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Hokopapa



An exhibition report presented in partial fulfilment

of the requirements for the degree of

Master

of Maori Visual Arts

Massey University, Palmerston North

New Zealand

Brenda Tuuta

2017

Abstract

This exhibition Report details the evolution and processes related to fibre work created for *Hokopapa*, the Master of Maori Visual Arts Thesis exhibition at Mahara Gallery in Waikanae in February 2018.

This work has evolved over a period of three years researching my Moriori whakapapa. I wanted to illustrate through weaving the importance of family connections and in particular my personal connection to Nga Moriori.

I have looked at ways of manipulating customary weaving materials and techniques to create a freestanding tree formation. Trees were not only significant in the daily lives of Moriori but also represent genealogy within mainstream New Zealand. The metaphor of the tree signifies the grounding of each of us to Papatuanuku, enveloping us within the never-ending cycle of life, a cycle that is out of the hands of all of us.

Acknowledgements

Nga mihi nui ki a koutou katoa,

I would like to acknowledge those who have inspired me and guided me on this journey.

Firstly, thank you to all the fellow Kairaranga I have encountered throughout my individual weaving journey. As kaiako we encourage taura to embark on the Raranga journey, it is indeed a leap of faith as you never know where that first step will take you.

I would like to thank all the weird, wonderful and wacky teachers that have crossed my path, and added to my kete without hesitation. For some, to share a new skill, for others, just a kind word of encouragement at the right time. For that, I am very grateful.

To my supervisor Professor Robert Jahnke, thank you for your guidance, ongoing support and feedback steering me in the right direction, when there were so many others I could have explored! It is not easy to remain focused in one area when your rangahau opens so many doors.

I would like to thank my employer Te Wananga o Aotearoa for their support and encouragement to further my studies.

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Finally, I would like to thank my Karapuna for guiding me throughout my Hokopapa journey. Your presence was always there, ensuring the correct information was documented. Also to my whanau, both on earth and in heaven, who continue to support and encourage me. Your unconditional love is visible in so many ways, without you I could not have embarked on this journey.

Ahakoā nga uaua kia manawanui

Despite the difficulties, be steadfast

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Chapter one

Puritia nga Taonga a o tatau Karapuna

Hold fast to the treasures of our ancestors

Introduction

My research will look at evidence available around Moriori customary practices, before and at the time of the invasion by Ngati Mutunga and Ngati Tama in 1835. I will be looking at the impact of historical events at that time upon the whakapapa links. With this information, it will allow me to illustrate both my personal connection (*hokopapa*) and the impact of the invasion on Moriori. This was such a tragic event in our history that changed the way Moriori lived and created ripples of consequences still felt today. As a weaver with Moriori whakapapa, this is a very passionate topic for me and I feel both humbled and excited to be retracing the footsteps of my ancestors.

I will explore my Hokopapa through weaving, in particular manipulating natural materials, harakeke, kiekie and pingao to create tree/rakau formations. Each rakau will represent members of my whanau and how bloodlines have changed and mingled throughout the generations. These rakau forms will cover six generations and symbolise my connection to Moriori, and the important role rakau played in everyday life for Moriori.

History

Takahia mai ra nga Tapuwae o Karapuna ma kua ngaro atu

Walk in the sacred footsteps of our Karapuna that have passed before us.

Rekohu (cloudy sky) is the name given to the Chatham Islands by its indigenous people, the Moriori. Rekohu is a small group of islands that lie about 400 miles (800km) east of New Zealand (King, 1998). In the beginning, Rekohu was known only to the birds, seals, whales and all the creatures of the sea. There was a magical harmony and balance throughout the islands (Shand, 1999).

Then came the people who settled there. In time, in isolation, they had no knowledge of an outside world. They had no name for themselves as far as is known. They were the world. Nothing else existed, as far as they were concerned

(Bonnevie, 2004).

According to King & Morrison (1998), there is evidence to suggest Moriori first came to Rekohu as early as 900AD. Others refuse to accept that there is evidence of occupation of the islands before the fifteenth century. (King & Morrison, 1998). Moriori lived in harmony with their environment and unique at this time was the fact they had also abolished lethal combat between and within tribes.

One time while staying with my grandmother she (R. Murphy personal communication, June 2000) shared a legend about an ancestor Nunuku-whenua (a high ranking chief), who was disgusted by bloodshed and cannibalism. I remember she spoke of two tribes fighting at Karewa on the eastern side of Te Whanga Lagoon. Nunuku pushed between the warring men and ordered each side to stop. He forbade murder and the eating of human flesh. Nunuku proclaimed that war such as this should never be seen again. (Davis & Solomon, 2011 & Shand, 1999). This pledge, known as Nunuku's law, was accompanied by his curse stating that should anyone disobey their bowels would rot away (Davis & Solomon, 2011; Shand, 1999; Bennevie, 2004).

After the conflict among the tribes was resolved, Moriori lived peacefully for 600 years. Around 1790 the population reached about 2000 (Solomon, 2013). The people belonged to nine tribes: Hamata, Wheteina, Eitara, Etiao, Harua, Makao, Matanga, Poutama and Rauru. Birth control consisted of castration of some male infants and to prevent inbreeding and marriage between first, second and third cousins which was strictly forbidden (Davis & Solomon, 2011).

Davis and Welch (2014) define burial rituals as being of a style not practised by other people. They explain how Moriori were buried depending on their lifestyles or skills while alive. They describe how a successful fisherman would be lashed to a waka korari (boat), a baited line put into his hand, and the waka sent out to sea. Furthermore women and those with no particular skill were taken to a sandhill. The tupapaku (body) was then buried, looking out to sea, in a sitting position with their chin resting on their knees. Their head remained above the surface of the ground. (Davis & Welch, 2014).

Shand (1999) describes Moriori as having strong spiritual beliefs that formed the solid foundation for their harmony with the natural world and how they viewed it. Respect for resources were paramount for their own survival and they had an

intricate system of rules and rituals that were strictly adhered to. Moriori were later described even by their Maori invaders as a very tapu people (Richards, 2007). According to Shand (1999) and Bonnevie (2004), the main source of food and clothing at this time came from seals, native birdlife, sea food, and plant material. Sealing was easily the most important subsistence activity in the economic cycle until European sealers and whalers arrived on the Islands from the early 1800's (Shand, 1999). Unlike Moriori, these settlers did not have the same respect for the land and its many resources and by the 1930's the seal rookeries were depleted. King (2000) and Shand (1999) describe how these actions deprived Moriori of their major source of winter clothing, a major source of food and the presence of an animal that had figured intimately in their mythology and ritual.

There were other consequences that came with the European settlers. They introduced pigs, ships rats, cats and guns to the island not only depleting the numbers of birds and seafoal but also introducing other effects (Bonnevie, 2004). More detrimental for the Moriori population was the introduction of bacterial and viral diseases to which they had no immunity or resistance. Their traditional herbal remedies and healing karaki had no effect on these viruses such as influenza, measles and venereal disease resulting in 400 deaths before 1835 (King, 2000).

