasing in powder or liquid form. However, teri are now preferred due to rit darker colours having developed a reputation for colour inconsistency.

Whatu of strands along the top and exterior of poha, ensuring that every fifth strand was threaded into the holes I had created, whilst the kelp was fresh. This acted as a securing mechanism for the tāniko foundation. Synthetic threads for tāniko, including metallic wine, dark brown and cream, with the same colour scheme running throughout all three of the series.

As the kelp dries, the white ocean salt reveals itself. I explored varnish as a means of stopping this natural process from occurring. The result was patchy and un-natural and I removed the varnish by scraping and lightly sanding it off with fine sand paper.

¹⁶ Online copy - Te Kete Ipurangi (2 August 2014). '*Pōhā: A Clever Way of Storing Food*', School Journal. Retrieved March 2017, from <http://technology.tki.org.nz/Resources/Technology-in-the-School-Journal-and-Connected>

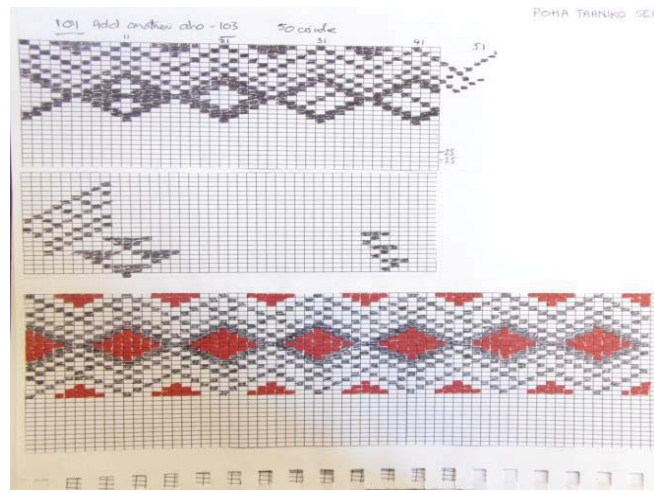


Figure 25. Morgan, T. 2016. Sketchbook design/draft pattern for Poha Tāniko Series I.



Figure 26. Morgan, T. 2016. **Poha Tāniko Series I**. Bull kelp, muka, synthetic cottons/dye 140 x 100 mm Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Artist Private Collection

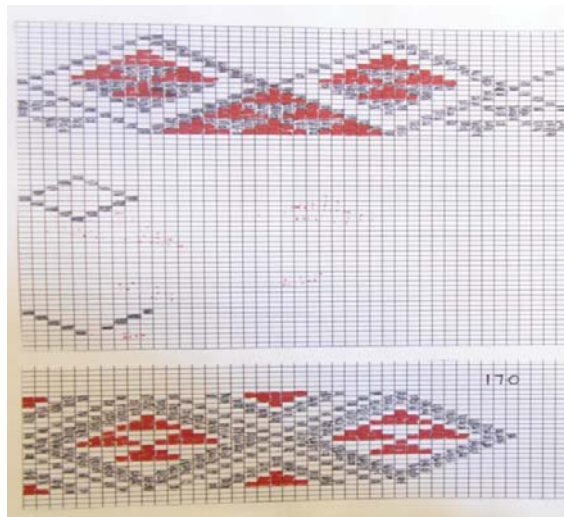


Figure 27. Morgan, T. 2016. Sketchbook design/draft pattern for Poha Tāniko Series II.



Figure 28. Morgan, T. 2016. **Poha Tāniko Series II**. Bull kelp, muka, synthetic cottons, dye. 260 x 120 mm
Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Private Collection

I remembered a weaver/carpenter by the name of Graeme Jensen saying to me that he used linseed to oil his coffee tables, so I experimented with linseed oil on the bull kelp and it worked perfectly.

Poha Weka

The weka feathers were sourced from the Chatham Islands for a wearable art project. Feathers are a valuable resource for any weaver and it is important to prepare and store the feathers appropriately to ensure longevity. Some weavers wash their feathers to remove any excess blood. I believe that washing feathers, removes the natural oil from them and therefore potentially creates weak points within the feathers.

