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**Jewellery As Pepeha:** Contemporary jewellery practice informed by Māori  
inquiry

A thesis presented in partial fulfilment of the  
requirements for the degree of

Doctor of Philosophy  
in  
Fine Arts

at Massey University Te Kunenga ki Pūrehuroa, Palmerston North,  
Aotearoa New Zealand.

Areta Rachael Wilkinson

2014

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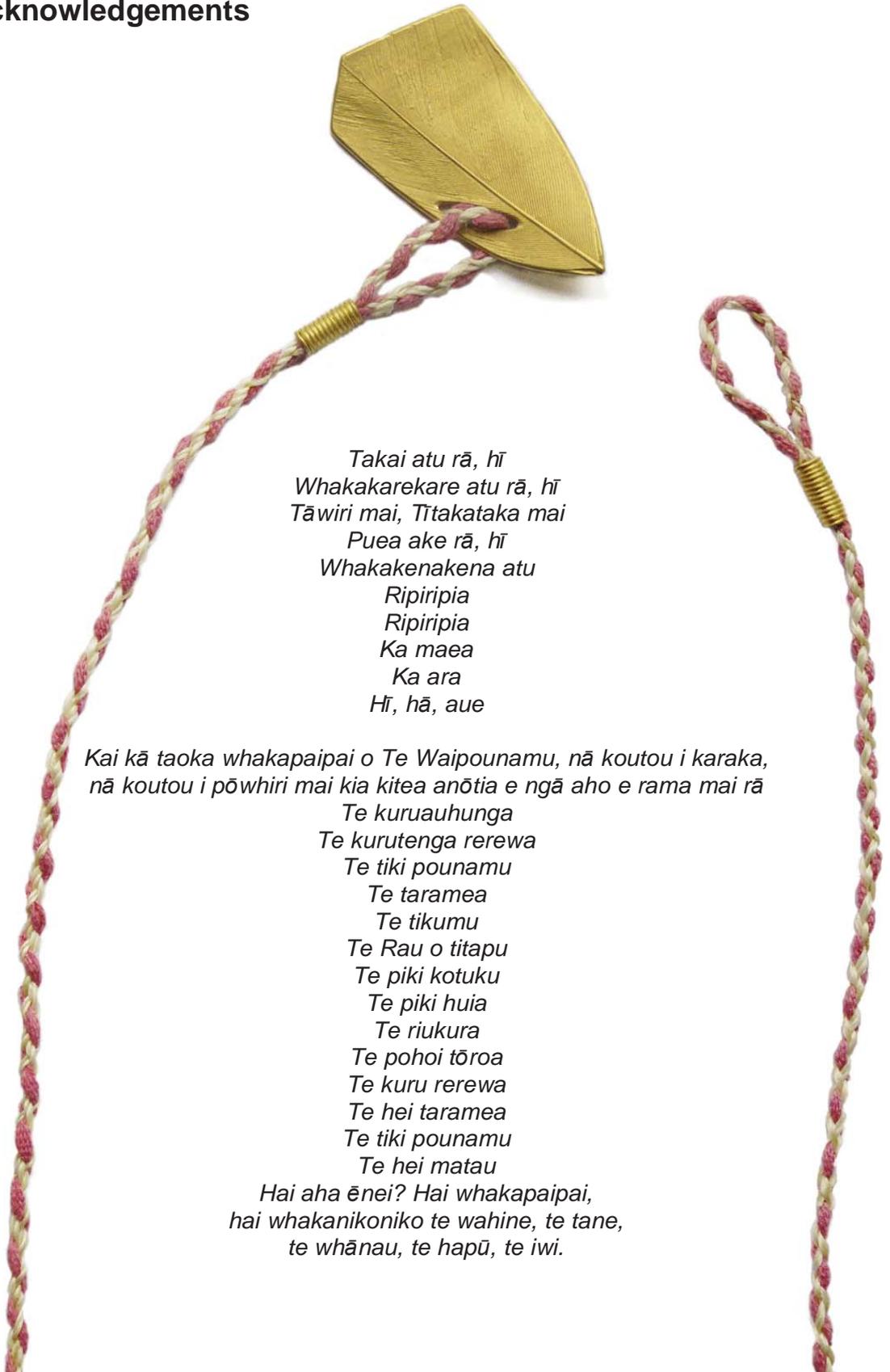
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## **Abstract**

**Jewellery as Pepeha:** Contemporary jewellery practice informed by Māori inquiry

This thesis investigates and articulates an ethical Māori framework for New Zealand contemporary jewellery practice that represents a distinctive method of making, and thinking, unique to Te Waipounamu/Aotearoa New Zealand. Contemporary jewellery is an international applied art genre that self-consciously investigates the wearable object and the body as a site of reference, including related social contexts, such as ideas of preciousness, memento and heirloom. Currently a comprehensive analysis of contemporary jewellery practice embedded in whakapapa from Te Waipounamu/Aotearoa does not exist, and this thesis explores the implications of thinking about contemporary jewellery practice from a Kāi Tahu, and Māori perspective through a taoka methodology. The metaphor of pepeha allows contemporary jewellery to be located within a Māori social context and a uniquely Māori system of knowing, by contextualising taoka/contemporary jewellery alongside oral narrative as statements of collective identity anchored in Te Ao Kāi Tahu (a Kāi Tahu worldview). The thesis asks: How can a contemporary jewellery practice be informed by narratives of whakapapa, whenua, kaikā, and thus become taoka tuku iho?

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Ripiripia  
Ripiripia  
Ka maea  
Ka ara  
Hī, hā, aue*

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nā koutou i pōwhiri mai kia kitea anōtia e ngā aho e rama mai rā*

*Te kuruauhunga  
Te kurutenga rerewa  
Te tiki pounamu  
Te taramea  
Te tikumu  
Te Rau o titapu  
Te piki kotuku  
Te piki huia  
Te riukura  
Te pohoi tōroa  
Te kuru rerewa  
Te hei taramea  
Te tiki pounamu  
Te hei matau  
Hai aha ēnei? Hai whakapaipai,  
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te whānau, te hapū, te iwi.*

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---

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## Foreword

“You have already been blessed, you have been given the gifts from your ancestors,  
you are on your journey so enjoy it”

Maruhaeremuri Mona Stirling, 8.7.1933-10.7.2012

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## Chapter One: Introduction

Currently there is no comprehensive analysis of contemporary jewellery practice embedded in whakapapa (genealogical constructs) from Te Waipounamu and Aotearoa. *Jewellery as Pepeha* is a metaphor that locates my contemporary jewellery practice within a Māori cultural context and a uniquely Māori system of knowing. My premise is that cultural production comes from the culture and therefore my response to the world (Te Ao Kāi Tahu) is reflected in my practice. Contemporary jewellery<sup>1</sup> is an international applied art genre that self-consciously investigates the wearable object and the body as a site of reference, including related social contexts, such as ideas of preciousness, memento and heirloom.



**Figure 1.** Huiarei  
24 carat gold (Tai Poutini), muka, legal ribbon  
Areta Wilkinson  
2013

*This work is a component of the exhibition thesis.*

My Masters project *Waka Huia 2008* explored jewellery as a mnemonic device en-framed in oral narrative. This doctoral research extends the *Waka Huia* investigation to consider and contextualise contemporary jewellery as taoka (a treasured possession), as oral narrative, and as a statement of collective identity anchored in Te Ao Kāi Tahu (a Kāi Tahu worldview). Kāi Tahu is the Māori tribal group for most of Te Waipounamu (South Island of New Zealand). Kāi Tahu encompasses Waitaha and Kāti Mamoe both iwi (tribal groups) of earlier migrations to the Southern region, with five primary hapū (subtribes) of Kāti Kurī, Kāti Irakehu, Kāti Huirapa, Ngāi Tūāhuriri and Ngāi Te Ruahikihiki (Te Rūnanga o Ngāi Tahu, 2010).

*Chapter One* introduces the impetus behind the doctoral project, including an important period in the development of New Zealand contemporary jewellery when jewellers, represented a collective effort to reflect 'New Zealand-ness' through the wearable object. Collective identity is illustrated through *pepeha*, traditional Māori sayings where the phrase or 'utterance' is the mnemonic device for a deeper tribal narrative. Forged originally out of the cultural landscape these oral expressions passed on by ancestors provide insights to the past. They are used in oratory to make connections and elaborate ideas. This is where the inquiry for this project began – by

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<sup>1</sup> Contemporary jewellery is referred to in this context of genre throughout the thesis. Contemporary being the period defined by Museum of New Zealand Te Papa Tongarewa as work produced from the period 1970 onwards.

asking the question ‘How do I reconcile pepeha, these “...sayings of our ancestors” (Mead & Grove, 2001), with the wearable object?’

*Chapter Two* outlines the theory that steered my methods involving people and knowledge. Although I identify as a jeweller of Kāi Tahu descent I did not reside with my hapū or iwi in the South Island until I undertook this doctoral journey. In the first instance I had to acknowledge my outsider status, and become part of the community with the aim of forging authentic relationships that would go beyond the doctoral project. A Taoka Methodology theorises my cultural praxis with reference to Kaupapa Māori Theory and Experiential Learning Theory. I experienced theory in motion, that made sense, was relevant, helpful and guided my process. Kaupapa Māori Theory underpinned by tikanga was embedded in ngā kōrero (the narratives) and practices of experts – Tāua (female elders), Pōua (male elders), whānau (kin), and colleagues who contributed to the project.

*Chapter Three* details the range of methods undertaken with participants including interviewing, sound recording and mentoring. This project would not have been possible without the contributions of eight Kāi Tahu contributors active within the tribe, eight individual personal adornment artists and one collective group of five artists. Participants are named and acknowledged. The project also relied on whānau advisors and a nominated photographer. Accessing taoka tūturu (customary treasures) held in New Zealand museums involved museum protocols that required different interactive processes. Procedures employed in dealing with museums, Museum Boards, Māori Advisory representatives, Rūnaka (marae councils) and whānau are also outlined.

*Chapter Four* presents the body of knowledge that impacts on my practice, resulting in a new body of work. *He Kōrerorero* narratives recorded kanohi ki te kanohi (face to face), contributed cultural insights from iwi and artist participants from a range of worldviews. Key concepts relevant to my art practice were identified from these interviews. They helped form the questions, and the decisions I made throughout the process of artmaking. My method is participatory, allowing these collective concepts to develop my critical thinking. Kōrero from Kāi Tahu participants helped enhance my understanding of taoka tuku iho (heritage both tangible and intangible). Taoka tūturu from Te Waipounamu collectively represent a Māori history of personal adornment as the cultural products of their times. Central to my increased knowledge as a maker of personal adornment is addressing mātauraka-a-taoka (knowledge pertaining to customary treasures). A taoka review records historical objects held in museum collections relevant to my practice and provokes a shift in my work.

*Chapter Five* is a response to Mātauraka Māori (Māori knowledge) through applied art practice. Making is informed by mātauraka Māori and mātauraka

whakapaipai (knowledge related to personal adornment). These diverse perspectives have influenced and extended the development of my practice. Creative applied art practice is my means to test, develop, critique, and apply ideas. Progression of *Jewellery as Pepeha* is advanced through eight creative projects through which knowledge is processed and acquired. The result is new work, new adornments that ‘consider the space that taoka occupies’.

These experiences and the learning are shared through principles of Ako (to learn and teach) and reciprocity where opportunities for the transmission of knowledge are created (Figure 6. Taoka Methodology p. 21). The practice of an emerging jeweller is supported through a mentoring programme and the experience is documented.

*Chapter Six* culminates with a new pepeha that references a tribal creation narrative. Through the *Jewellery as Pepeha process*, a whakapapa is revealed that connects practice with the worldview of tūpuna. Replication of customary taoka is not an option but the past provides a blueprint for my contemporary jewellery practice.

The theory of *Jewellery as Pepeha* conceptualised through the *Taoka Methodology: Horomaka Spiral Praxis* facilitated a Māori centred approach that extended the learning sequences of Kolb’s (1984) Experiential Learning Theory and prioritised principles of Kaupapa Māori Theory. In motion, this resulted in the conceptual theory, the new artwork, the whakapapa narrative, all grounded in mātauraka Kāi Tahu from Te Waipounamu, New Zealand

## Background

### Bone Stone Shell

Contemporary jewellery in New Zealand came into its own in the 1980s. Retrospectively this period may be viewed as a genre claiming a collective identity. In the 1980s international contemporary jewellery trends reacted to inflated gold and diamond values, to assert intrinsic worth of materials over bullion<sup>2</sup> rates resorting to non-precious materials to create wearable adornment. In New Zealand, a group of stone carvers and jewellers reacted to the trend by looking to taoka, and materials used in customary Pacific adornment drawing on “...inspiration from influences closer to home” (Museum of New Zealand Te Papa Tongarewa, 2013).

The contemporary makers had an artistic appreciation for materials and forms from the Pacific, and a desire to reinstitute them in their practices. This local statement of intrinsic worth and celebration of place resulted in the first comprehensive touring

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<sup>2</sup> Meaning gold or silver, legal tender.

show of New Zealand contemporary jewellery entitled *Bone, Stone, Shell: New Jewellery New Zealand* sponsored by Foreign Affairs in 1988. This exhibition and text was also a statement of New Zealand contemporary jewellery claiming its place in the world. According to curator and stone carver John Edgar, jewellery was "...designed for and worn by New Zealanders" (Thomas, 1998, p. 2) becoming powerful symbols of identity for their wearers, and of the zeitgeist, that a generation later would be coined the Bone Stone Shell Movement. Objects from this exhibition became the foundation of the contemporary jewellery collection at the Museum of New Zealand Te Papa Tongarewa, that has had significant influence on New Zealand jewellers (Museum of New Zealand Te Papa Tongarewa, 2013).