Hokopapa and Identity

Moriori was the name associated the first inhabitants of the Chatham Islands after contact with Europeans and Maori. Prior to that, they needed no name other than personal and tribal ones. It comes from 'tchakat Moriori', meaning 'normal' or 'ordinary' people', and is the Chatham Islander's equivalent of 'Maori' (King, 2000).

Being familiar with whakapapa (layers of connections with other whanau members), provides a sense of grounding and belonging. Moriori came very close to losing their identity after the invasion of Ngati Mutunga and Ngati Tama in 1835. For Bonnevie (2004) the invasion was tantamount to genocide. Extermination of Moriori is of the same magnitude as the deaths of the natives of Tasmania or Tierra del Fuego (Bonnevie, 2004 & Shand 1836).

They [the sub-hapu, Ngatiawa of the Ngati Tama tribe], committed the greatest atrocities on the unfortunate Moriori. Te Wharekura, of Te Raki, with

his hapu, killed and roasted 50 Moriori in one oven (Shand, 1892, p 3).

At the time they were not only in danger of losing their grounding and belonging but the whole race was in danger of disappearing. Tommy Solomon, was the last full-blooded Moriori who was buried on the 24 March 1933 at Manukau, Rekohu. (King, 2000). Ryan Holmes and journalist Frank Simpson assumed that his death was the extinction of a race (King, 1987). This was incorrect, as descendants of Moriori will continue to identify as Moriori. They were also wrong in suggesting that Moriori culture had died with Solomon. While Moriori culture appeared to have died many years before the mauri (breath, essence) of the people lived on in the values and aspirations of Moriori descendants.

The Arrival of H.M Chatham

Shand and Bonnevie differ on the date of arrival of the H.M. Chatham's arrival at Kaiangaroa, Rekohu. Both agree on the 20th November but a year apart 1790 or 1791. Buck (1987) states the first European visitor was Captain Broughton in 1790. Broughton kept a detailed daily journal and wrote:

The men were of a middling size, some stoutly made, well limbed and fleshy. Their hair (head and beard) was black, and by some worn long. The young men had it tied in a knot on the crown of their heads; intermixed with white and black feathers. Their dress was either a seal or bear (sic) skin tied with sinnet, inside outwards, round their necks, which fell below their hips; or mats, neatly made, which covered their backs and shoulders. They seemed a contented race. Birds flew about fearlessly, including duck, and we concluded their prey was fish and not birds (Bonnevie, 2004, p 6).

Broughton spent hours mapping the Northern coast and noted the rich sea life that he observed. Broughton mentioned in his journal the purpose of the visit was to barter beads, mirrors, blankets, cloth for tools and ornaments with the natives spotted on the beach. Contact was made! A little later, they offered a spear, rudely made, and a sealskin (Shand, 1999). This was obviously not good enough and bartering began. This resulted in Moriori, Tamakaroro, of the Wheteina tribe, being killed by gunshot. Today in Kaiangaroa, there is a monument in remembrance of Tamakaroro's death while defending the fishing nets. He was the first Moriori killed

on Rekohu for many centuries (Bonnevie 2004).

Clothing

According to Buck (1987), early settlers retained two essential garments of Polynesia, the male loincloth (maro) and the female skirt. They adjusted the wrap or cape by adding an outside thatch to shed the rain. Known techniques were modified to flax material and the kaupapa (technique) of plaiting (Buck, 1987).

Evidence of the early plaited loincloth is also provided by Skinner (1928). He reported that quotes from early European visitors include the mention of this marowhara (long maro). This maro was made from scraped but unscutched flax by plaiting in check. Shand also describes the marowhara;

The Marowhara was made of scraped flax – not scutched, like muka, and was about five yards in length, worn criss-crossed over the shoulders and round the waist, with the ends ultimately brought through the Tahei, or girdle, to allow for one end hanging in front and the other at the back, and coming down nearly to the knees (Shand, 1999, p 8).

Buck (1987) also mentions the marowhara; “It was worn by men of rank or going to war and marked social distinction.” Mead (1969, 159) also mentions Maori around 1642 wearing cloaks of near rectangular shapes, which were made of flax, and these were decorated in various ways.

It is probably early rain capes were made of undressed flax by using plaiting. Supporting evidence comes from the isolated Moriori of Rekohu. Shand (1999) documents a description of techniques at this time.

Patricia Wallace (Tamarapa, 2011) describes a rain cape held in the Canterbury Museum collection that was identified from the museum records as probably Moriori. The cape shows a more primitive technique than any of the known types of Maori rain capes. Instead of being woven with a body of dressed flax fibre, it is plaited in twilled-twos with wefts of unscutched flax. It is 41 inches wide and 34 inches long. There are 5 joins in the plaited body and it appears as if the old wefts were turned down in a form of floor mat join with the free ends long enough to overlap the join below. Thus an overlapping thatch was provided on the outer surface of the cape

(Tamarapa, 2011).

Shand (1999) authenticated this by stating that; “The people used mats for clothing, the general name for these was Weruweru. These were made of scraped flax (muka), and were fine in texture and warm” (Shand, 1999, p 8).

From the time of the invasion in 1835 clothing styles were then intertwined. For rain capes, or as previously described mats, this brought a change of technique and kaupapa. Using a whatu method (as apposed to plaiting), working with wefts (aho) and warps (whenu) and a range of adornments. The main material being harakeke (flax; phormium tenax). An example of this technique is referred to by Tamarapa (2011) with the kahu raranga puputu/konunu. According to Patricia Wallace it may be one of the oldest styled rain capes in existence. Tamarapa (2011) records a similar plaited kakahu that is believed to originate from Moriori of Rekohu held in the Canterbury Museum.

Meads’s (1969) classifications of clothing describes different styles of rain capes and names given to these depending on the material they were made from, techniques and attachments used. Details around the distance apart at which the twined rows are placed, the paucity of inserts, and the absence of ornamentation all help to identify the garment. This is priceless information that would have been lost had it not been recorded. Rain capes were made for practical use not show and because of the warmth they provided were protection against the cold as well as rain. They were mainly made from harakeke, toi, ti kouka, coarse materials that would best shield the wearer from the elements.

Kopi Carvings (Dendroglyphics)

No feature of Moriori art has aroused more interest and more theorizing, however, than the unique tree carvings on the living kopi trees. These are ethnic masterpieces unique to Rekohu. Rhys Richards (2007) discusses how these carvings are direct links with Moriori Karapuna (Tupuna) and are very sacred to Moriori. In Moriori life, spirits or gods needed to be consulted, appeased and placated with ritual recitations called karaki (Baucke, 1928). Therefore, the carvings were a large part of their everyday life. Baucke (1928) also recorded that upon the birth of a child a tchohung (tohunga/priest) would bury the afterbirth beneath a Kopi tree laden with berries. If the afterbirth was from an important child, the tchohung marked the tree

with a carving. Bonnevie (2004) talks about the carvings being dendroglyphs (tree carvings), Richards (2007) describes the carvings as being indented on the trees, not carved into the tree but pressed into it, similar to those made by using light gentle blows from a smooth stone.