I suspended Figure 31 within an enclosed rectangular case, so that people could view it from every angle. The hard-shell form is complimented with soft wispy muka ends. Feathers lashed and held in place, a technique I learnt many years ago, as a student at Whitireia Polytechnic.



Figure 31. Morgan, T. 2017. **Poha Weka**. Bull kelp, muka, weka.280 x 120 mm.
Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Private Collection

Chapter Nine: Kete

Kete Kumara

Kete kumara were generally quickly woven to perform a specific function, such as shellfish gathering or berry collecting; these kete were generally of an open weave. Tighter woven kete were used for tasks such as extracting oil from the titoki berry. There is little evidence of kete whakairo in pre-contact time and the introduction of these kete may have been a response to the handbags of European women.

Most whakairo designs and patterns were incorporated within whariki (woven mats) and kete taha objects (containers) that had a high social value. Today kete whakairo has become an important art form with weavers creating a range of kete whakairo with new colours, patterns and materials unimaginable in the past. Hence kete whakairo as an art form has continued to evolve from customary to contemporary. There are various precursors to these evolutions, including climatic and environmental factors, accidental discovery, unavailability or loss of raw materials and customary dyes and influences from other social groups.

With Kusama's work as my inspiration I wanted to create a kete representative of Papatuanuku, curvaceous, large and beautiful. Bold and accentuated woven contours of the land, a statement piece using kete kumara as the vessel to depict Papatuanuku. I would require harakeke whenu to be twice the normal length so needed to find an alternative weaving resource. In 2009, I was given a load of cane which sat upstairs in an art storeroom for five years. I decided that this would become my medium to create the oversized kete form.

Firstly, I began by dyeing the cane, as I wanted to capture the fresh green appearance of a newly woven kete harakeke. Using a mix of rit and teri dyes, I set about dyeing the cane in small bundled quantities. This was a time-consuming process, given the quantities and lengths required to complete my envisaged kete (see Figure 32).

I found the cane to be extremely brittle to work with and it tangled easily. Having to thread each strand instead of weaving them made my hands sore and slowed the process to snail's pace. I wondered if wetting the cane, just as you do kiekie and pingao before using them, might make the medium more pliable. This process had the desired effect and it became much easier to weave. The only issue now was that what had started as weaving indoors, became an outdoor project. With gardening gloves and hose nearby, I completed the kete over a three-week period.

Although the resource itself is solid and flat – the interweaving of curves creates contours on the kete, which become representative of the body of Papatuanuku. Customary weaving techniques are undertaken, whilst the material takes on a somewhat futuristic appearance, using cane.



Figure 32. Morgan, T. 2015. **Kete Kumara**. Cane, synthetic dyes. 1800 x 900 mm. Exhibited at Whanaketanga Masters in Maori Visual Arts. (2017). Artist Private Collection

Aotearoa Meets Outback Australia

In January 2009, I was involved with the events management of an Iwi Symposium, held at the Taiwera Campus in Rotorua. This hui brought together 100 Japanese, Alaskan, American, Niuean, Australian and Māori indigenous weavers and artists.

The symposium focused on the retention of cultural knowledge and the use of educational tools and processes for conserving natural weaving resources for future generations.

Events included a Wearable fibre arts fashion show and fibre arts exhibition at the Rotorua Arts Museum, with delegates exploring techniques and concepts of weaving through forum presentations, exhibition, practical workshops as well as trips to iconic landscapes that contribute to narratives in the fibre arts and viewing archival film footage.¹⁹



Figure 33. Morgan, T. 2014. **Kete Aotearoa Meets Outback Australia**. Kieke, harakeke, muka, synthetic dye. 250 x 160 mm. Exhibited at Whanaketanga Masters in Maori Visual Arts. (2017). Artist Private Collection

19 Online copy – Ricketts, K. (2010) *Weaving Exhibition Symposium 7-13-Jan-Rotorua*. Retrieved 20 July 2017, from <http://news.tangatawhenua.com/2010/01>

My team of weavers attended the hui as hosts, with the responsibility of ensuring the smooth running of the event along with looking after our international guests. The time spent with our indigenous brothers and sisters, empowered me to explore other indigenous weaving techniques. It was at this hui, that one of my team, Sam Halberg (student) had the opportunity to sit with an aboriginal weaver. He learnt how to complete an indigenous aboriginal technique and soon after returning home, shared with our group the weaving technique he had learnt. Commencing with approximately six to eight strands of whenu and a darning needle, one strand is wrapped and bound around the rest, then looped using the needle. This technique starts from the center and moves out to create the base. Once you have reached the base size required the strands are then coiled up to create the sides.