The regional response of the '*Bone Stone Shell*' artists was influenced by "...materials of New Zealand and of the Pacific" (D Skinner, 2013, p. 6). Dr Damian Skinner writes that the 1980s response to Pacific adornment represented an "...encounter with Māori materials and cultural forms. Stone, bone and shell were not generic materials of the Pacific, but tied to the discoveries of Pacific peoples when they arrived in this country and became Māori" (D Skinner, 2013, p. 7). One artist, Inia Taylor (Ngāti Raukawa) could legitimately claim direct whakapapa to the influential early adornments of Māori. Consequently the new objects of the *Bone Stone Shell* artists may be seen as a collective response to aspirations of biculturalism, communicated through form and symbol while cultural values were expressed through an awareness of the environment, sustainable practices, relationships with materials and ideals beyond self interests (D Skinner, 2013, p. 7).

Edgar writes "While the monetary value of bone, stone, and shell is low, the focus on them here is to establish and proclaim their real aesthetic value in our culture" (Thomas, 1998, p. 2). The criticism of this well-meaning initiative will always be that the majority artist's aesthetic encounter with indigenous material and forms remained largely at a distance, with little engagement with Māori and Pacific cultures.

The exhibition *Bone Stone Shell* is important because it forms part of recent New Zealand contemporary jewellery history, signifying a regional response to international trends and a collaborative vision towards a "...strong and powerful New Zealand statement of the state of New Zealand jewellery" (D Skinner, 2013, p. 6).

### New Zealand Contemporary Jewellery

Contemporary jewellery production in New Zealand by Māori and Pacific Islander practitioners emerged from the 1990s (Damian Skinner & Murray, 2014). Selected significant exhibitions, self-published catalogues and publications injected alternative indigenous worldviews into jewellery discourse in the wake of *Bone Stone*

*Shell* including; *Ko Nga Kahurangi: The Unsettled Precious Jewels* conference paper by Deidre Brown (Ngapuhi, Ngāti Kahu) unlocked works by Gina Matchitt (Te Arawa, Whakatōhea) and myself for Kōrero a te whatu: The Persuasive Object Conference 1998 held at Unitec NZ, Auckland (D. Brown, 1998); the 1998 exhibition *Turangawaewae a public outing: The third New Zealand Jewellery Biennial* curated by Richard Bell (Ngāti Maniapoto, Ngāti Rereahu) at the Dowse Art Museum, Lower Hutt featuring works by Chris Charteris (Fijian, Kiribati, Philippine, Australian, German), Pacific Sisters of Suzanne Tamaki (Tūhoe, Te Arawa, Ngāti Maniapoto), Rosanna Raymond (Samoa, Tuvalu, Ngāti Awa, Irish, French), Ani O'Neil (Rarotonga, NZ), Sophia Tekela-Smith (Rotoma, Scotland, Futuna, Uvea), Alicia Courtney (NZ), Paora Te Rangiuaia (Ngāti Porou), and Brendon Bodley (Tūhoe, Kahungunu) (Bell & Dowse Art Museum., 1998; Tamati-Quennell, 1999); the 1997 Rangi Kipa (Te Ātiawa, Taranaki) solo exhibition at the Dowse Art Museum in Lower Hutt entitled *He taonga whakaraakai: Rangi Skipper - Te Ātiawa Nui tonu* (Dowse Art Museum & Kipa, 1997); *1 Noble Savage, 2 Dusky Maidens* exhibition at Judith Anderson Gallery in 1999 featuring works by Niki Hastings McFall (Samoan, European), Sofia Tekela-Smith and Chris Charteris (Taouma et al., 2000); *The Merchandise: Jewellery by Gina Matchitt* exhibition at The Royal Jewellery Studio, Auckland, 1999 (Matchitt & Brown, 2000); *Wai: Recollected Works, Areta Wilkinson* exhibition at School of Fine Arts Gallery, Canterbury University, Christchurch, 2000 (Wilkinson & Brown, 2000).

Māori adornment artists also exhibited within Māori art contexts such as: *Ao Te Roimata Roa (The Long Teardrop Land)* 1991 exhibited jewellery by Richard Bell, and *Taonga Maori* a 1993 group exhibition included my own work, at Te Taumata Art Gallery, Auckland; *Kohia Ko Taikaka Anake: New Zealand's Largest Exhibition of Contemporary Maori Art* included adornments by Alex Nathan (Te Roroa) and Richard Bell at National Art Gallery, Wellington 1991 (National Art Gallery (N.Z.) & National Museum of New Zealand., 1993); I was the loan jeweller in the group show *Aoraki/Hikurangi* at McDougall Art Annex, Christchurch in 1994 (C. Brown, Mané-Wheoki, & Robert McDougall Art Gallery., 1994).

Indigenous artists asserted their self-determination not only within contemporary jewellery or personal adornment contexts but also within their maker's expanded and complex cultural frame. Indigenous writers and curators to name a few included Deidre Brown, Lisa Taouma (Samoa), Ngāhiraka Mason (Tūhoe), Huhana Smith (Ngāti Tukorehe, Ngāti Raukawa), Megan Tamati-Quennell (Kāi Tahu, Te Ātiawa, Ngāti Mutunga) and Albert Wendt (Samoa) and whose writing further enhanced the maker's kōrero. In the process indigenous artists and writers developed as a whānau.

Two decades on, contemporary jewellery practice in Aotearoa New Zealand today has departed from the legacy left by the *Bone Stone Shell* generation. International trends in contemporary jewellery innovations set by institutions such as the Munich Art Academy, Handwerkskammer, Schmuck and Talente<sup>3</sup> continue to influence New Zealand jewellery practice. As Skinner suggests, “Locality is declared an irrelevance...”<sup>4</sup> with increased New Zealand participation in global jewellery discourses. There is a group of New Zealand contemporary jewellery practitioners who continue to ignore international trends contextualising their practice within local development. I form part of this group with other indigenous artists, some still practising since the 1990s.

Whilst New Zealand contemporary jewellers are eager to join the international discourse, the question remains regarding “...what have we got to contribute that has a point of difference” (Wilkinson, 2011). New Zealand has historical and contemporary connections with Europe, but we live in a very complicated post-colonial and cross-cultural situation, our context is our own (Wilkinson, 2011). The *Bone Stone Shell* expression of New Zealand and Pacific jewellery was a reassessment of aesthetic values by practitioners. I argue that aesthetic values alone cannot define New Zealand contemporary jewellery. However practice informed by Aotearoa New Zealand cultural values might offer a way forward twenty-five years on from the *Bone Stone Shell* statement. This contribution to national and global jewellery discourses offer a grounded foundation for contemporary practice anchored in Kaupapa Māori Theory, that is, “Indigenous research as Localised Critical Theory” (Denzin, Lincoln, & Smith, 2008, p. 9).

#### He kupu kei rungas

Pepeha are customary forms of Māori oral expression that locate individuals within the landscape and connect individuals to eponymous ancestors. Pepeha speak to specific iwi, hapū and whānau histories as statements of culture and identity. Pepeha are utilised frequently by Māori and Māori artists to claim whakapapa connections. Pepeha became foundational for the construction of a localised model for my applied art practice and praxis. This doctoral project proposes that narrative and personal adornment are similar statements of collective identity from a Māori worldview.

An example of a simple pepeha that establishes my connection to land, sea, and tribal ancestor is:

---

<sup>3</sup> Handwerkskammer, Schmuck and Talente are international craft and jewellery fairs.

<sup>4</sup> D. Skinner, personal communication, March 27, 2009.

<sup>5</sup> Meaning “there are words attached to it” (Mead, 1984, p. 21).

*Ko Te Poho o Tamatea-Pokai-Whenua te mauka,  
Ko Whakaraupo te moana,  
Ko Kāti Wheke o Te Rakiwhakaputa taku hapū  
Ko Kāi Tahu toku iwi*

*The Bosom of Tamatea-Pokai-Whenua<sup>6</sup> is the mountain,  
Lyttelton Harbour is the sea,  
Kāti Wheke; descendants of Te Rakiwhakaputa is my subtribe.  
Kāi Tahu is my tribe*

This pepeha locates me to the village, histories and cosmology of Rāpaki Pā and Kāti Wheke, a subtribe of Kāi Tahu. Through these links to a common ancestor or geographical feature pepeha are often used to introduce oneself or unite tribe and subtribe (O'Regan, 2001, p. 52).

There are other styles of pepeha. For example one pepeha recalls the journey of Rakaihautū and his son Rakihouia who travelled in the ancestral canoe Uruao to Te Waipounamu, arriving near the Kaikoura coast. The travellers explored the new land on foot, taking a difficult route along Te Tiritiri-o-te-moana (the Southern Alps) and when they arrived at *Te Kā-Pākihi-Whakatekateka-a-Waitaha*, the Canterbury Plains (near where I live now) they expressed their joy and relief in the words:

*Kā pākihi whakatekateka a Waitaha  
The plains where the Waitaha strutted proudly<sup>7</sup>*

This pepeha is the basis of the original Māori name for what is now the Canterbury Plains. The history of Rakaihautū and Rakihouia is remembered in perpetuity. Waitaha are acknowledged as the first peoples to make Te Waipounamu home and this pepeha is still used today to link Kāi Tahu (a later migration) with the earlier iwi Waitaha.



**Figure 2.** Jason, Areta  
Documented work on DVD for Ātea, CoCA and Christchurch Arts Festival, 2005  
Filmed and edited by James Pinker  
Tā Moko artist Riki Manuel  
2005

<sup>6</sup> Name of the captain of the ancestral waka Takitimu.

<sup>7</sup> The oral narrative came from Tāre Te Maihāroa and was recorded by Beattie in 1918 (Mead & Grove, 2001, p. 178).

In 2004 the potency of pepeha was highlighted by *Te Rūnanga o Ngāi Tahu* (TRONT) and the Christchurch Arts Festival project *He Kōrerorero*, a think tank for Arts Festival projects (Christchurch City Libraries, 2005). Tahu Potiki, the Chief Executive Officer of TRONT at the time, initiated and presented a wānaka (workshop) on Kāi Tahu pepeha inviting Māori and non-Māori attendees to respond with festival proposals. Jeweller Jason Hall and I collaborated to create an exhibition called *ĀTEA*<sup>8</sup> that included six personal adornment artists responding to Kāi Tahu pepeha. Hall and I contributed individual works and a collaborative work titled *Jason, Areta 2005* (Figure 2) included artists Riki Manuel and James Pinker. The DVD subtly documents the application of tā moko (tattoo), the visual narratives marked permanently into our skin.

My interest in *Jewellery as Pepeha* was ignited by this exhibition, not as an expression of pepeha, but ‘as pepeha’ where jewellery acts as an “...unlocking device” to a deeper narrative (Tamati-Quennell & Skinner, 2005), and a collective identity marker representing ‘we’. I had already experienced the way contemporary artwork carried the collective interests in *Aoraki Lily 2002* (Figure 3). The symbolism of the Mt Cook Lily (Aoraki Mt Cook being the sacred mountain of Kāi Tahu) with heirloom kōtuku feathers (white herons), visually expressed Kāi Tahutaka (Kāi Tahu culture and identity) for the iwi.

Pepeha and jewellery share an economy of scale (Tamati-Quennell, 2005) and Potiki contends the pepeha is a method of telling a story or event with few words (personal communication October, 13, 2010). Potiki presented his paper *Na Wai Te Ki? Kā Pepeha o Kā Tīpuna*, an anthology of Kāi Tahu pepeha emphasising that “...most [pepeha] are extracted from tribal



**Figure 3.** Aoraki Lily  
Te Rūnanga o Ngāi Tahu gift for Queen Elizabeth II  
18 carat gold, sterling silver, fine silver, kōtuku feathers  
Areta Wilkinson  
2002

history and allude to the deeds of our ancestors, tribal migrations, warfare and whakapapa” (Potiki, 1998, p. 8). The phrases are defined as pepeha if they are a tribal saying (Karetu, 1992, p. 33) that proclaim kinship identity. Phrases may be small, but are pithy (Colenso, 2001, p. 63), revealing simple wisdoms or truths that are treasured, carried and retold by people. For Hirini Moko Mead pepeha offer insight into the lives of

<sup>8</sup> Area on marae (courtyard) for public forum.

our ancestors explaining, “Indeed for the modern Māori the pepeha are not merely a historical relic. Rather pepeha constitute communication with the ancestors. Through the medium of words it is possible to discover how they thought about life and its problems” (Mead & Grove, 2001, p. 9). Following Mead, the question is, can pepeha offer insight today and a legacy for the future?

### Memento

*Waka Huia* (treasure box) was created for my 2008 Masters exhibition. This body of work revisited my interest in *Jewellery As Pepeha*, including an additional component called *kōrero*. The application of two pedagogical strategies; Narrative Inquiry (Bishop, 1996) and Learning through Storytelling (McDrury & Alterio, 2002), allowed me to present multiple voices and perspectives that invigorated my practice with communal insight in the form of an audio CD-ROM accompanying each artwork. The CD-ROM recorded spoken accounts relating to each work including: ancient Māori world extracts read from the words of my ancestor and Kāi Tahu raketira (leader) Teone Taare Tikao to historian Herries Beattie from *Tikao Talks* (Tikao & Beattie, 1990) and; modern day recollections from family, friends, and colleagues.

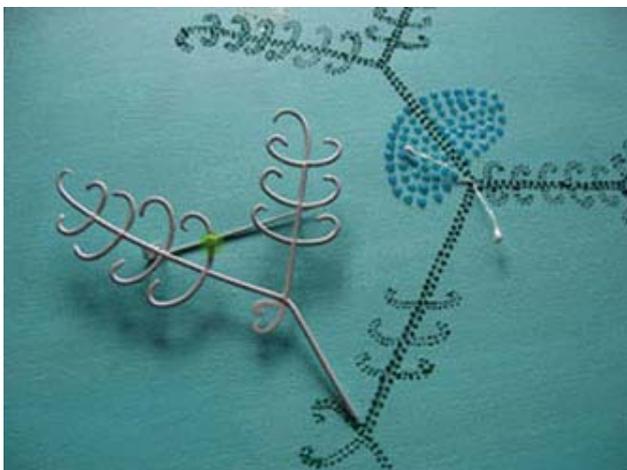


Figure 4. Areta Wilkinson: Waka Huia  
2008

*Waka Huia* responds and contributes to the diverse dialogue and “...tell us more about ourselves through their retelling and representation” (Brown2008). Together the precious jewellery objects and oral narratives form the treasures of the waka huia. The jewellery objects function as mementos of lived reality enriched by *kōrero*.