According to Richards (2007, p 47);

Most carvings are hocker figures, a term that should be limited strictly to squatting figures whose elbows are on their knees, with hands held high and body spaces formed between those limbs. This is a position of resting, eating and talking, but not of repose or sleep. Indeed the uplifted hands and full frontal pose generally conveys active, lively, attention and eye-to-eye contact with the viewer (Maori kanohi ki te kanohi, face-to-face, eye-to-eye).

McNab (1914, p. 558) states that; "The actively squatting position was a characteristic pose for Moriori. Think about it, with no chairs they crouched on their haunches to talk to each other. Squatting was their preferred position for talking and gossiping, face to face, at ease." The figures were carved looking out therefore observers looked inwards, immediately in a position to talk and ready to exchange information. The carvings were not just a face, but a link for talking to those passed over and apparently for talking to local spirits and to living gods too. (Richards, 2007).

Momo Rakau holds great significance to Moriori. My enquiry into my personal Hokopapa is illustrated with Raranga forms representing my link to each. Every individual rakau speaks of a period of time, a personality and a link to my identity. My objective was to create a visual form representing a personality as opposed to a written name on a piece of paper. As I developed each rakau, a personality emerged that I have attempted to illustrate in a visual form, whilst remaining within the theme of manu rakau created on the kopi many generations ago.

Ngahiwi Dix

There is controversy surrounding our Moriori Tupuna and whether or not she was of

Moriiori descent. Ngahiwi (Katarina, Katherine) Dix was born in 1836. Ngahiwi married Joe Dix of Portugese descent. He escaped in the early 1850's from the whaling ship 'Triumph' while the ship laid anchor at Whangaroa (Port Hutt). Ngahiwi's parents, Ngawha and Puahuru sheltered Joe from the ships searchers and he ended up taking Ngahiwi for his wife.

"We have now clearly established through evidence located in the Land Courts that Ngawha was the 'stepfather of Ngahiwi and therefore did not have a bloodline connection with her" (Trust, 2004, p 2). They had 13 Children; Urutahi (my great grandmother), Willie, Makarini, (known as Jack), Peeti, Manuera, Ngahiwi (Lila), Bella, Retimana, Mariana and Emma. Three children died within a few months of birth. These children came towards the end of Ngahiwi's childbearing years (Kate, T, Johnson, W, 1995). At this time, the Church of England had an influence on the people of Rekohu and Joe was persuaded to marry Ngahiwi legally within the church. This marriage appears in the registry books on July 30 1873. In 1874, records showed that "Ngahiwi was baptized by the visiting clergy and given the Christian name of Katarina, or Katherine, on March 19, 1874. So her name is documented in the baptismal records" (Kate,T, Johnson,W, 1995, p. 175).

According to the Hokopapa Unit Report to Hokotehi Moriiori Trust on September 2, 2004 Puahuru had been identified as a parent of Ngahiwi and therefore Hokotehi needed to establish her 'line' and clarify from whom she descended.

"We have now sighted a Hokopapa that was in a collection of papers belonging to Arthur Lockett (a well-known person of Moriiori descent)." The Hokopapa clearly shows Puahuru as the mother of Ngahiwi. Patua and Pahau were the parents of Puahuru. Pahau (the mother of Puahuru) is the name of a female Moriiori recorded in what is described as the '1835' Census of Moriiori people living or deceased on the Chatham Islands at that date.

Because Pahau was included in the census dated 1835, the Hokopapa members realized that it was very possible that she was the grandparent of Ngahiwi who was born in 1836. The time period fits, Pahau was of Moriiori descent (Trust, 2004, p3). Kopinga Marae on Rekohu was opened in 2005, the name of the whare is Hokomenetai which means 'to gather in peace and tranquility'. In the middle of the wharenuī stands a central Poutokomanawa – post of the heart.

This Poutokomanawa pays tribute to Nga uri o Rongomaiwhenua, Moriiori men, women, children and infants alive on Rekohu in 1835, who endured great suffering and sacrifice. It also honours the memory of all our Moriiori Karapuna (ancestors). The 1561 names on this centre 'pou' were recorded by Hirawanu Tapu and all the

Moriorelders from Rekohu and Rangiauria in 1862. This was part of a petition presented to Governor Sir George Grey seeking restoration of land rights and recognition of their people as the first inhabitants of Rekohu (Makereti, 2014).

Chapter Two

Research Methodologies

Maori fibre arts including this research project “Hokopapa” are embedded within a Kaupapa Maori foundation and Maori worldview. I have utilized research methodologies that embrace these values.

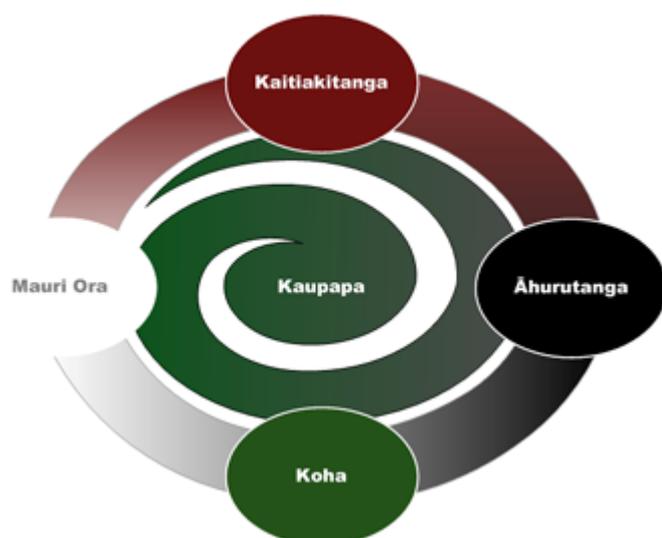


Figure 1: Kaupapa Wananga Model;

(Te Tira Rangahau; Pauline Adams; Shelley Hoani; Dr Betty-Lou Iwikau; Gill Mathieson; Dr Shireen Maged; Morehu McDonald; Sophronia Smith; Helena Winiata; Pakake Winiata; 2015-2019).