Experimentation with this technique back in 2009 continues today. I wanted to connect Māori weaving with Aboriginal and therefore played with joining techniques to develop a method which incorporates an Aboriginal woven base with Māori woven sides. The base is created, cast off and set, followed by the threading of whenu, through the last bound layer. These whenu are then woven up and cast off as if creating the base of a kete. The sides are then woven up and tapiki cast off, once the desired height is achieved.



Figure 34. Morgan, T. Looking inside kete, at Aboriginal base with Aotearoa Māori woven sides

Chapter Ten: Mamaru

Traditionally mamaru were woven in a triangular form, using raupo. These leaves were also woven with no processing involved and laced together using ties at intervals. Raupo sails were much lighter than their harakeke counterpart and they were often adorned with tufts of down feathers.²⁰

The only known Māori woven sail in existence known as Te Ra, is housed at the British Museum. In 1999, master weaver Riria Smith (Te Aupouri) replicated this sail with Donna Lenol and her whanau. Made of harakeke, the sail was completed in ten segments and is a modern interpretation of a traditional form, purchased by Te Papa Tongarewa in 1999.²¹

I believe that projects such as this are important to ensure and strengthen the artform within today's society. Over the years I have completed many ornamental mamaru using kereru feathers to adorn the tapiki top. I prefer using kereru feathers as the quill is particularly strong, therefore making them more resistant to wind and other natural elements. For the following two mamaru, I choose hawk feathers because their tones were more empathetic with the overall colour scheme of each sail.

Traditional weaving patterns of poutama and whakatakoto, using synthetic dyes and cylindrical shaping to show more movement than in previous mamaru completed. More recently, my mamaru have begun to take on their own forms as I incorporate the weaving of two to three individual pieces, to create one artwork. They are extremely lightweight and sit easily on a wall or suspended above the viewer. The strength of the triangular kite form is an element that I am continually exploring within my work.

A tau (cord) falls to the ground seeking a connection with Papatuanuku. For me it is reminiscent of a bird in flight, powerful and majestic.

²⁰ New Zealand Electronic Text. (2017)..*The Maori Canoe. Sails and Sailing*. Pg 254. Retrieved from <http://nzetc.victoria.ac.nz/tm/scholarly/tei-BesCano-t1-body-d5-d5.html> - Te Puhikotuhi o Aotearoa

²¹ Online copy – Cadzow, J. (1999). Unit 3: Weaving Pathways - Arts Online. Retrieved from <http://artsonline.tki.org.nz/Teaching-and-Learning/Unit-3-Weaving-Pathways> – Te Papa



Figure 35. Morgan, T. 2015. **Mamaru Hikoi Series I**. Kiekie, harakeke, korari, synthetic dyes, weka. 2300 x 460 mm. Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Private Collection

Each mamaru incorporates woven pattern, alongside natural kiekie and synthetic dyed harakeke. The mamaru are bound to a natural frame of korari, using nylon string (see Figures 35 & 36).

Title of works (Hikoi) reflect the movement of people within and outside of Aotearoa New Zealand.