*Waka Huia* was a conscious move towards *Jewellery As Pepeha* and contributes an experimental model for collaborative and collective methodology

(jewellery objects and oral narratives) and to the discourse of Aotearoa New Zealand contemporary jewellery practice.



**Figure 5.** (Left) Collaboration with painter Nigel Borell<sup>9</sup>  
Silent Conversations. sterling silver, 9 carat gold pin, Areta Wilkinson, 2008  
Waewae Kaka II, acrylic and cotton thread on canvas, Nigel Borell, 2006

**Figure 6.** (Right) Waka Huia: Silent Conversations  
CD kōrero  
2008

This research project asserts that Māori cultural values are at the heart of my contemporary jewellery practice. Through the process of *Jewellery as Pepeha* I develop a Māori research matrix (Bishop, 1996, p. 213) for contemporary jewellery, locating process, object, maker, and communities from within our rich cultural landscape. As localised practice, it can make a contribution to an international discourse without the loss of agency or global assimilation.

The jewellery object is thus embedded in whakapapa, whenua (land), kaikā (community) enriched by oral narratives. The jewellery practice is invigorated by community insights and cultural values, and praxis is something of value to pass on to others. “A pepeha is layered, it has depth and meaning beyond the words”, says Potiki<sup>10</sup>.

<sup>9</sup> Reproduced with permission from artist Nigel Borell (Pirirākau, Ngāti Ranginui, Ngāi Te Rangi me Te Whakatōhea).

<sup>10</sup> T. Potiki, Personal communication, October 13, 2010.



## Chapter Two: Methodology

*Ko te whetū o te marama. Kāua e waiho ki te māhaka harakeke, kei kaikā e te ua, whitikia ai e te rā pakapaka, takihia e te hau ka motu. Ekari waiho i te māhaka tī, māhaka whītau kia whitikia e te rā, kia takaia e te hau, kia uaina te ua e kore e motu.*

*The star sitting above the moon. Do not leave your prey to a trap made of undressed flax to be rained on, beaten on by the sun, blown by the wind and then broken. Instead you should make a trap from dressed flax or cabbage tree leaves so the sun can bear down, the wind can blow and it will never snap.*

*Te Rakiwhakaputa, Kāi Tahu*

*Kāi Tahu pepeha, Te Rakiwhakaputa (Potiki, 1998, p. 7)*

The pepeha above is attributed to the Kāi Tahu ancestor Te Rakiwhakaputa, and conveys the message to build an appropriate trap to withstand weather conditions, including practical instructions appropriate for its construction. The phrase “*Ko te whetū o te marama*” provokes an image of the star trapped by a crescent moon, which illustrates the message with compelling symbolism. Today the wisdom of Te Rakiwhakaputa is still applicable to other preparatory activities, including this doctoral project, and a research methodology appropriate for this study.

The research approach for *Jewellery as Pepeha* is multi-disciplinary, drawing from the fields of creative art practice, social science and kaupapa Māori. The qualitative methodology allowed me to investigate and explore the central question underpinning my research, “How can my contemporary jewellery practice be informed by narratives of whakapapa, whenua, kaikā, and become taoka tuku iho?” The question is a personal inquiry of and into process, with the desire of producing something of value to be passed back to the community.

This chapter is a discussion of theory and method. A pivotal conversation with a family member first reflected the priorities of a Māori centred approach to the research. Kaupapa Māori was the appropriate theory for ‘research centred on Māori for Māori’, and as a framework for the collective journey of *Jewellery as Pepeha*. Also applicable was Experiential Learning Theory, for discussion of acquired knowledge through applied art practice. A Taoka Methodology inspired by a taoka from Horomaka, Banks Peninsula, theorises my cultural praxis with reference to these two theories. Cultural principles from tikanga Māori (Māori custom and protocols) steer the research design, and are significant for my choice of methods outlined. The Taoka Methodology provides the framework for the various stages of my research process that supported my research journey.

## Objectives of the Research

The objectives of this research were:

1. To determine a Kāi Tahu history of taoka relevant to my contemporary jewellery practice. A literature search and taoka review scoped taoka tūturu.
2. To determine the key set of cultural values that Kāi Tahu adopt to determine the value of taoka. Interviews with selected Kāi Tahu leaders revealed personal cultural values that determine relationships between taoka, culture and identity.
3. To determine a key set of principles or cultural values that practitioners prioritise or consider important to their practice from Aotearoa. Interviews with personal role models of contemporary jewellery/personal adornment revealed insights to practice. Practitioners include takata whenua (indigenous peoples) and takata Tiriti (people of the Treaty of Waitangi).
4. To undertake the recording of a collection of hapū specific narratives (whakapapa, whenua, and kaikā). Recorded kōrero was used as a source for generating a creative response for the creation of artwork.
5. To demonstrate the relevance of these collective values as taoka tuku iho. As researcher I shared appropriate specialist knowledge to support the emerging practice of a jewellery learner/apprentice to enact cultural values of tonu (invite), utu (reciprocity) and tuku mātauraka (knowledge transfer).
6. To demonstrate the relevance of a Kāi Tahu worldview and to determine the role of Māori inquiry within the Aotearoa New Zealand contemporary jewellery context. The body of the works for *Jewellery As Pepeha* are contextualised within the cultural traditions of taoka tuku iho and tuku mātauraka. A comprehensive discussion of contemporary jewellery practice that is embedded in whakapapa from Te Waipounamu is presented through the doctoral thesis, the doctoral exhibition and an exhibition catalogue. Findings are shared and celebrated with different research communities, through the Massey University academic record, through a local exhibition that hapū and iwi may attend.

7. To determine the relevance of these collective values through applied praxis. The applied component of the doctoral project constitutes 60% of the thesis project and 40% for the exegesis. Collective cultural values were considered and incorporated throughout the whole project design, from methodology through to the creation of the jewellery and presentation of findings. A new body of work entitled *Jewellery As Pepeha* responds to the collective mātauraka. The resulting works are embedded in whakapapa, whenua and kaikā.

## **Te Reo Māori: The Māori language**

“The Ngāi Tahu dialect is intrinsic to our Ngāi Tahutanga” (Te Rūnanga o Ngāi Tahu, 2001, p. 16). Where possible Kāi Tahu terms and Kāi Tahu dialectal variations are privileged, including ‘k’ substituted for ‘ng’. Terms that are often used are taoka instead of taonga, mātauraka instead mātauranga, and whānaukataka in place of whānaungatanga. It is neither possible nor desirable to provide a streamlined convention as Kāi Tahu dialect varies throughout Te Waipounamu, becoming more prominent as one travels south.

Macrons are used to distinguish long vowels following guidelines set by the Māori Language Commission (Te Taura Whiri i te Reo Māori, 2012), except for quotations and the names of organisations that remain as quoted.

Some explanations for Māori terms are supplied throughout the text and a glossary provides further definition.

## Theory

The epistemology or mātauraka that underpins this thesis was drawn mainly from a Kāi Tahu perspective. As Charles Royal suggests, “Mātauranga Māori in its pure form, represents an entire worldview; a total reality, as seen through the eyes of Māori” (Royal, 1998, p. 12). The central question that constitutes a major impetus for this investigation is ‘What is a Kāi Tahu and Māori worldview in relation to my practice?’ If my aim is to articulate an ethical framework for my contemporary jewellery practice that represents a distinctive method of making and thinking in the context of Te Waipounamu, then mātauraka Kāi Tahu must be privileged. Considering practice through Māori centred, or in my case iwi-centred, inquiry begins with taking account of the Kāi Tahu community and cultural values not only in the project design but also through to object production and presentation.



**Figure 1.** Tohu Aroha  
Digital image  
Areta Wilkinson  
2002

Acknowledgements: photography by Allan McDonald & design work by Kim Meek.

## Māori Inquiry

Māori inquiry in this context implies a Māori investigation embedded in Kāi Tahu mātauraka. This exploration was carried out ethically using Kaupapa Māori Theory and praxis.

In line with a kaupapa Māori approach, a major concern for me as a Kāi Tahu researcher is the care and protection of mātauraka Māori that was customarily disseminated by experts to chosen recipients. My project involved Kāi Tahu participants and the kōrero or stories that they wish to share that has relevance for this

doctoral research project. Mātauraka Kāi Tahu (collective cultural knowledge of Kāi Tahu) informed an important part of my doctoral thesis; the exhibition and the exegesis. The question that underpinned notions of care and protection was “How to uphold the mana (the authority) of the collective cultural knowledge and care for the broad kin group of participants”, in this research that will be presented in the public domain?

Before beginning the project, and to help me rationalise this tikanga, I visited my kin Pōua Pura Parata at his home in Rāpaki Pā, a kaikā (settlement) near Christchurch. I listened to Pōua Pura Parata’s kōrero (personal communication, April 21, 2010) and a number of poetic analogies were shared with me that revealed his view or *take* on Māori knowledge in the academy<sup>1</sup>.

Pōua Pura Parata remembered two impressive māra (gardens), the abundant kūmara (sweet potato) gardens at Tuahiwi, and the paddock across from his Rāpaki home where legendary tomatoes once grew. Both foods were difficult to cultivate due to the Canterbury climate but these māra flourished when grown in the customary manner. Today kūmara do not grow at Tuahiwi despite modern attempts, and the paddock is now a dry pasture. The message in his kōrero pertained to the importance of collecting old knowledge or it will be lost.

Pōua Pura Parata also told me about baking rewena bread the old way and “...the taste, beautiful”. But when he made bread by carefully measuring out the ingredients it did not work. I took this message as a cautionary tale, whereby recipes may not produce the anticipated result and in some cases intuition may be better than a formula.

As Pōua Pura Parata counseled, “Start with what you know”. This advice meant, from the outset, acknowledging my position as both an insider and outsider to my hapū community. As an insider, my Kāti Irakehu whakapapa gives me a place to stand on Horomaka, Banks Peninsula, that is undisputable but I have only recently returned to the kaikā (settlement). The concepts of *ahi kā* (keeping the home fires burning through residence) and *kanohi ki te kanohi* (a face seen) are important determinants for acceptance within the kaikā.



**Figure 2.** Areta’s Ahi Kā  
Sterling silver, lignum vitae wood, 9 carat gold  
Areta Wilkinson  
2008

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<sup>1</sup> Permission has been obtained from Mrs R Parata to reference this kōrero in the thesis.

If I am asking whānau to support my research and artwork, I too must care for the whānau (G. H. Smith, 2003). Pōua Pura Parata recommended starting “...from personal experience, know the history; and acquired knowledge is to improve”. My underlying motivation is to make a positive contribution to my hapū community, learn more about my history, and uphold the ahi kā links for my extended family who still reside in the North Island. Pōua Pura Parata reminded me to hang onto my personal voice within the Academy framework and to be open to the learning ahead.

This discussion with my kaumātua was acknowledged because his kōrero connects with Kaupapa Māori Theory and practice by describing a Māori centred approach to qualitative research. This is where my approach to Māori inquiry began.



**Figure 3.** Ngaio  
Sterling silver, lacquer  
Areta Wilkinson  
1999

Sadly, three months after this insightful conversation Te Pura Te Rangi Parata passed away unexpectedly on 16 July 2010. *Thank you Pōua Pura Parata for the knowledge you shared and the precious time you spent talking with me.*

## **Māori Centred Research**

Linda Tuhiwai Smith describes Kaupapa Maori or Māori centred research as “...bringing to the centre and privileging indigenous values, attitudes and practices rather than disguising them within Westernised labels such as ‘collaborative research’”(L. T. Smith, 1999, p. 125). This stance is a positive stand against empirical

histories where Māori were 'the researched' and involves Māori taking an active role in knowledge production, in controlling their knowledge, and determining where it resides, and who benefits. For this reason a Māori centred researcher cannot be distanced or detached and must oppose objectivity and neutrality (L. T. Smith, 1999, p. 137).

According to Linda Tuhiwai Smith (2000) *Kaupapa Māori Research* asks:

- What research do we want to carry out?
- Who is that research for?
- What difference will it make?
- Who will carry out this research?
- How do we want the research to be done?
- How will we know it is a worthwhile piece of research?
- Who will own the research?
- Who will benefit? (pp. 18-19)

Tuhiwai Smith maintains that if the foundation premise is Kaupapa Māori the answers must benefit Māori communities. These questions also provide the basis of "Indigenous Research as Localised Critical Theory" where in a cross-cultural context the answers must benefit the indigenous community being researched (Denzin, Lincoln, & Smith, 2008, p. 9). Asking the question "How to uphold the mana of the collective cultural knowledge and care for the broad kin group of participants?" was therefore a good starting point towards thinking about what would benefit my Kāi Tahu community.

## **Kaupapa Māori Theory**

Graham Hingangaroa Smith summarises six transformative elements of Kaupapa Māori Theory and Praxis<sup>2</sup> (2003, pp. 10-13):

1. Tino Rangatiratanga - the Principle of Self-determination
2. Taonga tuku iho - the Principle of Cultural Aspiration
3. Ako Māori - the Principle of Culturally Preferred Pedagogy
4. Kia piki ake i ngā raruraru o te kainga – the Principle of Socio-economic Mediation
5. Whānau - The Principle of Extended Family Structure
6. Kaupapa - The Principle of Collective Philosophy

Theorists of Kaupapa Māori Theory (G. H. Smith, Smith, Pihama, & Pohatu, 2006) have extended this list of principles to include:

7. Te Tiriti o Waitangi - The Principle of the Treaty of Waitangi (Pihama, 2001, pp. 124-127).
8. Ata - The Principle of Growing Respectful Relationships (Pohatu, 2005).