Kaupapa Wananga – Kaupapa Rangahau as a Framework

For Māori, rangahau is all around us in plain sight and resonates throughout our culture. We breathe it, we hear it and we see it within our whanau, hapu and iwi, Rangahau is a way of life for many, we are always asking questions, investigating an event or situation, curious about an activity. Our worldview determines how we gather this information to ensure the mana of the person or subject is upheld and

the information sourced has a destination, which is shared with the subject. Sometimes referred to as ancestral knowledge the soul has a memory and therefore this is an old memory revisited. It is an organic cyclic process of inquiry with three inter-relating parts. Te Kore - The realm of Potential Being (pondering and asking the question), Te Po – the realm of becoming (investing or conducting an inquiry to search for the answer to a question), Te Ao Marama – Enlightenment (articulating the answer to the question). Rev. Marsden of Nga Puhi describes the cosmological origin of the Māori world in three stages; Te Kore, the Realm of potential being; Te Po the realm of becoming and Te Ao Marama the realm of being (Marsden,2003). Nga Takepu states; “Te Ao Maori has fashioned ways for Maori to live by, in balanced and sustaining ways. The Takepu are the cultural markers, deliberately using Maori knowledge, rationales and applications to inform and guide generations since the beginning of time in how to live our lives” (Pohatu, 2005 p5).

While a large amount of work draws on ancestral knowledge, we are unable to separate ourselves totally from the present day realities and how this has influenced us. What we think is what we will be in reality and ultimately how we gather our information.

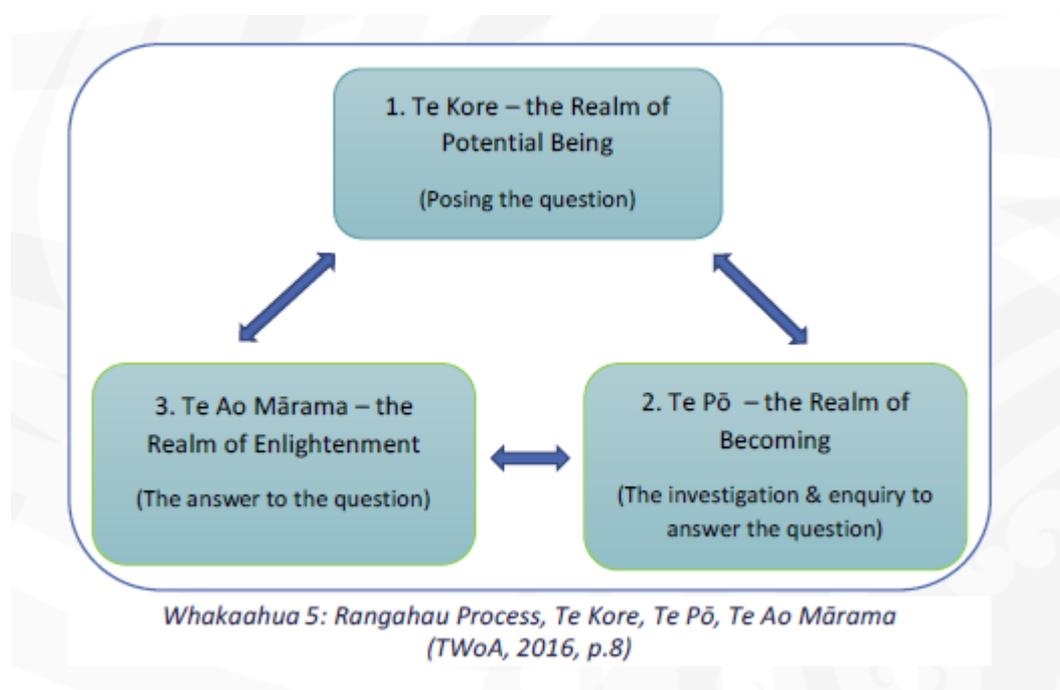


Figure 2: Whakaahua 5: Rangahau Process, Te Kore, To Pom Te Ao Marama. (Te Tira Rangahau; Pauline Adams; Shelley Hoani, Dr Betty-Lou Iwakau, Gill Mathieson; Dr Shireen Maged, Morehu McDonald; Sophronia Smith; Helena Winiata; Pakake Winiata, 2015-2019)

Royal (2010) states that the world was seen as a vast and complex whānau (family)

and that we are all connected to each other, our environment and the Atua. These connections are in tatau (genealogies) and puraakau (stories), collectively termed whakapapa (Royal, 2010). Whakapapa and understanding your personal place in this world, illustrates our need for kinship not only with each other but also with the world around us. The harakeke is a metaphor to illustrate the importance of these whanau connections and relationships.

A well-known waiata (song) speaks of this relationship:

Hutia te rito.

Hutia te rito, hutia te rito o te Harakeke

Kei hea te komako e ko

Ki mai ki ahau

He aha te mea nui, he aha te mea nui o te ao

Maku e ki atu

He tangata, he tangata, he tangata hi

If the centre shoot of the flax is pulled out the flax will die, leaving no place for the bellbird to sing.

Although the conservation factors are important, if I was to ask: what is one of the most important things in the world?

I would answer: it is that person, that person, that person.

That is it is every person (Puketapu-Hetet, 2016).

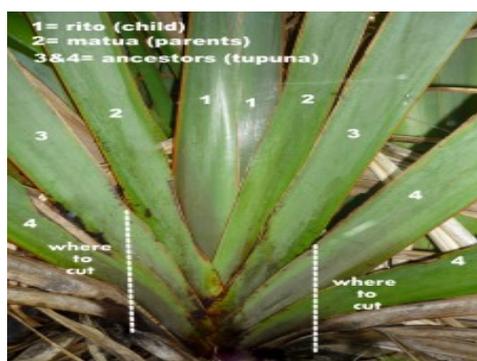


Figure 3: An example of how whanau is present within a Pu Harakeke (Landcare research, 2018).

Working as a Kairanga, (tutor of weaving) for Te Wananga o Aotearoa, I work within an organisation grounded in Kaupapa Maori values and principles. Nga Uara consists of four main values;

- Te Aroha, having regard for one another and those for whom we are responsible and to whom we are accountable.

- Kotahitanga, unity amongst iwi and other ethnicities, standing as one.
- Nga Ture, the knowledge that our actions are morally and ethically right and that we are acting in an honourable manner.
- Te Whakapono, the basis of our beliefs and the confidence that we are doing what is right. (Te Tira Rangahau; Pauline Adams; Shelley Hoani; Dr Betty-Lou Iwikau; Gill Mathieson; Dr Shireen Maged; Morehu McDonald; Sophronia Smith; Helena Winiata; Pakake Winiata, 2015-2019).

Nga Takepu (principles) and how they guide me in my practices are detailed in the table below.

Kaitiakitanga (guardianship)	Taking care of the environment and resources Being responsible and thoughtful when transferring knowledge
Ahurutanga	Safe studio practices Creating a safe environment both practical and physical for myself and taurira
Koha	Reciprocity / koha Giving and receiving of knowledge, practices, not always monetary By giving we receive in abundance this is evident when you care for the harakeke it rewards you with the most treasured hauhake and a great sense of well being
Mauri Ora	Well being This is when all parts are in synchronicity of each other; hinengaro, mind, hine tinana, body, hinengakau, heart and hine wairua, soul. Te Whare Pora, a state of being I work within, the aho, invisible

	<p>thread connecting me to my Karapuna and me is always present.</p>
--	--

Table 1: Nga Takepu principles

Mahi Raranga encompasses all of these methodologies in such a natural way. As weavers, we are very aware of the synchronicity of our environment and how we interact with our resources. Nga Takepu guides my practices in many ways as the cyclic harmony of the seasons create a balance, the same can be said with Nga Takepu.