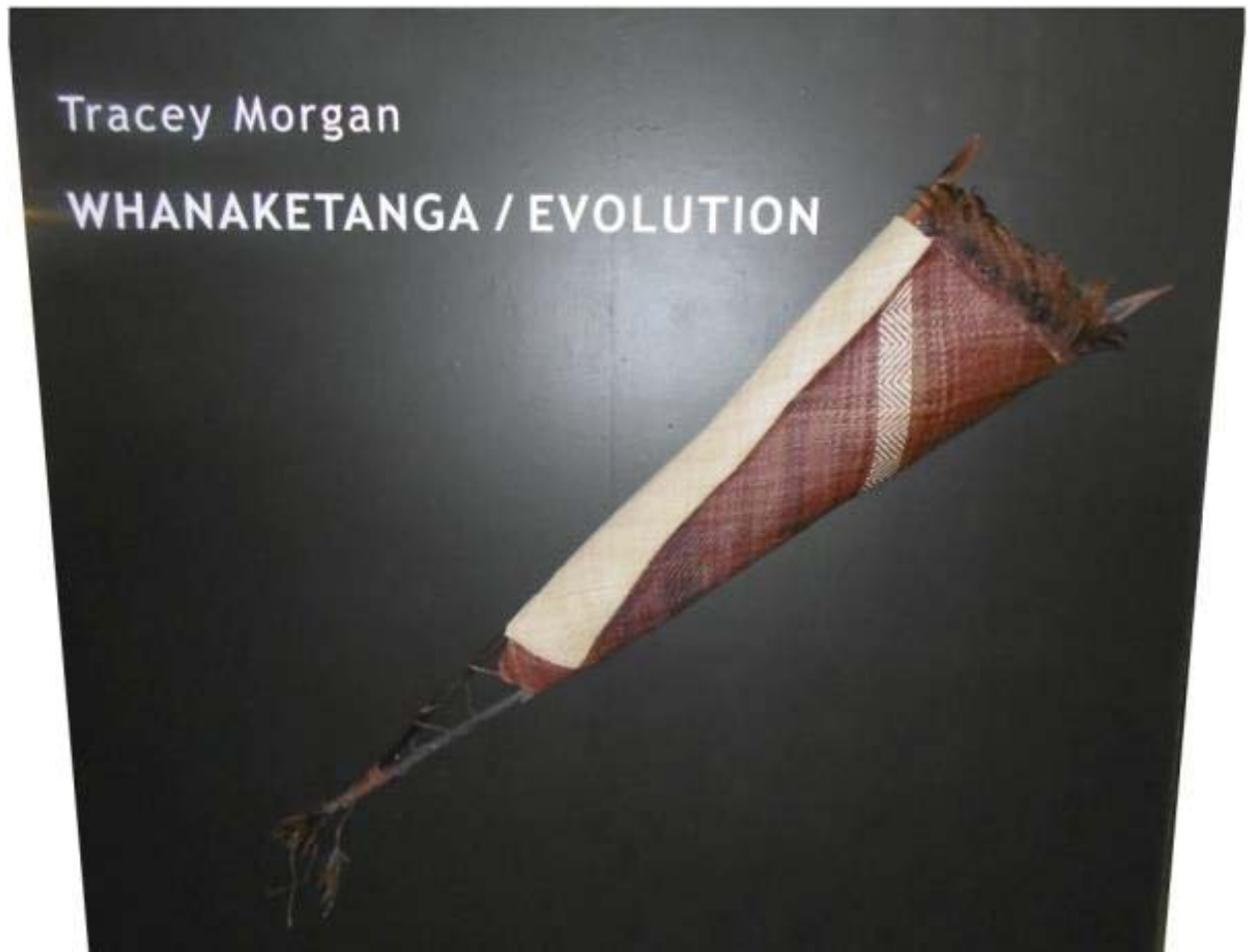


Figure 36. Morgan, T. 2017. **Mamaru Hikoi Series II**. Kiekie, harakeke, korari, synthetic dyes, weka. 2300 x 460 mm. Completed for Whanaketanga Masters in Maori Visual Arts. (2017). Private Collection

Chapter Eleven: Supporting Works

Te Takeretanga Project, 2012

The most significant period of my arts career at this stage was managing the completion of three major artworks for the new Te Takeretanga Cultural and Community Centre in Levin. The overall theme of the three artworks was to represent elements of a deconstructed double hulled waka, moving through and outside the front of the building.

Punga Whatukura

The first project, punga (anchor stone) was completed by Wi Taepa and placed at the front of the building, symbolically grounding Te Takere – the community centre - and all its contents. The links that Muaupoko iwi had with Taranaki were significant and therefore sourcing andesite from this area was agreed upon as being most appropriate.