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<sup>2</sup> Praxis according to Tuhiwai Smith are principles in active relationship with practice (Smith, L. T., & Reid, P, 2000, p. 7).

According to Graham Smith (2003) Kaupapa Māori praxis considers research as a site of transformation and empowerment. This doctoral research project was conceived as a collective journey with my participants as the stakeholders of personal and collective intellectual property. To enable transformation and empowerment the research design would need to reflect nga ūara, Māori values or foundation cultural principles integral to tikanga Māori and Kaupapa Māori Research.

Participants contributed their own personal views as well as shared collective knowledge belonging to whānau, hapū and iwi. Through a collaborative process I hoped participants would consider themselves as critical contributors to this research, including the creative works. The collective experience of the project *Jewellery as Pepeha* would then be valued as taoka tuku iho.

## Experiential Learning Theory

Jewellery making and applied art practice is about learning. I am recording the world that I experience through making; therefore creative production is the way I process knowledge:

As a maker of things I am aware I am creating material history for the future and that this material will speak of my cultural perspective at the time. My current jewellery exploration is directly in dialogue with Ngāi Tahu taonga, and Ngāi Tahu cultural values. It is a self-conscious attempt to learn from the contexts I move in, be personally shaped by them, and shape from them (Wilkinson, 2012).

Relevant to this doctoral project was David Kolb's Experiential Learning Theory (1984) from education pedagogy<sup>3</sup> that describes a sequential cycle enabling learning that involves four steps of: active experimentation, concrete experience, reflective observation, and abstract conceptualisation (Figure 4, p. 20).

This "Learning by doing" (Gibbs, 1988, p. 14) is no different from 'learning through making' as long as the cyclical process incorporates analysis and concept development to find synthesis in the final work. This cognitive process is applicable to a 'hands-on' art practice, to generate artworks and theory. Creative applied practice is a means to test, develop, analyse, and apply ideas.

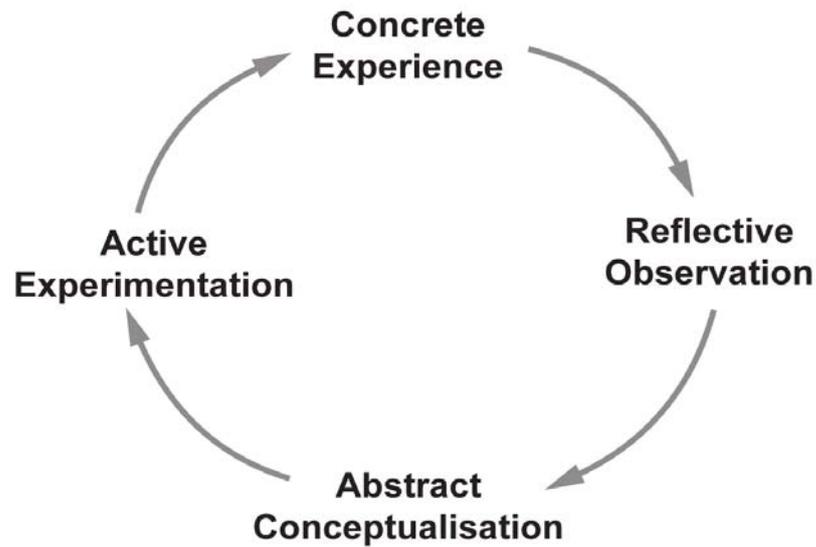
Kolb's Experiential Learning Theory suggests a practical environment for learning/teaching and for applied art practice, but it does not make space for other teaching and learning pedagogies such as tikanga Māori. It is useful to explicitly

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<sup>3</sup> Successfully underpinned design teaching and learning pedagogy at Unitec NZ when I taught in the School of Design from 1995 to 2008.

privilege and explain acquired knowledge (learning through making), but on its own Experiential Learning Theory does not allow the learner/teacher to privilege a cultural perspective.

Figure 4. Kolb's "Experiential Learning Cycle" (Gibbs, 1988, p. 10)



The studio based research component investigated the project *Jewellery As Pepeha* through applied art practice, but it was underpinned by a Māori centred approach that incorporates Māori cultural principles within a Māori worldview.

The two theoretical frameworks of Kaupapa Māori Theory and Experiential Learning Theory are relevant to my project *Jewellery as Pepeha*, as they contribute different levels of understanding regarding my contemporary jewellery practice.

### **A Taoka Methodology: Horomaka Spiral Praxis**

My theoretical framework represents a taoka exhibited in the *Mō Tātou The Ngāi Tahu Whānui Exhibition*, at the Museum of New Zealand Te Papa Tongarewa in 2006. The taoka, from Horomaka, Banks Peninsula is a wooden taurapa (canoe stern post) attributed to Kāti Mamoe found at Kawatea, Okains Bay. The only carved elements on this taurapa are two linked spirals and holes to tie feathers. The taurapa is ascribed by Mead to the *Puawaitanga Period* AD 1500-1800, although some whānau

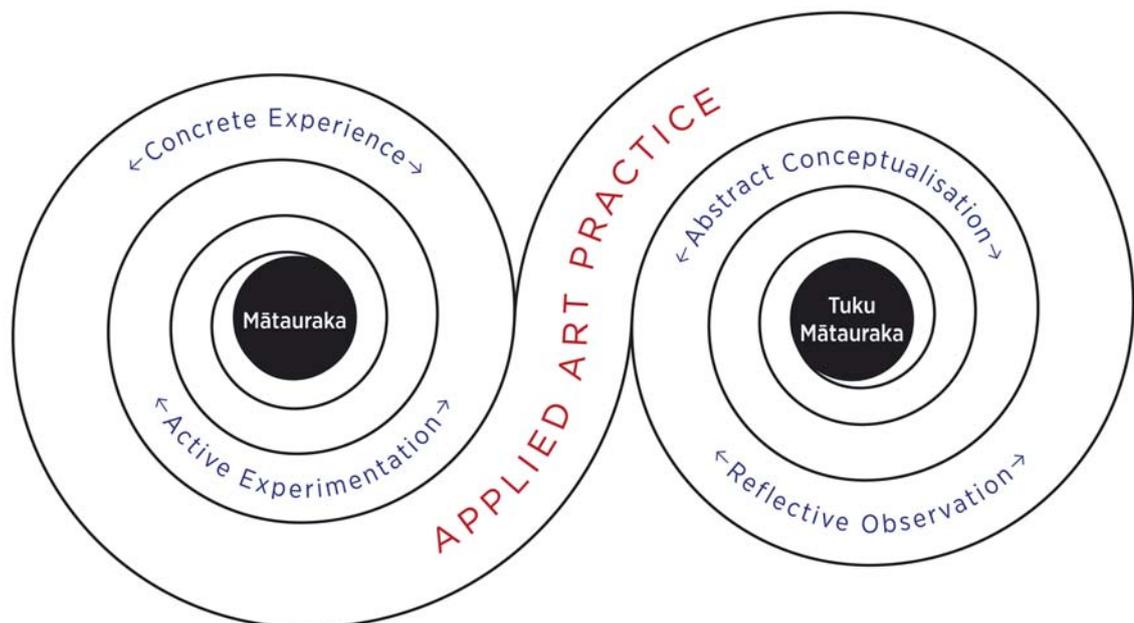
ascribe it earlier. According to Mead, “...the objects which provide evidence of the *Mahaanui style*<sup>4</sup> are few but they are firmly located to the region” (S. M. Mead, 1986, p. 150). The Horomaka taurapa remains an inspiration to this day for Koukourārata Rūnaka who selected the taoka for exhibit in the *Mō Tātou* exhibition. The taoka is applicable as a model of cultural practice because it has whakapapa that directly links to whenua and kaika of Horomaka, and therefore te ao Kāi Tahu.

I propose a Māori centred approach which I describe as *Horomaka Spiral Praxis* (Figure 6) which extends Kolb’s (1984) Experiential Learning Theory and prioritises principles of Kaupapa Māori Theory.



**Figure 5.** The inspirational taurapa. E140.180, Kawatea Okains Bay Canterbury Museum, Christchurch,

**Figure 6.** Taoka Methodology: Horomaka Spiral Praxis (Wilkinson, 2010)



As a symbol from a taoka, the Horomaka spiral represents “Taonga tuku iho – the principle of cultural aspiration” (G. H. Smith et al., 2006). This means the Horomaka spiral situates applied art practice not only with taoka tuku iho (as a tangible or intangible heirloom) but towards “...validating and legitimating cultural aspirations and identity” (G. H. Smith, 2003, p. 11). The spiral makes a space for Ako Māori - the

<sup>4</sup> A style convention established by Mead (1986) incorporating the area between Waitaki River, Awarua Point, including Banks Peninsula coastline.

Principle of Culturally Preferred Pedagogy where “...Māori are able to choose their own preferred pedagogies” (Reid & Smith, 2000, p. 16) and practitioners are not removed from worldviews of their choice.

At the centre of each spiral are critical knowledge domains: *mātauraka*, a source of collective knowledge which in my practice includes both mātauraka Māori and mātauraka whakapaipai (knowledge related to personal adornment) and; *tuku Mātauraka* (presenting knowledge) creating opportunities to spiral knowledge back into my communities. Practice within these domains is in accord with transformative aspirations.

Kolb’s (1984) four stages remain relevant to applied art practice, but I propose freer movement because an artistic process is fluid and intuitive. The *Horomaka Spiral Praxis* (Figure 6) illustrates cultural practice in motion, praxis described by craft commentator Glen Adamson as “...theoretical knowledge put to use” (Adamson, 2007, p. 165).

A taoka methodology provided the foundation kaupapa (premise) for my cultural praxis, applied art practice that responds to cultural knowledge and enhances cultural knowledge. What I had not anticipated was the journey this taoka methodology would take me on as revealed in Chapters Four and Chapter Five.

## **Nga Ūara: Foundation principles of *Jewellery as Pepeha***

Māori cultural principles are integral to tikanga Māori and Kaupapa Māori Research (Pihama, 2006), and provided guides I needed for the research design of this thesis. Kaupapa Māori Theory therefore was not a distant theoretical concept but central and critical to my ongoing engagement with mātauraka (mātauraka Māori and mātauraka whakapaipai) and the return, tuku mātauraka. Key foundation principles relevant to *Jewellery as Pepeha* are as follows:

**Tino rakatiratanga (self-determination)** - *mō tātou, ā, mō kā uri ā muri ake nei* (for us and our children after us)

According to TRONT, tino rangatiratanga “...is about the ability to create and control our destiny” and is the aspiration towards a future of self determination “... for us and our children after us” (2001, p. 4). I am guided by the visionary living document *Ngāi Tahu 2025*, a tribal strategy that aims to rebuild and revitalise Kāi Tahu identity with directives to make real dreams for a thriving future of Kāi Tahu (Te Rūnanga o Ngāi Tahu, 2001, p. 17). The pepeha *Mō tātou, ā, mō kā uri ā muri ake nei* once the

motto for the *Ngāi Tahu Trust Board* and title of the 2006 exhibition at Te Papa Tongarewa, is now in common use by Kāi Tahu.

My research question commits to an outcome that is of benefit to others because as an individual I can also contribute to future generations.

### **Whānaukataka - family values, kinship, relationships**

Whānaukataka is a principle of collective unity and support extended through whakapapa (genealogy) or through shared relationships or interests (H. M. Mead, 2003). Whakawhānaukataka is "...the process of establishing relationships, literally by means of identifying, through culturally appropriate means, your bodily linkage, your engagement, your connectedness and therefore (unspoken) commitment to other people" (Bishop, 1996, p. 213). Participants in this study were members of my iwi, hapū and artistic communities. The *Jewellery as Pepeha* research project was participatory and participant driven (Bishop, 1999, p. 4). Therefore the research process was a responsive one, guided by whānau advisors active in the kaikā and shaped by the interactions with participants such as through the key concepts shared by kaikōrero (narrators) with me.

The principle of whānaukataka is also demonstrated by the use of the Kāi Tahu terms *Tāua* and *Pōua*. These are highly respectful terms of acknowledgements for an elder woman or man (Potiki & Ngāi Tahu Development Corporation, 2001). These kinship terms are in common use by Kāi Tahu<sup>5</sup>, and signify my kinship relationships through whakapapa.

I was a new comer living amongst my Kāi Tahu kin, inexperienced in kaupapa Kāi Tahu. This situation necessitated the establishment of advisory relationships and systems of support (L. T. Smith, 1999, p. 137). Such support systems were the inclusion of key kaumātua Tāua Rima Subritzky of Rāpaki, and Pōua George Tikao of Ōnuku who assisted as whānau advisors. Relationships with extended family were re-established throughout the project with practical guidance coming from many quarters.

### **Kaitiakitaka - guardianship, custodianship**

According to Kaupapa Māori theorist Taina Pohatu, kaitiakitaka is "...responsibility bequeathed to each generation of Māori to continue the drive to maintain the integrity of our cultural uniqueness" (Pohatu, 2005, p. 19). A position of kaitiaki (guardian) was assumed in the research design. Mātauraka Māori is considered a taoka that does not belong to an individual, and therefore should be respected and sometimes protected.

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<sup>5</sup> For example Te Karaka Issue 44, published September 2009.

This project recognises the intellectual property of individuals, as well as knowledge belonging to the collective interests of hapū and iwi. Strategies for protection of participants regarding knowledge not deemed culturally appropriate for the academy record or public domain included opportunities for participants to review and agree or not to release the information or images they shared. Published extracts were selected that relate particularly to the topics under discussion.

Selected artworks were a direct response to kōrero shared by participants. An audio CD-ROM containing an oral history component links hapū narratives to the artworks. This relationship between the artwork, the kaikōrero (narrator), and the hapū narrative will not be severed but remain tied to the artwork in perpetuity.