According to Erenora Puketapu Hetet, Te Whare Pora describes a state of being:

“The weaver is initiated into Te Whare Pora with karakia and ceremony. Her level of consciousness is raised and she becomes clear-minded and relaxed so that her spirit, mind and physical being are totally in tune with each other” (Hetet, 2016, p.34). Traditionally a Tohunga conducted a ceremony, karakia were used to elevate the taura to a level of consciousness where she would retain information with a receptive mind and retentive memory, therefore have a quick understanding and retain the information (Hetet, 2016).

Chapter Three

Materials

Kiekie – *Freyinetia baueria*



Figure 4: .Kiekie growing in its natural habitat within the ngahere (Landcare research, 2018).

Figure 5: Kiekie is an epiphyte, a plant that grows on another plant without damaging or killing the host. (Landcare research, 2018).



Kiekie is used in the making of fine, soft whariki (mats) for wharenuī, and in creating tukutuku panels. Kiekie is the only New Zealand member of the tropical Pandanus family, which is widely used in the Pacific for weaving (Landcare Research, 2018). An alcoholic beverage was made from the fruit of the Kiekie. A legend describes the relationship between Harakeke and Kiekie as brothers separated at the beginning of time (Riley, 1997). Harakeke was sent to live with his ancestor Wainui, alongside streams and swamps, whereas kiekie remained sheltered in the forests of Tane under the protection of its Tawhara nui. The flower bract is called tuwhara after its guardian. According to Riley (1997), a rare variety, Pingao – *Ficinia spiralis* (previously known as *Desmoschoenus spiralis*) believed to have magical powers.



Figure 6: Pingao - *Ficinia spiralis* (previously known as *Desmoschoenus spiralis*). (Landcare research, 2018).

A Ngai Tahu legend explains that Pingao was created by the gods during a terrible battle. Tangaroa, God of the forest. Tane wished to end the war, so he plucked off his golden eyebrows and gave them to Tangaroa as a peace offering. But Tangaroa could not find it in his heart to forgive his brother, and cast the eyebrows back onto the shore. There they remain to this day as Pingao, forever marking the boundary between land and sea (The meaning of trees, 2018).



Figure 7: Pingao (Landcare research, 2018).

In another legend, Pingao began life as a seaweed on the shore of the ocean. From her home, she spied the slender stalks of the handsome Toetoe. Driven mad with love she left the ocean and crawled across the hot sand to meet the tall stranger. However, when she arrived she found Toetoe to be a terrible narcissist, who cared nothing for her and was only in love with himself. Stranded on the dry sandy dunes, she called to Tangaroa to help, but all he could do to ease her suffering was shower her with sea spray (The meaning of trees, 2018).

Pingao is an excellent fibre for making waterproof garments, baskets, mats, belts and for designs on tukutuku panels (Riley, 1997).

Medicinal use was mainly ceremonial. Moriori used the fibre and shoots of pingao when a child was to be named and when healing wounds and fractures. In 1897, pingao was used to mark out a sacred enclosure at Rekohu (Riley, 1997). It has also been recorded that the young shoots of pingao were used as “ordinary food”, rather than having medicinal value, cooked in a steam oven and eaten as a relish with fish (Riley, 1997).



Figure 8: Harakeke - Process image, *Phormium tenax* at my Pa Harakeke

In the far north of the North Island, a rare flax snail shelters under the flax bushes. The large snails (*Placostylus hongii*), can be found in the Hokianga and on the Mokohinau and Poor Knights islands. Legend tells of the unique, extraordinary sounds produced by the recoiling snails frightening away enemy warriors and alerting the hau kainga, (residents) of approaching danger (King, 2018).

Two main varieties of NZ Flax/Harakeke have been identified in New Zealand, *Phormium tenax* and *Phormium cookianum*. Flax is unique to New Zealand and is one of the few native plants of economic importance. It was cultivated for its fibre and widely used by Maori for a range of practices and routine purposes. For example, clothing, mats, fishing nets and footwear to name a few (Brooker, Cambie & Cooper, 1987).

Many native birds love to feast on the sweet nectar of the putiputi (flower) creating a unique chorus of their own. Often a weaver will sing while harvesting from the Harakeke, creating the wairua for the mahi to be created within. Harakeke was the name given to this plant by Maori. The first European traders called it 'flax' because its fibres were similar to that of true flax found in other parts of the world. Although we still call it flax today harakeke belongs to the lily family (Hemerocallidaceae). Harakeke had many medicinal qualities and was used extensively within Maori communities. Harakeke was the most important fibre plant to Māori in New Zealand. Each pā or marae typically had a 'pā harakeke' or flax plantation. Different varieties are specially grown for their strength, softness, colour and fibre content. The sticky sap or gum that flax produces can be applied to boils and wounds and used for toothache. Flax root juice was routinely applied to wounds as a disinfectant. Flax leaves were used for splints for binding broken bones and matted leaves were used as dressings. The fibre was used extensively for rope and this was a very large industry in the 19th century. It was New Zealand's largest export until later in the century when wool and frozen mutton took over (Riley, 1994).

Inspiration

Looking for techniques to create structure and shapes from harakeke and other fibres.



Figure 9: Twigs and berries. (Pinterest, 2017).



Figure 10: Kia Poipoia exhibition at Mahara Gallery (Prince,2015).

I was looking at various shapes and forms for ways of manipulating the harakeke into the shapes I was creating. I thought about using dried twig and berries as attachments to the rakau, dried berries and seedpods. The poi in Figure 10 was an interesting way of creating form with wire.



Figure 11: Woven conical shapes (Pinterest, 2017).

The conical shapes helped me to create the trunks of the trees I wanted to weave. They are like Hinaki and supplejack was considered as a material to create the trunks of the rakau. I liked the layers of natural colour used here.

Chapter Four

Takatu – Preparation of Materials

Pingao



Figure 12: Process image; hauhake (harvesting) Pingao.

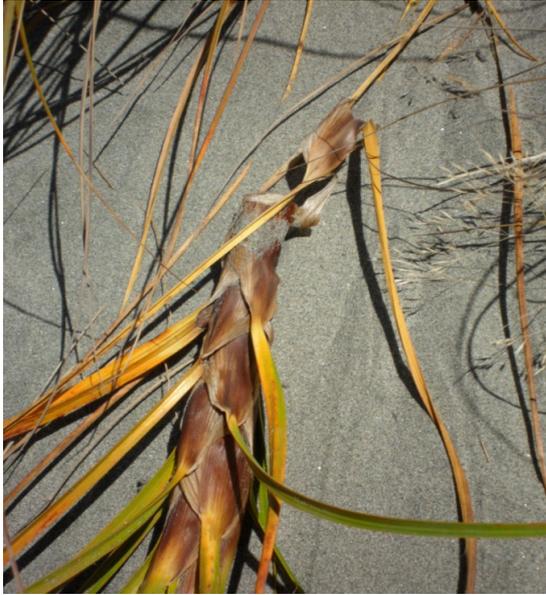


Figure 13: Process image; hauhake (harvesting pingao).