The punga is referred to as *whatukura*, which is the stone that holds the power of knowledge and adds mana to the teaching of knowledge.²²



Figure 37. Morgan, T. 2012. Punga Whatukura. Andesite sourced from Taranaki. Taepa. W. Collection Te Takeretanga, Levin

²² Online copy – Moorfield, J.C. (2003 – 2017). *Whatukura*. Te Aka Online Dictionary. Retrieved 20 Feb 2017, from <http://maoridictionary.co.nz/whatukura>

Hoe Mangopare

The second project was a hoe/rudder, centred in the interior of the building, completed by James Molnar. The main design feature is mangopare. Known as the hammerhead shark, mangopare represents strength and power.



Figure 38. Morgan, T. 2012. Hoe Mangopare. Totara, copper, acrylic. Molnar, J. Collection Te Takeretanga, Levin

Mamaru Takeretanga

The third project consisted of three large mamaru, approximately 6 metres in length x 1.5 metres in width. This work was conceptualised around the three kete of knowledge.

The baskets were:

kete-aronui which held knowledge that could help mankind

kete-tuauri which held knowledge of ritual, memory and prayer and

kete-tuatea which contained knowledge of evil or makutu, which was harmful to mankind.

Preparation

Most of the harakeke (NZ flax) was harvested from Muaupoko Lake with other sources coming from various private collections throughout Manawatu, Horowhenua, Kapiti and the Wellington areas. Thirty-four weavers prepared 11000 whenu (weaving strips), both individually and in groups, taking approximately 286 hours in total.

Commencement and completion of weaving

In early August of 2012, I commenced the weaving a sample as a template. I needed to invite weavers who had the skills and developed techniques to complete the weaving to a quality standard. Another consideration was the necessity for weavers to work without my supervision, as the timeframes were very short.

The contributing weavers were Shelley Minnell, Ndrupwehijam Pouajen, Tunihia Sekona, Tania Paurini, Melissa Shadlock, Melissa Wikohika and Marata MacGregor. Four weaving wananga were held at Te Kokiri Development Consultancy, Maori Private Training in Levin, along with weekday weaving between 17 August – 25 September 2012, taking 554 hours to complete.

The framing was made of lightweight anodized aluminum and powder coated in a colour as close to the natural tones of korari. Behind each frame a separate aluminum capping was constructed also. This allowed me to sandwich and wrap the woven harakeke and kiekie between two plates of aluminum and drill bolts through, to hold the mamaru in place.



Figure 39. Morgan, T. 2012. Tracey weaving alongside of Ndrupwehijam Pouajen (Papua New Guinea, Kuum, Palakoroh). Te Kokiri Development Consultancy Maori PTE, Levin

Just as each kete of knowledge has its own purpose and is different from the other; so too does each mamaru, as can be seen in Figures 40 and 41, in the weaving patterns of patikitiki, poutama and torua whakatakoto. Red signifies the piki kura (red feather), which travelled with Kupe on his travels to the Horowhenua area. Brown signifies the whenua (land), being the fertile soil within Levin.



Figure 40. Paurini, T. 2012. Melissa Wikohika, Ndrupwehijam Pouajen and Tracey holding mamaru before installing. Harakeke, kiekie, synthetic dyes, hawk feathers, anodized aluminium