### **Manaakitaka - a practice of kindness and respect, hospitality**

A process built on concepts of whānaukataka means building meaningful relationships, building trust, caring for people and respecting their knowledge. This was exemplified by my Tāua Rima Subritzky who advised “Aroha ki te tangata, he tau te rangimārie”<sup>6</sup> (empathy and respect for others). In other words, relationships matter and go far beyond the doctoral project.

In the spirit of manaakitaka I bottled fruit preserves and prepared homemade treats of kai to accompany project visits. Interviews often started and finished with a cup of tea.

### **Tono - personal invitation or request**

The concept of tono is a culturally appropriate selection method, a shoulder tapping process often utilised within Māori communities where selected individuals are keepers of specialised cultural knowledge. Depending on what knowledge is sought and by whom, the inquirer is referred to the appropriate person deemed such by the community, or the expert selects someone with the required qualities to take under their wing.

A jewellery learner was identified as the right candidate for a 12-month mentorship and selected using the system of tono.

### **Utu - reciprocity**

According to Ranginui Walker “...at its simplest level, utu meant equivalence or payment” and is a reciprocal relationship between giver and recipient, and thus a central social support system (Walker, 1990, p. 69). Reciprocity remains relevant to contemporary Māori society; it is a practice that ensures the collective community

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<sup>6</sup> R.N. Subritzky, personal communication, September 4, 2010.

benefits, and its application may extend from sharing kai (food), through to offering opportunities. Access and participation within this cultural system comes with responsibilities and expectations, Māori people want to know if and how the community will benefit (L. T. Smith, 1999).

Project design includes the appropriate transfer or return of knowledge back to the community. That is, the knowledge from cultural experts informs my research and was applied in the creation of artwork. This work will be shared with my participants, then reviewed by hapū, iwi, the discipline of my art form and the general public through exhibition.



**Figure 7.** Nga Whatu Piataata: Stars in My Eyes  
Canterbury Museum star making workshop for Matariki (Māori New Year), June 2010  
Areta Wilkinson  
2010

### **Koha - gift giving, gift exchange**

Koha is the cultural principle of gift exchange with implications of value, respect and esteem. I took kai with me so that I did not impose on the resources of whānau and project participants.

In this research koha was a two way process. Hapū participants were invited to koha a story of Horomaka. In response, the creation of a new artwork was my koha, or contribution to the basket of knowledge. Participants gifted their time, knowledge and support by contributing to my project.

An audio CD of the recorded interviews was returned to the kaikōrero for their whānau archive. The impact of this was felt with the passing of Tāua Maruhearemuri Stirling when her recorded interview became a taoka kōrero. Not only does the audio media capture the insightful comments but it is her voice, her sparkle that is preserved in digital media. It was very special to be able to return the taoka kōrero of Tāua Maruhearemuri Stirling back to her daughter and whānau, should they wish to listen to it one day. Another audio CD will similarly be returned to the whānau of Poua Rakiihia Tau.

A catalogue has been designed as a koha to give to all participants and supporters of the doctoral project as an expression of gratitude. The public koha will be the exhibition, where findings will be shared with the whānau audience and extended communities.



**Figure 8.** Tini Eyes  
Found biscuit tin, sterling silver,  
9 carat gold pin  
Areta Wilkinson  
2006

### **He kanohi i kitea - a face seen**

A conscious effort was made to be “...a face seen” (H. M. Mead, 2003, p. 189), be more actively involved on marae (ancestral land of the meeting house) and in the community as “...kin members need to be seen and the bonds of whānaungatanga kept strong” (H. M. Mead, 2003, p. 28). Outside of the doctoral project I have enjoyed participating in public exhibitions, and facilitating jewellery workshops at Rēhua Marae. My membership of *Rāpaki Māori Women’s Welfare League* has been another way of engaging with pro-active Māori women who are working in all facets of the local community.

## Method

The project *Jewellery as Pepeha* represents knowledge generated through a variety of methods:

### Literature search

The scope of the literature search began with published sources (including illustrations) dealing with early New Zealand adornment, with the focus on historic South Island material. The scope then shifted to include mātauraka Māori, tikanga, kaupapa Māori and Kāi Tahu policy with particular focus on taoka. The literature search was limited to text sources written in English. I dispensed with a Literature Review chapter as part of this thesis: instead the relevant sources and analysis are addressed throughout each chapter.

**Taoka review.** An artist's survey of Māori personal adornment from New Zealand museum collections

The review of taoka tūturu involved a search of the main museum collections in New Zealand, and the collections of two smaller museums from Banks Peninsula relevant to my hapū. The process involved discussions with curators, reviewing the collections catalogue information, viewing and handling selected taoka, and photographing taoka with the permission of museums and according to their photography policies. The main purpose of the 'taoka review' was to provide a visual resource and historic anchor for my contemporary practice, and also to provide inspiration for new artworks. Taoka were also a catalyst towards interactions with museum systems and protocols, and kaitiaki including Museum and Māori Advisory Groups, rūnaka and whānau. Discovering where the taoka came from opened up their provenance as a factor in my project.

The taoka tūturu of Te Waipounamu and of Waitaha, Kāti Māmoe and Kāi Tahu whakapapa are held in the collections of:

Akaroa Museum, Akaroa, Banks Peninsula, New Zealand

Auckland Museum Tamaki Paenga Hira, Auckland, New Zealand

Canterbury Museum, Christchurch, New Zealand

Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand

North Otago Museum, Oamaru, New Zealand

Okains Bay Maori and Colonial Museum, Banks Peninsula, New Zealand  
Otago Museum, Dunedin, New Zealand  
Southland Museum and Art Gallery, Invercargill, New Zealand

**Kanohi ki te kanohi.** Face to face discussion, consultations and interviews with cultural experts from my Kāi Tahu iwi, and personal adornment artists

Selected participants were invited to share their experiences and cultural insights through the format of an informal interview with prepared questions. Each interview was recorded and transcribed, and participants reviewed their transcripts for corrections, amendments, clarifications, and were signed off using the *Authority For The Release of Transcript*. Eight individual iwi experts responded to questions regarding the connections between whakapapa, whenua, taoka and identity. Seven individual practitioners and one collective (five practitioners) responded to questions about making personal adornment, design processes, and best practice. Interview schedules can be found in the appendix. Software programme HyperRESEARCH was a useful qualitative analysis tool, allowing me to filter through sixteen transcribed interviews, tease out themes and gather quotes, and to access them often for easy reference.

In depth conversations were dependent on established relationships. I was a learner interviewer, unfamiliar with some of the kaikōrero, sometimes shy with new relationships, or exuberant when familiar. Some of my questions proved to be naive and ill formed: a good example of this was asking Pōua Rakiihia Tau “How did this understanding or knowledge about taoka come to you?” Pōua Rakiihia Tau answered, “It hasn't. You said it did, that is why you're talking to me”. I am grateful for this response as I immediately realised I had asked him to step outside of himself and his world into mine. I learned through this experience to recognise ‘distancing’, something that is not the position of the researcher in Māori centred research. I experienced whakamā, a lesson in humility.

Spiral discourse is a culturally appropriate method to interpret data collected through interviews. This mode of analysis presents an effective method for collecting, considering and clarifying information, by conducting an interview over a number of conversations. The spiral provides a metaphor, where a travelled path leads to and from a centre; in this case back to the participant and their kōrero. By returning to previous conversations, and issues over multiple conversations, and returning to key

concepts throughout the creative process, a deeper understanding of the participant's kōrero resulted. Spiral discourse is a collaboration creating the opportunity for researcher and participant to review, clarify and amend, and "...to actually co-construct a mutual understanding by means of sharing experiences, thoughts and reflections" (Bishop & Glynn, 2003, p. 119). And it was important to secure the voices of kaikōrero including kaumātua alongside my own.

**He Kōrerorero.** Sound recording hapū narratives and stories to generate a basis for creative response

Selected hapū participants were invited to koha to the doctoral project a story of Horomaka Banks Peninsula or Kāti Irakehu, a personal contemporary account or ancestral historic account of life on the Peninsula told in their own words. I stressed that the kōrero to be shared ought to be one that could be made public. The kōrero was recorded and became the 'provocation' and starting point in the creation of a new art work. It was also a wonderful opportunity to connect with extended family members and for us to get to know each other. Through the kōrero I learnt more about the history of my hapū and the landscape. The artwork that resulted I consider to be a memory aid for this kōrero.

**Mahi Whakapaipai (making adornments).** Developing and creating new artwork in to response to taoka kōrero and taoka tūturu

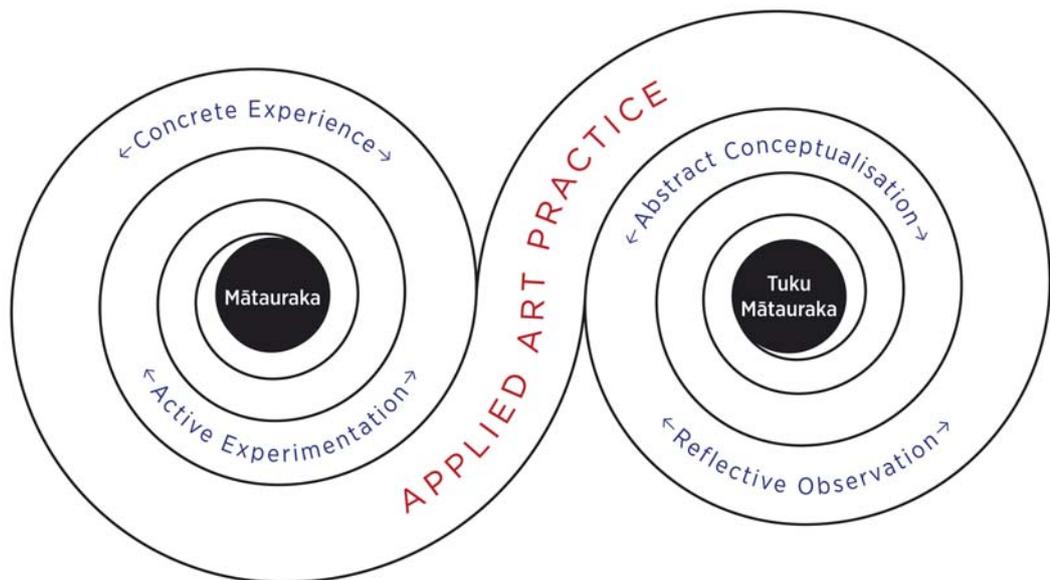
Addressing a wealth of cultural information (read, seen, felt, heard) the analysis and synthesis of collective mātauraka in this doctoral research developed through the creative process of applied art practice. My art practice is located in the field of contemporary jewellery and sometimes incorporates photographic material and collaboration with other artists. Equipment and techniques were appropriate to contemporary jewellery design incorporating silver-smithing and lapidary methods, cold joining systems, indigenous and synthetic materials, and sometimes found objects. The materials and processes vary, depending on the concept I am trying to communicate (visually).

## **Ako.** Mentoring and imparting specialist knowledge by example

Ako means to teach and to learn (G. H. Smith, 2003). In order to enact tuku mātauraka or the appropriate transmission of knowledge, an opportunity to mentor a Jewellery Learner with an apprenticeship or internship was instigated to support the practice of an emerging jeweller who demonstrated the desire to gain further knowledge and skills in the field of contemporary jewellery. The aim was to work together side by side, for the apprentice to learn new technical skills, to share experience and ideas, and to develop and achieve their personal objectives over a 12-month period.

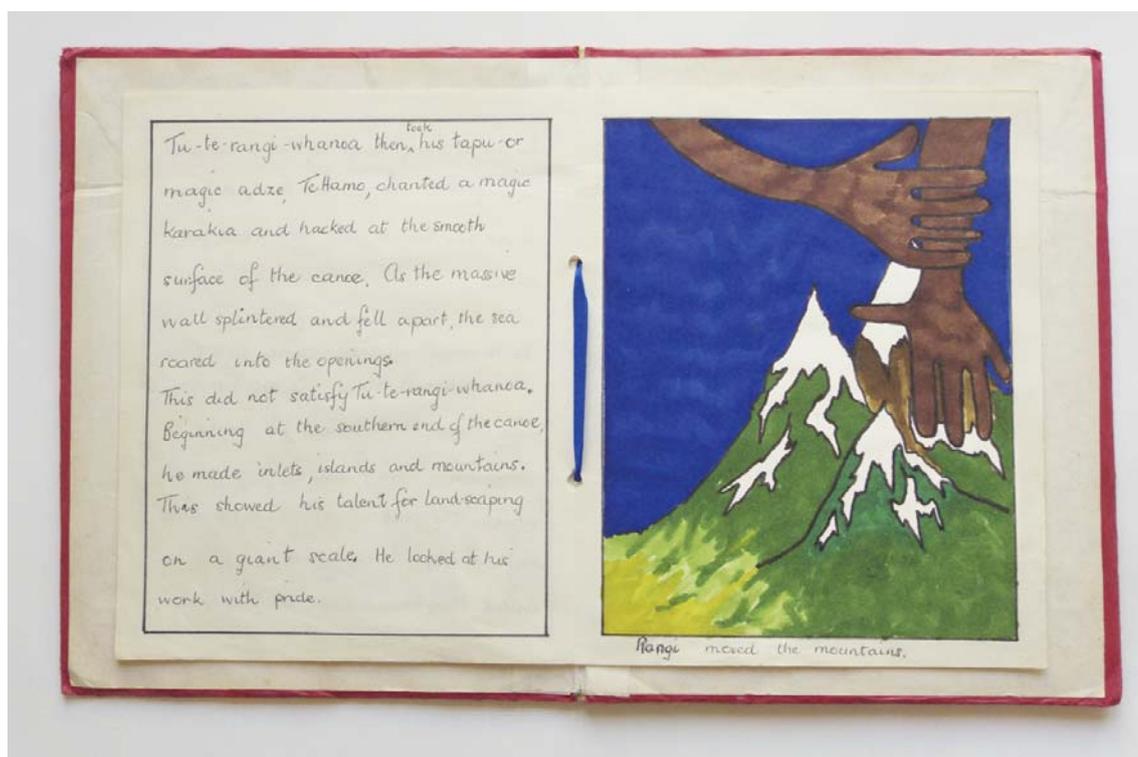
In summary *Jewellery as Pepeha* is a maker's investigation, entrenched in creative applied arts practice - in fact applied art practice is the investigation. Knowledge (mātauraka and tuku mātauraka) inherent in the Taoka Methodology: Horomaka Spiral Praxis (Figure 9) was generated through the above methods, and processed through creative production. Methodology and methods endeavour to uphold "Taonga tuku iho – the principle of cultural aspiration" (G. H. Smith et al., 2006). Kaupapa Maori Theory extends to underpin all interactions and relationships to ensure collective cultural knowledge and attending to the needs of kin group participants.