Pingao is one of the easiest of the resources to prepare. The runners are cut off from the main rhizome with loppers.



Individual whenu are stripped from the rhizome and washed thoroughly. They are then tied into bunches of 10x10 and hung up to dry. Over several weeks the whenu turn from green to a golden yellow. To weave with pingao soak the whenu in hot water to make it pliable.

Figure 14: Process image; individual whenu stripped and washed thoroughly.



Figure 15: Process image; pingao tied into bunches ready to be washed and hung out to dry.

Kiekie



Figure 16: Process image; tuawhara the fruit of the kiekie (Otaki gorge 2017).



Figure 17: Process image, kiekie at Otaki gorge

Kiekie is harvested by twisting the new clump of growth clockwise with your wrist until a 'crack' is heard and it comes away from the main plant.



Figure 18: Process image, kieke whenu

Remove individual whenu from stalk in the order they lie, wash thoroughly and sort into lengths.



Figure 19: Process image; remove the two white ribs, the strength of the leaf is in the ribs.

Remove outside edges of leaf and inner rib, tie into bunches of 20x20 and boil for 5 minutes then rinse thoroughly. Some weavers remove these at the time of weaving. I have tried both and prefer to measure whenu after kieke has been prepared as I get a more accurate measure and also saves time when a large harvest



Figure 20: Process image; pingao and kieke drying

Hang in a sunny position until the leaves turn a creamy white. This takes several weeks. To weave, the kieke is soaked in a bucket of warm water to make the leaves pliable.

Harakeke

Tikanga

- Do not hauhake when it is raining, the harakeke will hold too much water and be harder to prepare
- Do not hauhake in windy conditions, as the harakeke will become brittle.
- Do not hauhake at night for obvious reasons
- Do not hauhake while you have your mate



Figure 21: Process image; hauhake (harvest) harakeke

Hauhake (harvest) harakeke by removing the Tupuna, leaving the rito and matua. This ensures continued growth for the pu harakeke. Always offer a karakia before hauhake.



Figure 22: Process image; remove outer rau and



Figure 23: Process image; toetoe (sizing) rau using a hae hae (measure)





Figure 24: Process image; hapine (soften) whenu



Figure 25: Process image; boil harakeke

Boil for 2mins, rinse in cold water and hang out to dry. Once dry harakeke is ready to weave or stored in a cool airy position until needed.

Chapter five

Nga mahi hou

Rakau Processes – techniques

The whakapapa is the same for each rakau using a variety of materials together with different sized whenu to expose the individuality of each.



Figure 26: Timatanga, laying the whakapapa – starting the rakau

Lay dextral (whenu going to the right) then sinistral (whenu going to the left) to form a cross. In this case, the whenu was laid with the dull side facing up.



Figure 27: Process image; weave up 2-4 rows

Continue to add in whenu until size required – this varies with each rakau.



Figure 28: Process image; whatu (secure) whenu together



Figure 29: Process image, overlay method



Figure 30: Process image; weaving up the rakau trunk using the overlay method

Laying the papa showing the overlay method, here I have laid shiny side of whenu on top of a wider dull side of whenu. This created a very strong rakau trunk



Using kiekie to form the whakapapa, whatu shown at the bottom

Figure 31: Process image; kiekie rakau



Figure 32: Process image; harakeke, kiekie combination

Laying the whakapapa using a combination of harakeke with a thin whenu of kiekie creating a different pattern. The one on the left shows harakeke dull side and on the right shiny side up



Figure 33: Process image; inside view of rakau using harakeke and kiekie



Whakapapa - harakeke shiny side up

Figure 34: Process image; harakeke rakau



Join papa together to form a cylindrical form. Continue to weave up to size required. This varied with each rakau.

Figure 35: Process image; joining the base of the rakau



To form the branches the whenu are divided into a range of 12,8,6 and four whenu depending on the thickness of the branch required. These are woven together in a circular weave. This example shows pingao laid over harakeke.



Figure 36: Process image; weaving branches overlay method



Branches divided in half again, twisted around each other to create texture and form. Also symbolic of the fact every rakau is connected to each other.

Figure 37: Process image; kiekie branche



Figure 38: Process image; branches of different sizes looking down on rakau



Figure 39: Process image; branch ends bound in muka



Figure 40: Process image; plastic bottles filled with sand

To ensure the rakau remained in an upright position I filled recycled plastic bottles with sand and cut off the top. The rakau were placed over the top of a bottle and stood upright.



Figure 41: Process image; driftwood inserted inside the branches to stabilise



Driftwood was used to hold the branches up in order to create the shapes required.

Figure 42: Driftwood collected from Waikanae beach

Attachments

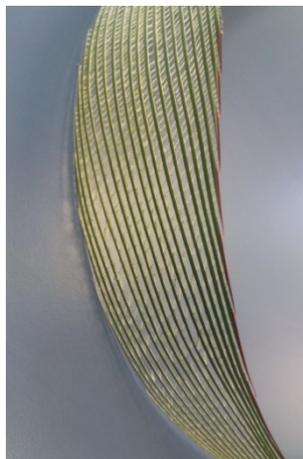


Figure 43: Caterpillar technique and hapine leaf

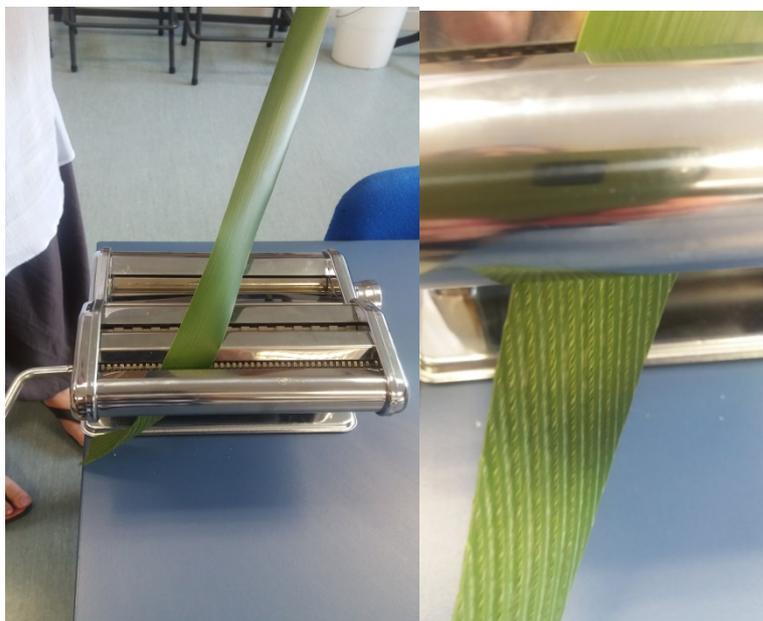


Figure 44: Process image; harakeke rau (leaf) passed through the pasta machine to create hapine leaf

Hapine leave is created by passing the rau through a pasta machine. Care is needed on the angle to achieve good results. The end result is an almost lace like rau that can be used for many purposes. These are used a lot with putiputi (flower) arrangements.