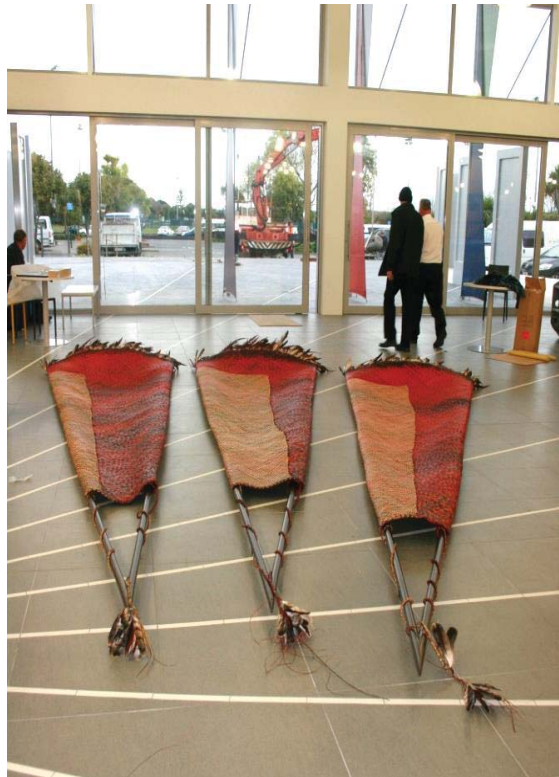


Figure 41. Morgan, T. 2012. Mamaru Te Takeretanga. Harakeke, kiekie, synthetic dyes, hawk feathers, anodized aluminium. 6000 mm x 1500 mm. Collection Te Takeretanga, Levin

All three artworks work together in harmony, without one the other two would not function;

The sails propel

The anchor grounds

The rudder steers ²³

²³ Morgan, T. 2012. Written for the three artworks punga, hoe and mamaru. Te Takeretanga Community Centre. Levin

Turapa Tukutuku Panels – United Nations Building, New York, 2015

In 2013, the contract coordinator for the turapa panels, Christina Wirihana (Christina) invited me to complete a set of turapa tukutuku panels, for the United Nations building in New York. Forty-three turapa panels would replace a rimu wall that was gifted by New Zealand in 1952.

I was given the name of the pattern - Ngā Here Waka - with instructions from Christina to determine what it might look like. I appreciated the open brief, as it enabled me to explore the pattern. I took this opportunity to teach my children (Caylin, 13 and Bryn, 9) how to complete tukutuku as they were both raised around weaving and I therefore thought it would be appropriate.

A few months into work on our panels, Christina asked if I would like to complete two more sets, as a couple of weavers had pulled out. The extra patterns were Roimata Toroa and Whetu Marama.

Most of the weaving materials were supplied by other weavers and contracted through Christina and the Jack Lawless Trust, who harvested and prepared the required materials. This included the pegboard, kakaho and preparation and painting. I utilized my own tukutuku stand, to hold each turapa upright. The three sets of panels took approximately nine months to create and on completion, all 43 panels were exhibited at the Museum of New Zealand Te Papa Tongarewa, in Wellington before being shipped to the United Nations Building in New York. They now sit in the foyer of the New Zealand room.