**Figure 9.** Taoka Methodology: Horomaka Spiral Praxis (Wilkinson, 2010)



## Project Whakapapa

Whakapapa is genealogy; Māori oral recitations that begin with the creation of the natural world and explain the genealogical context of eponymous ancestors, and a lineage that continues through to Māori people today. Te Marie Tau, a Kāi Tahu researcher on Kāi Tahu oral traditions, contends, "...whakapapa is then, a metaphysical framework constructed to place oneself within the world" (Tau, 2003, p. 33).



**Figure 10.** In The Beginning (how Te Waipounamu was formed)  
Retold by Marewa McConnell and illustrated by Areta Wilkinson (age 11)  
1981

A whakapapa and creation narrative re-told, resulted in a collaborative book project for a *Rāpaki Māori Women's Welfare League* competition created by my Tāua, Marewa McConnell and illustrated by me at the age of eleven. The book, *In The Beginning* (Figure 10) was dedicated 'for my mokopuna, Areta who was so enamoured with the story that she illustrated it'. This is an example of whakapapa connections at work between a Tāua and her mokopuna (grandchild).

Another way whakapapa was conveyed to me as a child was through string games. Two particular string figurations are called *Wahine* (female) and *Tāne* (male). In the pan-tribal creation narrative *Tāne* god of the forests separates his parents *Rangi-nui* (the sky Father) from *Papa-tū-a-nuku* (the earth mother) to create the world of light in which we live. The string game tells a whakapapa and the brooches *Wahine and Tāne*, 1998 (Figure 11) acknowledged this as not only a creation narrative but also of my own



**Figure 11.** *Wahine and Tāne*  
Sterling silver, pounamu, pohutukawa, string  
Areta Wilkinson  
1998

parentage through the use of pounamu (jade) from the South Island and pohutukawa (*Metrosiderous excelsa*) from Northland. A complete length of string is tied through the brooch and concealed in a hollow at the back. Another length of string is supplied with the brooches as a form of “...knowledge to be learnt and knowledge to be passed on” (Wilkinson, 2006).

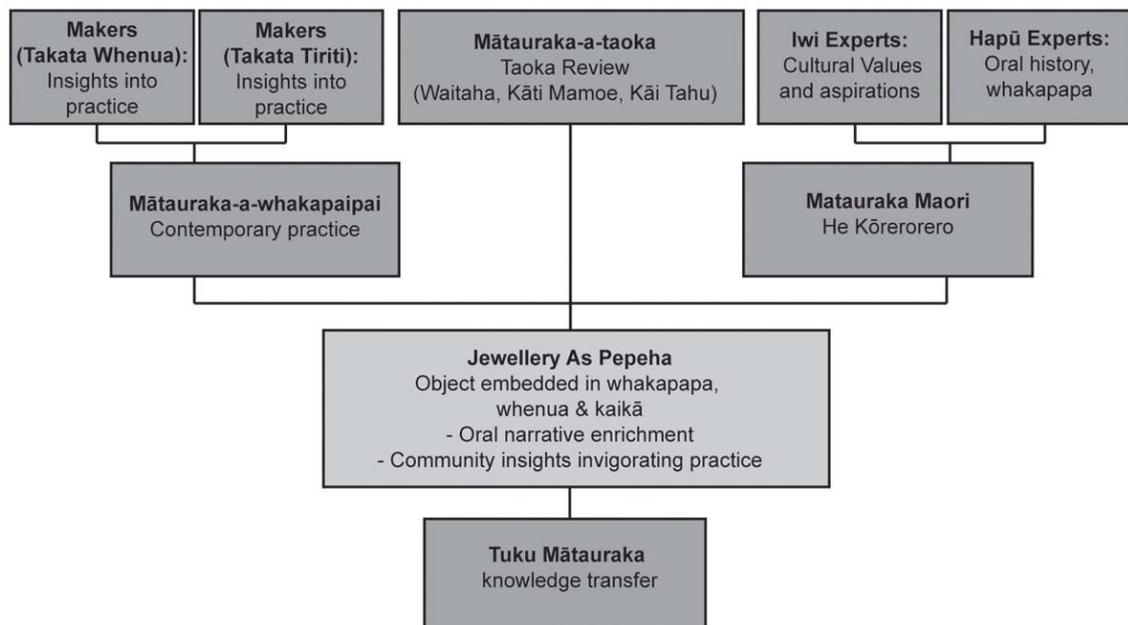
Whakapapa includes plural cultural identities (O'Regan, 2001, p. 88) that acknowledge both my Pākehā father (New Zealander of European descent) and the world of my art education, and my Kāti Irakehu mother whose whakapapa connects me to kaikā and whenua of Horomaka. My contemporary art form enjoys cross-cultural alliances and is the synthesis of international silver and metal-smithing traditions conjoined with Māori concepts. My role as researcher incorporates dual relationships that will shift between positions of teina (younger/learner) and tuakana (older/teacher) (Bishop & Glynn, 2003, p. 79) with the kaumātua guidance of Tāua and Pōua, elders in the community.

These complex identities shift and change depending on the interrelationships (Pihama, 1995). I am connected to whānau, hapū, iwi and I am also an individual, sometimes the artwork speaks to Kāi Tahu and sometimes it is autonomous. Leonie Pihama argues that whakapapa can express such complex identities and relationship without rejecting the individual. According to Pihama whakapapa however prioritises “...cultural relationships over the notion of privileging the individual” (Pihama, 1995, p. 23).

The *Project Whakapapa* diagram (Figure 12) explains the relationships fundamental to this study *Jewellery As Pepeha*, explaining the scope of the project and my relationships within this doctoral project of Māori inquiry. Considering the ‘family tree’ diagram, a whakapapa methodology “...depends on two joint phenomena coming together to give birth to a third phenomena” (Royal, 1998, p. 59). Multiple conjoined phenomena produce a complex ‘net’ of interconnected relationships and dynamics. Branches or roots may be traced to expand or focus inquiry. Kāi Tahu whakapapa were formally recounted orally and were transcribed into manuscripts prior to 1925 in a list recital form, that is, a format to recite (Tau, 2003, p. 43). After 1925 the Ngāi Tahu Māori Trust Board adopted the Pākehā family tree diagram that was used to communicate genealogies to the Native Land Court in the late 19<sup>th</sup> century (Tau, 2003, p. 42). This is the chart form we use today.

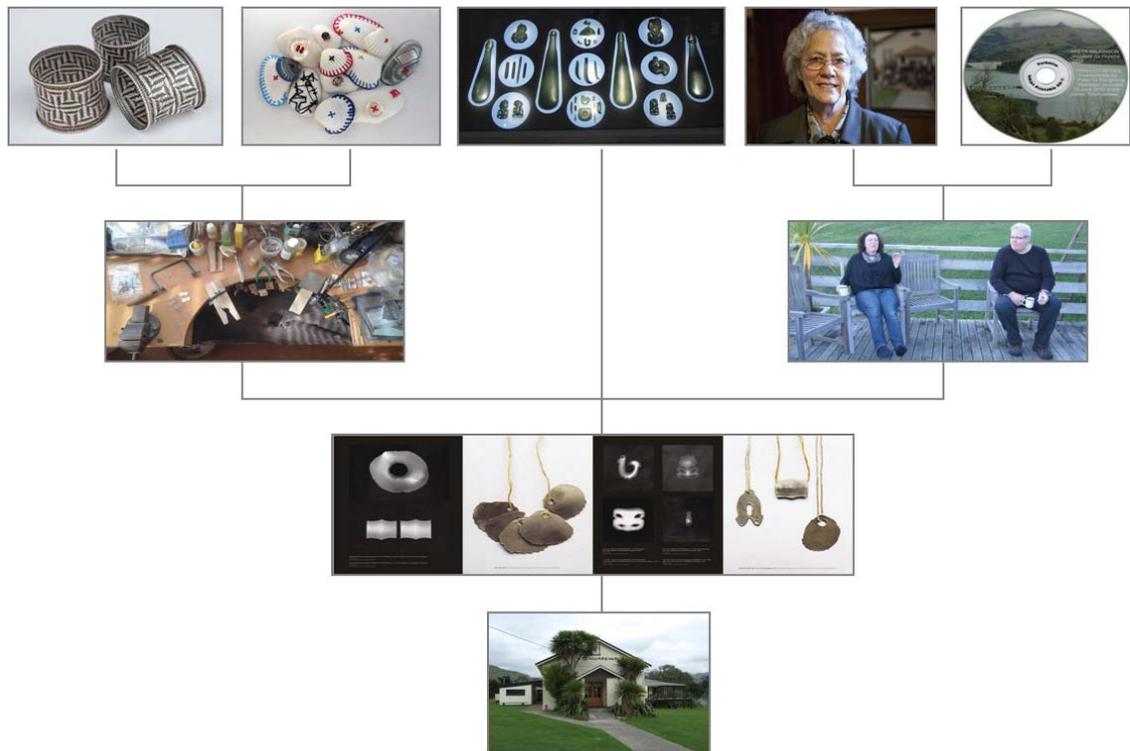
It is important to note that while a whakapapa may be helpfully visualised as a diagram, the process should not be understood solely as a linear concept but as one that is relational. The project whakapapa (Figure 12) illustrates how the Objectives of the Research are analysed through the methods and converge towards the conceptual theory of *Jewellery as Pepeha*.

Figure 12. Project Whakapapa for *Jewellery as Pepeha* (text version)



The project whakapapa for *Jewellery as Pepeha* upon completion visually looked like the diagram (Figure 13) below.<sup>7</sup>

**Figure 13.** Project Whakapapa for *Jewellery as Pepeha* (visual version)



## Phases of the Research

*Jewellery as Pepeha* was progressed through three phases:

*Phase One: Tools of the Research* focused on data collection. A Massey University Human Ethics application was approved before the doctoral project began and courtesy letters were sent out to the research participants. Introductions and conversations with members of my hapū required time for forming and cementing relationships. MUHEC procedures for consent and release authority were obtained. Recording hapū narratives, recruiting and interviewing cultural experts (iwi and personal adornment) commenced. A literature search was conducted and examination of reference materials expanded to include archives for taoka material attributed to the

<sup>7</sup> Photograph of Maruhaeremuri Mona Stirling courtesy of M. Nihoniho.

South Island. Museum visits and photography of taoka tūturu commenced once Museum IP protocols were attended to. Cataloguing photographs for captions was an extensive undertaking. The 12-month mentorship of an apprenticed jeweler began.

In *Phase Two: Applied Thinking* the focus shifted to the analysis. Interview material was transcribed and examined for themes of commonality and difference, and key concepts relevant to my art practice were identified. Cultural insights from all participants were examined in the writing up, and/or considered through the applied art process in the creation of new artworks. Making artwork happened immediately on response to research stimuli and applied practice helped to develop and refine my ideas. Planning for the exhibition installation included concept development of furniture design, followed by design liaison with industry. Consultation began with a catalogue designer and arts writer, and content was planned. Strategies for further project funds were investigated and pursued as my Massey University Vice Chancellors Scholarship ended in July 2012, fourteen months before the finish date. I continued to exhibit and co-curate shows as a way of contributing to my communities. With an exhibition in mind, discussions with whānau commenced regarding an event on marae and how that could work.

*Phase Three: Making Sense* focused on the synthesis of all the components in context for the doctoral exhibition, doctoral thesis, exhibition publication and oral examination. It involved the excitement of consolidating theory and applied art, and communicating these ideas through into an exhibition installation. And the intense management of multiple elements articulated in thesis form.

In reality the three phases of the research did not ensue as a clear transition so they are not presented within timeframes.

It was a creative fluid process.



## Chapter Three: Procedures for the Data Collection

In January 2010 prior to commencing the work for *Jewellery as Pepeha*, I emailed Anake Goodall the Chief Executive Officer of TRONT, to explain my project and inquire about tribal protocols for researching Kāi Tahu mātauraka. Goodall was satisfied that the Massey University Human Ethics procedures represented best practice; he was very encouraging and offered to make links with individuals and institutions. Goodall's recommendation was to notify all rūnaka that I may be engaging with individual Kāi Tahu, so I wrote a formal courtesy letter to TRONT, and to the eighteen papatipu rūnaka that comprise TRONT.

A summary follows of the interactions with people and taoka following Massey University Human Ethics Committee (MUHEC) guidelines and museum protocols, and tikanga.

Central to my project *Jewellery as Pepeha* are the participants. Without these relationships and conversations my own understandings of the world would not have progressed in the same way. These interactions have been pivotal to the conceptualisation and creation of the new artworks.

### Procedures Involving Participants

Approval from Massey University Human Ethics Committee (MUHEC): *Southern B Application – 10/44* for research methods involving participants was obtained in August 2010 for this project.