Setting up the exhibition

There were two ideas I had regarding the display of the rakau. One idea was to have each of the rakau suspended from the ceiling so that they hung around head height. After experimenting with this concept I decided to display them on a mirror placed on top of a plinth. The reflected image gave the impression of many more rakau and a depth of each one continuing down to Papatuanuku.



Figure 45: Preparing the plinth for exhibition

To prepare the plinth, I painted three sides black, the wheels were removed from the base and a painted board nailed in place. A mirror was placed on top of the plinth when this was in place.



Mirror placed on top of the plinth to create the connection to Papatuanuku and also the duplication of each rakau.

Figure 46: rakau displayed on the plinth on top of a mirror

Chapter Six

Mahi Toi

The exhibition is a reflection of my research into my Moriori connections and the history of Rekohu. In 2016 I created three Pou representing timelines, more specifically the three names Rekohu was given at different times and by different people.



Figure 47: Manawaroa exhibition at Mahara Gallery 2015

This exhibition focuses more on my personal Hokopapa, going back six generations to a couple that many people on Rekohu originate from, Ngahiwi and Joe Dix. My focus was more on the Tupuna wahine. Hokopapa not only talks about the importance of identity and whanau connections but also the importance the carvings on the Kopi trees, manu rakau, held in the daily life of Moriori. According to Richards, “The Moriori word for bird or birds is manu. In Maori it is the same, but manu also used for a person held in high esteem, while manu tiki meant ‘mankind” (Richards 2007, p27).

I wanted to incorporate all of these factors into my exhibition. My original idea was to incorporate living materials; dried leaves, berries, from the ngahere to add foliage and attachments to a harakeke base but decided to focus on harakeke, kiekie and pingao to create these. This has been an interesting rangahau for me, manipulating customary techniques to create the shapes that formed within my head. Creating these rakau forms brought with it many challenges. Using customary techniques to form a range of works and manipulating these techniques to form the shapes of

freestanding rakau.

Each rakau is unique and stands proud in its own right representing rangahau I have experimented with this year. Hokopapa is forever evolving as is the cycle of life. Each of the rakau created not only represents a person but all the Tipuna that stand with each of us. The healing properties of each of the three materials used and the necessity to preserve these taonga/resources is also acknowledged. These remedies were common practice and used by our Karapuna, frequently in their day to day life for a range of tasks.

The Rakau

Ngahiwi Dix

Ngahiwi Dix 1836-1898
Materials Kieke
Whenu 80
Dimensions 820 x 850 mm
Date 2017





As with all the rakau the branches represent the tamariki and mokopuna that come off each of the identities. These are many and varied as are each of us.

Figure 48: Ngahiwi Dix

Ngahiwi, represented here in kiekie, with a tight taki tahi (over one under one) pattern. This is a very tight weave and kiekie does her justice as the whenu have a way of binding together for strength and stability, qualities she no doubt possessed living at this time. She has an almost majestic presence and stands very regal. The main trunk is divided into five branches, three of which are divided in half again. The top two branches are bound in muka and the ends frayed. The bottom branch is two circular branches twisted around each other to create different texture and a solid foundation. Florist wire has been used in the thinner branches to create form and also secure structure. With all the rakau, the branches represent the tamariki and mokopuna that come off each of the identities. These are many and varied as are each of us.

Urutahi Remihana Tapae



Urutahi Remihana Tapae 1852 – 1949

Materials Harakeke, Pingao, kiekie

Dimensions 600 x720mm

Date 2017

Figure 49: Urutahi Remihana-Tapae



Figure 50: Urutahi - pingao added to trunk

Urutahi was the first-born child of Joe and Ngahiwi Dix. She was married to Kauri Remihana Tapae. Her name has also been given to my first mokopuna, so spans both ends of the spectrum for this exhibition. Hokopapa/ whakapapa is passed down orally to the uri / descendants through the generations, so there is not a lot written about this tupuna wahine. According to a conversation with my father, Urutahi used to spoil him as a child and he spent many hours at her whare/house. He recalls her telling him he was of Moriori descent but not to speak about this. Maori regarded

Moriōri as a lower race of people. He remembers her as a strong, kind woman and was often at their home while growing up (Tuuta, 2012).

Urutahi is created from a combination of harakeke and pingao. Pingao has been added as an overlay from the top of the trunk, expanding out into the branches. The golden presence of pingao represents the wisdom of the old and the playfulness of the young, as they are both precious moments within the cycle of life.

Ngarongo Kerei



Ngarongo Kerei 1882 – 1927
Materials Harakeke
Whenu 80
Dimensions 780 x 1020 mm
Date 2017

Figure 51: Ngarongo Kerei



Figure 52: Process image; Ngarongo Kerei branch formation

Ngarongo Kerei, together with Governor George Kerei (Grey) had seven children, one of which was my grandmother Rawinia. She is woven in Harakeke with a taki

tahi (over one under one) pattern. This weave, as mentioned previously, is one representing strength. Ngarongo had a short life and died at the age of 35 so never lived to see any of her grandchildren. This rakau has a 'tortured' look with vine like branches intertwining around the trunk. I believe her life was a little like this as she was not a well person and was unable to walk in her later years (Burt 2018). I believe Ngarongo was constrained by the paralysis of her lower body in her later years. The entwining branches around the main trunk illustrates this. Each branch is finished with a tapiki and tied at the ends with harakeke.

This rakau was the last one made and I was becoming familiar with the techniques to create these forms. This is the shape I was aiming to achieve, being upright and strong but also flexible.

Rawinia Murphy (nee Tuuta)



Rawinia Murphy 1905-2001
Materials Harakeke, Kieke
Whenu 64
Dimensions 600 x 850
Date 2017

Figure 53: Process image; Rawinia Murphy nee Tuuta



Fig 60-61: Process image; close up Rawinia Murphy nee Tuuta focusing on pattern

Figure 54: Process image; close up of pattern

Rawinia Murphy (nana) was married to Mitchell Te Whakaware Tuuta and they had nine children one being my father Freddy. When Mitchell died at the young age of 38 Rawinia then married Doc Murphy.