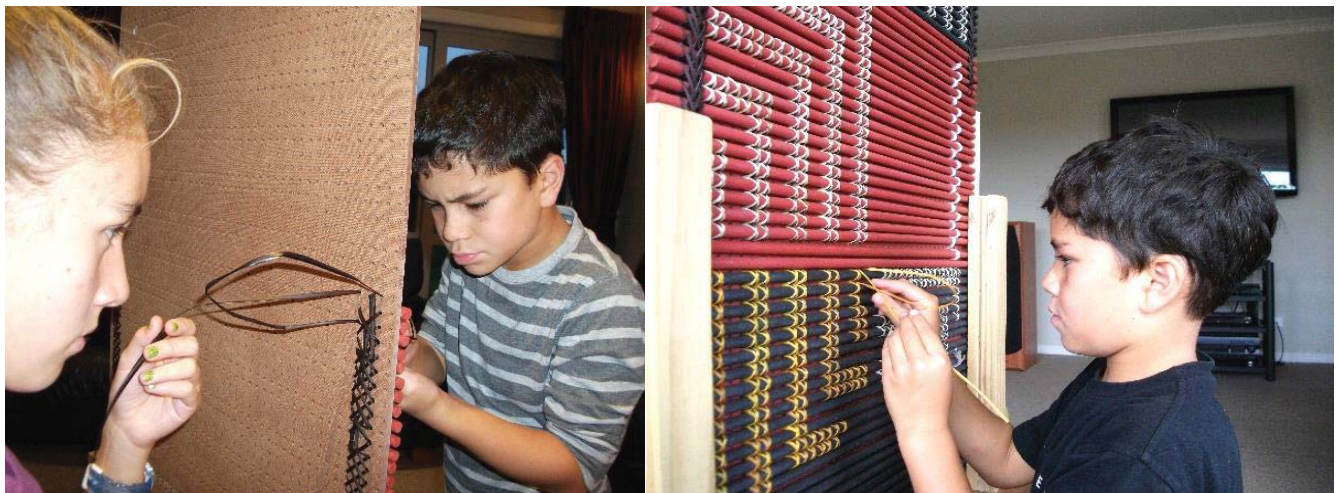


Figure 42. Morgan, T. 2013. Caylin and Bryn Morgan working on tukutuku panels at home, in Waikanae. Pingao, kiekie, dowel, peg board, acrylic. 500 mm x 1200 mm. Collection United Nations, New York



Figure 43. Morgan, T. 2014. Caylin Morgan sits with completed panels
L-R: Nga Here o Te Ao, Roimata Toroa, Whetu Marama. Waikanae.



Figure 44. Morgan, T. 2015. Bryn Morgan standing in front of Roimata Toroa, at opening of
Kahui Raranga Turapa tukutuku panels, Te Papa Tongarewa, Wellington.

Mamaru Whero Series, 2009

I felt that an important aspect of this report was to show the progression of my work, from where I have come from and to my current practice. Whero Series are two older works, that I believe show the explorative transition of my work. They show a transition from planar presentation below, to the more recent spherical shaped Mamaru Series, completed for my Masters of Māori Visual Arts journey.



Figure 45. Kouyoumdjan, S. 2009. Mamaru Series I. Kiekie, harakeke, korari, synthetic dyes, hawk feathers. 2300 x 900 mm. Exodus Exhibition. Blacktown City Art Gallery. (2009). Sydney, Australia

Figure 46. Kouyoumdjan, S. 2009. Mamaru Series II. 2009. Kiekie, harakeke, korari, synthetic dyes, hawk feathers. 300 x 950 mm. Exodus Exhibition. Blacktown City Art Gallery. (2009). Sydney, Australia 2009 (xxviii)
[Exhibited at Whanaketanga Masters in Maori Visual Arts. \(2017\). Private Collection](#)

Reflection

My reflection on the projects undertaken over the past decade have a practical connection to those entrusted with the protection and preservation of knowledge handed down, as well as those who challenge existing thinking and advance new knowledge for the benefit of Māori art forms.

For an art practice to continually grow and develop an artist needs to be courageous and to challenge oneself. I have set myself the challenge of exploring new ways of creating forms that no one may have tried before. I consider my work to be experiments. They are moments in time that continually shift and change as I experience different influences. I am motivated to build on creations of the past and to set ambitious goals and objectives for the future.


The shift in focus to process and produce taonga is rewarding. For many years I have conditioned myself to complete all works in their various manifestations or usual forms. Therefore, of importance was the creation of new works for my Master of Maori Visual Arts exhibition and to include two early works, to a creative progression.

Weaving with plastics and bull kelp were both new materials for me. Joining woven forms into mamaru was also a new experience, as I needed to develop new joining techniques that would work aesthetically through repetitive tapiki cast offs.

I feel honoured to have attained these skills that incorporated other indigenous weaving techniques. I feel a sense of obligation to pass this knowledge on to those willing to learn. It is my mode of expression and captures my heritage, culture and all that is special to me.

The completion of my Master of Māori Arts has made me explore unknown territory. This is a positive from the past two years of study with Massey University. From these explorations, there are many works that will develop into new directions in the future.

My Master's exhibition was held at Mahara Gallery, Waikanae, from 19 February to 12 March 2017. The exhibition was formally opened by Waana Davis, chair of Toi Maori Aotearoa. I choose to exhibit at this boutique gallery because it is in my hometown of Waikanae, where I was born and raised. Secondly because I was the first weaver to exhibit and workshop within the gallery, when it opened. A catalogue was also produced for the opening night and submitted to my assessors' Kura Te Waru Rewiti and Kohai Grace, on completion of my verbal presentation at the gallery exhibition. The catalogue gives a full biographical statement around each piece in the show.