#### **Interviews with Experts (iwi experts and makers of personal adornment)**

Invitation to participate was made on the understanding that participant identity would be disclosed. Confidentiality and anonymity could not be guaranteed because the project involved well-known experts. Recruitment was through a letter of invitation followed by a phone call offering more information if required and a meeting organised of kanohi ki te kanohi interface. Consent of participation was first obtained and permission sought to record the interview by audio (sound recording) and photographic means. Following each recording, transcripts of the kōrero were made for the purposes

of informing the thesis, the exhibition, the catalogue, and the artwork itself, and the transcripts were returned to the participant for checking and amendment.

Participants signed an *Authority for Release of Transcript* to enable their kōrero to be referenced in the thesis. An *Authority for Release of Images* was signed by artists to include examples of their artwork.

All personal details were kept secure and confidential. Individual and collective intellectual property was acknowledged and processed according to instructions set by the participant.

After the passing of Tāua Maruhaeremuri Stirling I wrote to one of her daughters, a digital artist who lived in Auckland. The initial contact was made through an intermediary who knew the family, to avoid placing a direct obligation on a grieving family. I was invited to visit and we met face to face to talk about the taoka kōrero I had recorded. I was given encouragement and a signed consent on behalf of the Nihoniho whānau to continue. A copy of the kōrero and transcript was given back to the whānau.

### **Recording Narratives from Hapū Experts (Kāti Irakehu)**

The invitation to participate was the same as for iwi experts. Consent of participation was first obtained and permission was sought to record the interview by audio (sound recording) and photographic means. Transcripts were not required as the kōrero exists only on the audio CD and is not reproducible by any other means. Permission was sought to select an extract to be recorded onto an audio CD to accompany each finished artwork and participants signed an *Authority for Release of Sound Recording*. Photographs were not required because I felt the audio component was ample contribution. Personal details were kept secure and confidential. Individual and collective intellectual property was acknowledged and processed according to instructions set by the participant.

### **Ako: Mentoring a Jewellery Learner**

I offered a mentorship for an intern or apprentice jeweller for twelve months, including ten days of studio practice. Permission was sought to record the mentorship experience through photography and an *Authority for Release of Images* was signed to allow this. Confidentiality was offered to the participant but was declined. Personal details were kept secure and confidential. Individual and collective intellectual property was acknowledged and according to instructions set by the participant. On completion

of the mentorship the participant had opportunity to read my written experience of the mentorship to review, amend, or clarify any details.

### **Cultural Advisors**

This project included provision for tikanga/whānau advisors, who were competent in tikanga and te reo Māori. My whānau advisors were Tāua Rima Subritzky from Rāpaki and Pōua George Tikao of Ōnuku who assisted in the identification and selection of hapū participants.

The process that unfolded revealed that all the iwi and hapū experts were demonstrating tikanga through their kōrero, which guided me through this project.

### **Kaimahi**

The MUHEC procedures included provision for photographer, transcriber, and te reo translator all bound by confidentiality agreements. Kaimahi (workers) handling transcriptions or photography gave prudent attention to confidential material in their care, and digital files were stored in password protected hard drives. Any analogue (film) photographic material handled by the nominated photographer is carefully stored in acid free conditions.

## **Participants of *Jewellery as Pepeha***

### **Iwi Experts (Kāi Tahu)**

Participants whakapapa to Waitaha, Kāti Mamoe, Kāi Tahu iwi and were valued contributors to tribal initiatives presenting Kāi Tahu culture and identity namely the *Mō Tātou The Ngāi Tahu Whānui Exhibition* at Te Papa Tongarewa 2006-2009. This exhibition sought "... to uphold the Māori values and traditions that belong to us [Kāi Tahu], while also accentuating our iwi as forward-thinking and innovative, with cultural values that sit at the heart of what we do and who we are" (Tamati-Quennell, 2006, p. 14). A small representative selection was made from; the *Mō Tātou* exhibition Iwi Steering Committee (ISG), TRONT, curators, and contributing artists. Megan Tamati-

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<sup>12</sup> Tribal affiliations of Stirling.

Quennell, the lead curator for the *Mō Tātou* exhibition assisted selection. Experts is my term not theirs, they are leaders and champions amongst others of Kāi Tahu culture.

#### *Maruhaeremuri Stirling*

Maruhaeremuri Stirling (Ngāi Tūāhuriri, Te Whānau-a-Maruhaeremuri, Te Whānau-a-Apanui, Ngāti Porou, Ngāti Kauwhata)<sup>2</sup> was a highly respected and loved Kāi Tahu elder, ensconced at Tuahiwi where she lived at the Pā and breathed kaupapa Māori. Maruhaeremuri Stirling was a kaumātua on the ISG for the *Mō Tātou* exhibition, which led to her role as onsite kaumātua at Te Papa Tongarewa during the exhibition. Throughout the interview process we established our shared kinship through the Horomona (Solomon-Score) whānau, and a connection was made to Tuahiwi.

Time proved too short and Tāua Maruhaeremuri Stirling passed away 10 July 2012. I feel very privileged for the kōrero that Tāua Maruhaeremuri Stirling shared with me, and to be able to include her insights in my thesis.

#### *Henare Rakihia Tau*

Rakihia Tau (Senior) affiliated to many hapū including Ngāi Tūāhuriri. Born in the Pā at Rāpaki he maintained residence at the Pā at Tuahiwi, "...I am not urbanised" he remarked (Tau, 2012, p. 1). Rakihia Tau was Chair of the ISG for the *Mō Tātou* exhibition. We are whānau through Rāpaki connections including the Horomona (Solomon-Score) whānau. My whakapapa knowledge has grown exponentially because Pōua Rakihia Tau has encouraged me to research this family tree.

Sadly Pōua Rakihia Tau passed away 30 June 2014. I acknowledge the passing of another Kai Tahu champion, and will always remember his kōrero.

#### *Ross Hemera*

Senior Kāi Tahu contemporary visual artist Ross Hemera (Waihopai, Ōraka Aparima)<sup>3</sup> is a Professor in Whiti o Rehua, the School of Art at Massey University, Wellington. Hemera's own artwork was part of the *Mō Tātou* exhibition. More recently Hemera has been acknowledged by *Paemanu: Ngāi Tahu Contemporary Visual Arts* as a pou tokomanawa, a central figure that strengthens the group. It is through this relationship that I have established my relationship with Hemera.

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<sup>3</sup> Tribal affiliations of Hemera.

### *Matapura Ellison*

Matapura Ellison (Kāti Huirapa, Te Ruahikihiki)<sup>4</sup> was the current TRONT representative for Kāti Huirapa ki Puketeraki when the idea of the *Mō Tātou* exhibition was formally presented to the iwi authority TRONT. Ellison recalls his dream back then “...that it would be a tohu for our tribal collectiveness” (2012, p. 2). Ellison is very active in the fields of conservation, mahika kai and Kāi Tahu sites of significance. I was very fortunate to attend the Southern Lakes Festival of Colour in Wanaka 2009, where Ellison generously shared his knowledge of local historic kaikā with artists.

### *Tahu Potiki*

Tahu Potiki (Kāti Hawea, Kāi te Pahi)<sup>5</sup> is the current TRONT representative for Te Rūnanga o Ōtākou. In the planning for the *Mō Tātou* exhibition Potiki held the position of TRONT Chief Executive Officer and was an advocate for the concept. Potiki’s passion is Te Reo Kāi Tahu and he has extensively researched Kāi Tahu dialect and Kāi Tahu pepeha. Marrying language with arts, Potiki drove the workshop on Kāi Tahu pepeha for the 2000 Christchurch Arts Festival project *He Kōrerorero* in which I was a participant.

### *Megan Tamati-Quennell*

Megan Tamati-Quennell (Ngāi Tahu, Te Ātiawa, Ngāti Mutunga)<sup>6</sup> was originally a weaver before she started working at the National Gallery in Wellington (now Museum of New Zealand Te Papa Tongarewa) in 1990. Tamati-Quennell, as lead curator for the *Mō Tātou* exhibition at Te Papa Tongarewa, collaborated with the ISG kaumātua group to develop the concept. Tamati-Quennell, a curator of contemporary Māori and indigenous art, has also curated many Kāi Tahu exhibitions for TRONT. As an exhibiting Kāi Tahu artist I have established a relationship with her, and discovered the kinship bonds we share.

### *Gerard O’Regan*

Gerard O’Regan (Kāti Rakiama and Kāti Ruahikihiki)<sup>7</sup> has curatorial experience with Māori heritage collections with the National Museum, Otago and Southland Museums. O’Regan was heritage manager for Ngāi Tahu Development

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<sup>4</sup> Tribal affiliations of Ellison.

<sup>5</sup> Tribal affiliations of Potiki.

<sup>6</sup> Tribal affiliations of Tamati-Quennell.

<sup>7</sup> Tribal affiliations of O’Regan.

Corporation when it started, and was active in the development of tribal heritage policy. O'Regan is currently a PhD candidate with Auckland University researching "...the archaeological context of Māori rock art"<sup>8</sup>. O'Regan shared his love of taoka, including a contemporary piece made by John Edgar, with whom I did work experience as a student.

### *Rachael Rakena*

Rachael Rakena (Kāi Tahu, Ngapūhi)<sup>9</sup> maintains a national and international profile as a Kāi Tahu contemporary visual artist working in digital media. She is one of three Kāi Tahu artists who have exhibited at the Venice Biennale. Rakena is a lecturer at Te Putahi-a-Toi: School of Maori Art, Knowledge & Education, in Palmerston North. Rakena's experience with digital animation with a collaborative team realised the Kāi Tahu creation story for the *Mō Tātou* exhibition at Te Papa Tongarewa. We are whānau (kin) from Rāpaki and together worked on painting the tukutuku (lattice work) panels for the new marae Wheke, with the help from Te Putahi-a-Toi.

### **Hapū Experts (Kāti Irakehu)**

Participants are whānau. We are related through whakapapa (Horomona whānau) to the hapū Kāti Irakehu and others connecting the five rūnaka of Banks Peninsula namely Ōnuku Rūnanga, Akaroa; Te Rūnanga o Koukourārata, Port Levy; Wairewa Rūnanga, Little River; Te Hapū o Ngāti Wheke, Rāpaki; Te Taumutu Rūnanga, Leeston. Whānau advisors assisted with this selection of participants.

Because of pressures resulting from the Christchurch earthquakes I reduced this aspect of the doctoral project to recording three people who offered support, and I did not expand the net out further. I regret the female voice is missing; however this is not too different from marae situations where men undertake whaikōrero or speech making. As the artist I will supply the female voice.

### *George Tikao*

George Tikao (Ngāti Irakehu, Ngāi Tarewa)<sup>10</sup> was Chair for Ōnuku Rūnanga for many years and TRONT representative during the *Mō Tātou* exhibition. It was at

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<sup>8</sup> The University of Auckland Faculty of Arts – Anthropology Staff website.

<sup>9</sup> Tribal affiliations of Rakena.

<sup>10</sup> Hapū of Tikao.

Ōnuku in May 1840 where two local chiefs Iwikau and John Love (Hone Tikao) made their signatures on the Treaty of Waitangi, before it travelled on to Ruapuke Island and Ōtākou. While growing up Tikao lived for a while at Ōpukutahi a small reserve from the 1848 Kemps Purchase. He describes Ōpukutahi (the subject of his recorded kōrero) as "...our inheritance". Pōua George Tikao is an active kaumātua on the Banks Peninsula and has been helpful to this doctoral project as a whānau advisor.

*Peter Te Rangihiroa Ramsden*

Peter Ramsden (Ngāi Tūhaitara, Ngāti Irakehu, Ngāti Huikai) is an active kaumātua on the Banks Peninsula, particularly for Koukourārata Rūnanga and in his recorded kōrero he shares pepeha from *Koukourārata*. As Tangata Whenua Facilitator for Environment Canterbury, Ramsden takes a key role caring for the regions land, water and air. Ramsden is passionate about mahika kai and he has been involved in many initiatives including marine farms, fencing off waterways, replanting native reserves and planting huge marae gardens for kai. Ramsden represents Koukourārata Rūnanga on the Board of Okains Bay Māori and Colonial Museum, which is how I first met him, and he has been very generous with his knowledge and support.

*Riki Te Mairiki Pitama*

Riki Pitama (Ngāi Te Rakiamo, Ngāi Te Kahuranui me Ngāi Tūāhuriri hoki Te Atiawa, Ngāti Raukawa-ki-te-tonga me Toa-Rangatira anō) is very much a part of the fabric of marae life at Rāpaki, often called upon for hui of Te Hapū o Ngāti Wheke. Pitama lives in the kaumātua flats in the Pā at Rāpaki where my grandparents used to reside next to his Mum. Living in the rohē has enabled me to grow my relationship with whānau at Rāpaki, which includes getting to know Pitama more. Very astute with the oral traditions of whaikōrero and whakapapa, Pitama has a dedicated enthusiasm for Kāi Tahu history and traditions. Immersed in Te Ao Māori, like his cousins Tikao and Ramsden, Pitama didn't hesitate with his support.

**Personal Adornment Artists (Takata Whenua and Takata Tiriti)**

Participants are established practitioners, contributing to the field and discourse of New Zealand contemporary jewellery and personal adornment. Their artwork embodies cultural perspectives that locate their practice from Aotearoa New Zealand in

differing ways, and is documented in catalogues and publications. Participants are selected because they are personal role models with signature practices.

Selection includes practitioners who are takata whenua (Indigenous peoples: Māori) and takata Tiriti (People of the Treaty: Pākehā). Acknowledging the kōrero from these artists is also to recognise another aspect of my whakapapa. Participants taught me when I was learning jewellery or are peers and colleagues I have worked with and learned from. Much of this introductory information came from the interviews.

The genre of New Zealand contemporary jewellery is very active, thanks to the commitment and practices from many artists I have not mentioned in this thesis.