Rawinia is created from Harakeke and kiekie. Harakeke is laid dull side facing with thin kiekie whenu. The pattern formed here is torua, (over two under two) or taki rua as it is also known as. This can be interpreted as kotahitanga, unity, working together. Here it signifies the two marriages and the combination of bloodlines. Ngati Mutunga, Ngati Tama and Moriori lived and worked together as one in her lifetime on Rekohu. I recall nana's reply when she was asked her opinion at a Trust meeting in Christchurch; "We all lived together as one on the island we did not think of ourselves as Moriori or Maori, it is a small island we all lived together as one (Murphy, 1998). One of the many memories I have of nana is she was always surrounded by children, I have used the caterpillar technique to create the many leaves coming off the main trunk, these represent her many mokopuna that surrounded her with aroha that was always reciprocal. Rawinia passed away at the great age of 96 in 2001.



Figure 55: Process image; Rawinia Murphy nee Tuuta, shaping the branches with driftwood

The branches were thick and heavy with this rakau so unsupported they dragged towards the base To enable them to stand upright I placed driftwood inside the branches for support.

Freddy Te Whakaware Tuuta



Freddy Te Whakaware
Tuuta 1936 –
Materials Harakeke
Dimensions 640 x 620
Whenu 104
Date 2017

Figure 56: Process image: Freddy Te Whakaware Tuuta



Figure 57: Process image; close up of overlay pattern and attachments



Forming branches The process is the same but can be manipulated using different size of whenu and material to create different sizes and shapes.

Figure 58: Process image; forming the branches

Freddy is the only male rakau and has been the main inspiration for this exhibition. For this rakau I have used an overlay method (smaller whenu laid over the top of wider whenu), in this case right side whenu laying on top of underside whenu to create the contrast of colour, representing the two worlds he lived in. This generation was caught in the confusion of colonisation. He was forbidden to speak Maori and was strapped at school for this. Maori was only spoken at home but as a child he was encouraged to “learn the ways of the Pakeha” (Tuuta, 2012). He was also discouraged from identifying as Moriori. This weave creates a very strong robust structure, which is how I see my father. The main trunk is short, which divides into 4 main branches of equal size. The branches are created using a circular weave. These branches were one of the hardest to manipulate due to the double whenu. Freddy married Florence May Greening in 1958 and they had two children of which I am one. Freddy is the only remaining sibling of Rawinia and Te Whakaware Tuuta and is now 82 years young.

Brenda Louise Tuuta



Figure 59: Process image; Brenda Louise Tuuta

Brenda Louise
Tuuta 1961-
Materials
Harakeke, Kieke,
pingao, wire
Dimensions 700 x
750
Date 2017



Figure 60: Process image; tuapuku (four plait) blended with shredded harakeke to create aka (root) formations



Figure 61: Process image; pingao overlaid to create a skirt and illustrate the connection to Tipuna and mokopuna

This is the first rakau I developed in this project. I had an idea of the structure I wanted to create but no fixed idea of making that a reality. The whakapapa is harakeke (right side facing) with the smaller whenu of kiekie. This pattern is the reverse of Rawinia with harakeke right side facing creating a very different look. Along with torua whakatutu representing Kotahitanga, unity and working together, with this rakau the pattern is not so noticeable. For me this represents so many things in my life. I am one of two siblings, I am a Gemini, I have two sons and am lucky to have both my parents. Although this rakau was started first, it was the last one I finished and has a little piece of all the others, illustrating my connection to them all. Originally, the root formation was the foliage, but the branches were too thin and there was a huge hole in the middle of the trunk. As soon as I turned it upside down, it took shape and grew from there. Pingao was overlaid near the top of the trunk to create a skirt and also create the connection to both my Tupuna and mokopuna. Florist wire was used in the branches to give more flexibility and create the shape required. When this rakau was placed in the middle of the display it was so perfect, the aka (roots) reflected in the mirror creating a connection to all the rakau.

Conclusion

In conclusion the findings of my research undertaken in this report were presented in the exhibition Hokopapa at Mahara gallery in Waikanae in January 2018.

By looking at hokopapa, connections, bloodlines, customary practices I have created a ngahere to representing my whanau, going back six generations to Ngahiwi Dix born in 1836, one year after the massacre of 1835. I wanted to get to know a little about each Tupuna so they became more than a name on a piece of paper.

The idea of the forest grew from a discussion with a colleague on our way home from work. We were talking about family trees and discussing my kaupapa. My thoughts had been around identity, hokopapa, family tree, manu rakau, the cycle of life. The image of a ngahere fitted and the idea developed from there. It suited the kaupapa in more ways than one and created a solid foundation from which to grow. Further research into the manu rakau (carvings) on the Kopi trees talked about a strong connection between the living and the dead. The images were said to be of great significance, a connection to the tupuna passed on, a direct link. It is the grounding of each of us to Papatuanuku and also to each other.

Experimentation around the formation of the trees began; I thought about weaving around a wire mould in the shape of a tree, but wanted to stay within the theme of natural materials, harakeke, kiekie and pingao. I wanted to use different combinations to create pattern without dyes, just by using the three materials.

I progressed to using finer whenu of both harakeke and kiekie for the last two rakau. The weave was a lot tighter using taki tahi (over one under one) pattern both the trunks and branches are smaller and able to be manipulated into shape. To help with the formation of the branches I wove around wire and the branches took on a new life. I was able to create amazing structures that stayed in place. Intertwining these branches around each other created layers and texture, twisting and turning like the twists and turns that life throws at you.

Each one evolved as I was making them, taking on a piece of the character of the person they were representing. With hokopapa it seems, the more you discover the more there is to discover. The never ending cycle of life that we are all a part of is illustrated in this exhibition Hokopapa. It is only by glancing back that we are able to

move forward. Looking back on the history and lifestyles of Moriori has helped to clarify many of the mystical and mythical information surrounding this unique race of people. A resurgence of Moriori culture by Moriori uri (descendants) began with a TVNZ screening of 'Moriori' in 1980. This has grown since the opening of Kopinga marae in 2005. The mauri of the people live on. Being of Moriori descent this research topic is close to my heart. Māori fibre arts is embedded in core values of Maturanga Māori. The aho (thread), or connection with Karapuna (Tupuna) is very humbling and I feel privileged to be the vessel to pass on 'Te korero me nga mahi a kuia, a koro ma' (the traditions of our Karapuna).

Maori art is a living art that continues to evolve inspired by the past and thriving on the creativity of artists today.

The works in Hokopapa have been created to recognise the contributions our Tipuna have made to ensure we have the future we desire. The rakau forms create a metaphor for a family tree and shows how we are all connected throughout the generations and how these similarities continue with each generation.



Fig 62: Kopinga Marae, Rekohu 2005

Ko Tokomaru te waka
Ko Pipitarawai, Kapakapanui me Taranaki nga maunga
Ko Mangatukurewa, Waikanae me Urenui nga awa
No Moriori, Te Atiawa, Ngati Mutunga ki Wharekauri, me Ngati Pakeha oku Tipuna
Ko Ngati Kura te Hapu
Ko Patangaroa Te Pa
Ko Kopinga, Whakarongotai, me Urenui nga marae
Ko Brenda Tuuta toku ingoa
Tihei Mauriora

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