Tracey Morgan
Te Atiawa, Ngati Toarangatira, Ngati Tama, Ngati Mutunga

WHANAKETANGA / EVOLUTION

Naumai Haere Mai

You are invited to attend the blessing on **Saturday 18 February** at 4.30pm, with Koro Don Te Maipi and opening at 5.00pm with special guest Waana Davis.

Exhibition runs from **19 February** to 12 March 2017.

Mahara Gallery -New Space
 Mahara Place, Waikanae
 Ph: 04902 6242
 info@maharagallery.org.nz, www.maharagallery.org.nz
 Open Tues - Sat, 10am-4pm. Free Entry

Whakapapa, 2017, Perspex, artist's collection



Figure 47. Morgan, T. 2017. Whanaketanga/Evolution exhibition invitation. Mahara Gallery. Waikanae
 Figure 48. Huxford, J. 2017. Tracey poses with wahea Waana Davis, chair Toi Maori Aotearoa, at exhibition opening.



Figure 49. Morgan, T. 2017. Images taken at Whanaketanga Exhibition. Mahara Gallery. Waikanae

Glossary

| | |
|---------------|---|
| Hoe | paddle, oar, rudder |
| Hikoikoi | Lower Hutt based Māori weaving group |
| Kakaho | jointed stem of reed, batten / used in tukutuku |
| Karakia | blessing in a form of prayer to begin and end the day |
| Kiekie | freycinetia Banksii, grows in the bush and is often found attached to trees. Green in colour, this resource is used for both weaving and tukutuku and is chalky white/cream once prepared for weaving purposes. |
| Kohunga | variety of harakeke used for muka. Tall droopy blue-green blades. Black margin and keel with very tall flower Korari heads and small seed pods. Used for making kākahu (feather cloaks and kete). |
| Korowai | cloak made with tassels |
| Miro | strands rolled into a cord |
| Ngāhere | forest, bush |
| Mamaru | canoe sail, lush growth, more commonly referred to as ra |
| Muka | the threads of fibre extracted from certain NZ Harakeke (flax plants) |
| Muka tauri | an item made from muka fibre |
| Noa | free from tapu |
| Patikitiki | flounder, diamond pattern often seen in tukutuku patterns |
| Pikikura | red feather which travelled with Kupe on his travels to the Horowhenua area |
| Pingao | desmoschoenus spiralis - also referred to as pikao, this natural resource grows near the seashore, in sand dunes. Also referred to as weaver's gold, because of its golden colour |
| Poha | bag made of kelp, customary food container |
| Poutama | attainment of knowledge, stairway to heaven, journey from birth to death. Weaving and tukutuku pattern |
| Punga | anchor stone |
| Rapaki | girdle, sash, kilt, to wrap up / more commonly known as woven shoulder cape |
| Raukura | feather |
| Raupo | bulrush (typha orientalis) |
| Roimata Toroa | tears of the albatross, tukutuku weaving pattern |

Glossary Continued

| | |
|-------------------|--|
| Takitahi | basic weaving over one under one pattern |
| Tane | God of the forests |
| Tāniko | coloured geometric finger woven pattern; a finger weaving technique |
| Tapiki | grip, fold up, overlap teeth, weaving cast off |
| Tapu | sacred, forbidden, confidential, taboo |
| Te Kokiri | private Maori training organization based in Levin for the past 30 years |
| Tikanga | meaning, custom, obligations and conditions, provisions, criterion |
| Torua whakatakoto | twilled with the diagonal pattern on a horizontal axis |
| Tukutuku | latticework often seen in buildings of significance |
| Turapa | tukutuku panel |
| Whanaketanga | evolution, gradual process of development |
| Whatu | finger weaving technique developed by Maori using warps and wefts |
| Whatukura | Spirits or celestial beings said to guard the overworlds. They are the male counterparts of the female super natural beings. They are also said to be the sacred stones brought by Tane to the terrestrial whare wananga |
| Whenu | a vertical strand of muka fibre used for weaving |
| Whetu | star |
| Whiri | braid, to braid |

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