### *Alan Preston*

Alan Preston, originally from Te Awamutu, is a self-taught practitioner. He started by attending jewellery night classes at the Camden Institute in London in the 1970s, by reading contemporary jewellery texts and 'do it yourself' books. Preston attended workshops in New Zealand during the 1980s with artists Aya Nakayama, Onno Boekhoudt, Hermann Junger and David La Plantz. Preston and peers founded the collective gallery Fingers Contemporary New Zealand Jewellery in 1974, and started to work on material based exhibitions. Preston has maintained a practice of support for new makers, including my own, through his role at Fingers and through his long Adjunct Professorship at Unitec New Zealand (School of Design) when we were both staff.

### *Alex Nathan*

Alex Nathan (Te Roroa)<sup>11</sup> is a self-taught silversmith who learnt his craft through indigenous exchanges and workshops arranged by Te Waka Toi in the early 1990s. Nathan credits Michael Kabotie a Hopi silversmith for teaching him techniques of silver overlay, Aleut jeweller Denise Wallace for introducing lapidary and systems for articulation, and Tlingit carver Dave Galanin for sharing engraving techniques. Cross-cultural methods are combined with "...traditional designs and patterns that have come from whakairo, tāniko or kōwhaiwhai<sup>12</sup>" (Nathan, 2012 p. 2). Nathan is a member of Te Atinga (the visual arts committee of Toi Māori Aotearoa) a committee that fosters Māori artists. The memory of eighty artists (including myself) under a marquee at one Te Atinga wānanga in Hastings has encouraged my own kit for marae workshops.

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<sup>11</sup> Tribal affiliation of Nathan.

<sup>12</sup> From carvings, woven borders for cloaks, lattice work in meeting houses.

### *Warwick Freeman*

Warwick Freeman's journey with jewellery started when he was a young adult in the 1970s on overseas experience to Australia. On return to his hometown Nelson, over ten years, Freeman learned on-the-job working in a range of jewellery studios including jobbing<sup>13</sup> at a Karangahape Rd jewellery manufacture firm, Lapis Lazuli, and Jens Hansen Workshop, before establishing his own studio in Devonport (Freeman, 2011, p. 1-2). Freeman credits Herman Junger for showing him a jewellery artist's model of continued practice and good work (2011, p. 4). For Freeman a partner of Fingers for many years, contributing to initiatives involving the jewellery community has been a welcome counterweight to "...the solitary nature of the studio-based practice" (2011, p. 9). In the late 1980s Freeman was a visiting lecturer of Craft Design courses when I was a student. Freeman is now a role model for national and international practice with an extensive exhibition profile.

### *Pauline Bern*

Pauline Bern's jewellery tuition of the late 1970s came from Oppi Untracht, author of Bern's main text of reference *Jewelry Concepts & Technology* (Bern, 2011, p. 2). Her career developed while raising her children and attending jewellery workshops. Tutoring was also a vocation. Bern learnt on-the-job, when thrown into teaching the jewellery studio component of Craft Design at Carrington Polytechnic<sup>14</sup> 1988 at Point Chevalier, Auckland. This inexperience certainly did not come across when I was enrolled in the Craft Design course under Bern's tutorage. Bern has facilitated an exceptional contemporary jewellery programme that only recently closed in 2014.

### *Rangi Kipa*

At the age of seventeen Rangi Kipa (Te Atiawa, Ngāti Tama ki te Taihu Taranaki iwi)<sup>15</sup> attended a carving school facilitated by Department of Māori Affairs and Wellington Polytechnic. The foundations were laid for a broad practice encompassing tā moko, woodcarving, design products, contemporary art, public works from small to large scale, one-off originals through to manufactured items. Kipa is well known for his wearable works; he does not define these as contemporary jewellery, but as personal adornment. His contemporary works are grounded in mātauraka Māori where he is

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<sup>13</sup> Also known as piece work, on a job by job basis.

<sup>14</sup> Now Unitec New Zealand.

<sup>15</sup> Tribal affiliations of Kipa.

also fluent in customary practice. Kipa is a peer; we have been in exhibitions together and collaborated on a work for the 9th Festival of Pacific Arts in the Republic of Palau.

#### *Jason Hall*

Jason Hall studied at Manukau Polytechnic graduating in 1998, which he credits for his conceptual development. However, Hall attributes his jewellery training to working for artist Warwick Freeman. Hall says it was "...a fantastic introduction to culture and society that I would never have got otherwise and that level of thinking in practice" (Hall, 2011, p. 2). Hall has been one of the more outspoken New Zealand Pākehā jewellers, motivated to confront past histories and "...to take the name (Pākehā) with some honor" (Hall, 2011, p. 1). Part of Hall's journey towards better understanding contributed to our collaboration on the premise for Ātea 2005, an exhibition responding to Kāi Tahu pepeha.

#### *Matthew McIntyre-Wilson*

Matthew McIntyre-Wilson (Taranaki, Titahi, Ngāi Mahanga)<sup>16</sup> developed his craft through studying at Whitireia Community Polytechnic at Porirua in 1991, followed by a period at Hawkes Bay Polytechnic. At the arts centre behind Ōtatara Pā in Napier was the whare wānanga where McIntyre-Wilson observed tutors Rangi Kiu and Bunna Paul teaching weaving. It was months before McIntyre-Wilson even touched flax himself, when he also started to experiment with metal (2011, p. 2). Today McIntyre-Wilson is technician at Whitireia Community Polytechnic for the Diploma in Jewellery Design. We have exhibited together and share an interest in taoka expressed through our artworks but in different ways.

#### *Workshop 6 (Anna Wallis, Helen O'Connor, Jane Dodd, Octavia Cook, Jasmine Watson)*

Workshop 6 is a collective identity and workshop facility founded in 1993 by tertiary trained jewellers. At the time of interview in 2011, Workshop 6 comprised five partners: Anna Wallis, Helen O'Connor, Jane Dodd, Octavia Cook and Jasmine Watson. Workshop 6 functions like a clubroom; members enjoy the benefits of a communal workspace located in central Auckland, and teach community night classes to cover expenses. The recipe hasn't changed a great deal since Workshop 6 was first

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<sup>16</sup> Tribal affiliations of McIntyre-Wilson.

established, when Lisa Walker and myself were also partners. The shared workshop is often utilised as a transitional space for emerging jewellers from tertiary courses and visiting jewellers to the city.

### **Jewellery Learner**

The Māori cultural practice of 'tono' was applied to identify the participant with the qualities necessary for this mentoring opportunity. The criteria considered a career interest in the subject of contemporary jewellery and commitment to an ongoing art practice; demonstration of prior artistic ability; communication access to contact the mentor (via telephone, internet or face to face); ability to attend the mentor's Oxford home workshop for studio practice. As it eventuated, the suitable participant made herself known to me.

#### *Keri Whaitiri*

Keri Whaitiri (Ngāi Tahu, Ngāi Tūāhuriri, Ngāti Kahungunu, Dutch)<sup>17</sup> trained in both architecture, and film, television and media studies. This artistic practice with sound media has resulted in collaborations with visual artists including Rachael Rakena. Whaitiri was also nurturing a ten-year interest in contemporary jewellery attending courses at Hagley Community College and Christchurch Polytechnic. Whaitiri approached me about jewellery one day, and with further discussion I thought she would be an ideal candidate for the mentorship. Since the earthquakes Whaitiri has returned to Landscape Architecture in order to contribute to the Christchurch Rebuild.

### **Nominated Photographer and Collaborator**

#### *Mark Adams*

Before and during the Kāi Tahu Claim, photographer Mark Adams (Te whānau o te Pope)<sup>18</sup> and historian Harry Evison (Kāi Tahu), embarked on a project that resulted in *Land of Memories: Whenua i maharatia, haehae ngā tākata*<sup>19</sup>. Sir Tipene O'Regan, Chair of the Ngāi Tahu Māori Trust Board gives his endorsement for both men in the Foreword writing, "...long association and trust meant ready approval and support from

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<sup>17</sup> Tribal affiliations of Whaitiri.

<sup>18</sup> James H Pope.

<sup>19</sup> Meaning land of memories, scarred by people.

the tribe” (Adams & Evison, 1993). Through this work Adams, a Pākehā photographer, has contributed to Kāi Tahu knowledge keeping, and selected photographs from *Land of Memories* were exhibited in the *Mō Tātou* exhibition. Adams was born in Christchurch, raised in North Brighton, attended Ilam School of Fine Art and has an established career as an artist of forty years.

Adams is acknowledged not only as the nominated photographer, but is recognised as a collaborating artist in *Chapter 4: Whakaahua Image making*.

## Procedures involving Taoka Tūturu

Museums have established protocols regarding collection material including taoka Māori, and research. Museums are governed by Museum Boards that include Māori advisory representatives from the community. Māori Advisory Committees often include members from the local rūnaka or marae. Researching taoka Māori meant submitting a formal application when I asked to view and photograph selected pieces under the guidance of the Maori Advisory Committee and adhering to museum photography policy. My written application explained the exercise was an artist's 'taoka review', for which early adornment may provide visual artistic inspiration or catalyst for new contemporary works.

An application of request by way of a formal letter was emailed to museums and on positive reply visits were arranged for consultation and then photography. For all initial museum visits I took along artworks to help demonstrate how a taoka may provoke an artistic response, and also to engage staff interest.

All museums consented to the documentation of taoka by digital camera. Photographs were taken of taoka in their current context such as in drawers, boxes or on display, 'as is where is', without any control over lighting. Some work I was able to handle and examine to view in the round, and this too was often recorded by digital photograph. Digital photography was stored in password protected hard drives.



**Figure 1.** Roimata Toroa  
18 carat gold, sterling silver, fine silver, acrylic,  
fibre based silver bromide contact print  
Areta Wilkinson and Mark Adams  
2009  
Public acquisition: Otago Museum, Dunedin, 2010

Otago Museum consented to digital photographs, photograms and blueprints, and provided a suitable light fast lab room where all photographic methods were conducted. Akaroa Museum consented to the same methods and an office was easily blacked out by hanging black polythene over the only door to create a dark room. At Okains Bay Maori and Colonial Museum only digital photographs and blueprint methods were employed. Canterbury Museum consented to digital photographs and photograms, and provided a lab room that was easily made light fast with black polythene over the one door.

Museum staff were always present to supervise, kindly assisted where necessary, made their own records of the taoka that were photographed as per their museum procedures, diligently supplied catalogue provenance, and fielded many inquiries.

Not all taoka in the museum collections were recorded. My own preference was to privilege taoka that have had less attention paid to them, and record examples of innovative design or the appearance of new material and technique. Some were chosen for their shapes and form, or the number of multiple units. Museum replicas of taoka were also photographed. Whilst these are articles of museum culture rather than Māori culture, there is an interesting tension in relation to the original taoka. Most of the taoka viewed are presented in this thesis but some were withdrawn because the provenance belonged to another iwi. Because I was mainly recording taoka in situ, some photographs may have non Kāi Tahu examples in the frame. Provenance for these companion taoka has been acknowledged when known and iwi clearance sought in order to include them. For some objects the provenance is unknown or supposed but they are included because there is a visual whakapapa relationship.

## **Museums Processes**

### **Akaroa Museum, Akaroa, Banks Peninsula, New Zealand**

Whānau advisor Pōua George Tikao endorsed my request to review Akaroa Museum, recommending I contact Director Lynda Wallace. I visited in September 2011 to discuss my application, to show artworks and explain photography methods with Collections Manager Daniel Smith. A later date for photography was arranged so permission could first be obtained for works belonging to the collection of Canterbury Museum. Photography began in November 2011 and some blueprints were made. Staff particularly engaged with photographic processes, so a few blueprints were

washed onsite so the Museum staff could witness the full process and see the results. Two of these blueprints were left with the Museum as a koha for their collection. These artworks were later included in an exhibition at Akaroa Museum called *Horomaka* celebrating the reopening of a small temporary gallery after the museum closure due to earthquake strengthening work. When the photography was conducted in 2011 I had not anticipated that the museum would temporarily close, with exhibits packed away and some loans returned. The model of Ōnawe Pā, for example would not return to the display. Photography of taoka from the collections of Akaroa Museum captures a view of the museum post earthquake strengthening, and these displays are no longer on view.

For the findings please see *Whare Taoka: Taoka Tuturu* p. 83.

#### Auckland Museum Tamaki Paenga Hira, Auckland, New Zealand

Auckland Museum approved my research request and Collection Manager Taonga Māori Hikitia Barton assisted my research October 2012. From the ethnology and archaeology collection 217 taoka were filtered out from approximately 1000 items using the collection management system, Vernon. Barton emphasised that this search was very much dependent on the information entered into the catalogue system, some of which is still very ambiguous. Of these taoka 49 were photographed. There were no special iwi clearances so permission documentation was obtained. I revisited in December 2012 to view further works that escaped the first scope, and there is possibly material in the archeology store that remains unavailable at this point in time. After obtaining all taoka tūturu catalogue numbers and clearing the final selection with the institution, the consent process for purpose of thesis was completed November 2013. Museum acknowledgement complies with instructions.

For the findings please see *Whare Taoka: Taoka Tuturu* p. 86.

#### Canterbury Museum, Christchurch, New Zealand

Canterbury Museum was partially closed July 2012 through to April 2013 because of earthquake risk, causing the 'back of house' storerooms, to be closed to visiting researchers. After remediation work all services were re-opened fully in April 2013. As a reply to my formal application I had received a letter of support from Canterbury Museum Director Anthony Wright but had to wait for authorisation to access storerooms. While this was on hold during September 2012, Senior Curator of Anthropology Roger Fyfe allowed me to view and photograph the working Vangioni

Registers that record taoka collected from Banks Peninsula. I returned in October 2012 to photograph personal adornment on display behind glass, and access to the storerooms eventuated in June.

Recalling Pōua Rakiihia Tau's kōrero about whakanoa (a state free of restrictions) and my own discomfort regarding the storerooms 'shaken up' by earthquakes, I contacted my relation Riki Pitama who agreed to conduct a whakawātea (rites to clear the way). Therefore in June 2013 before viewing the storerooms commenced, Pitama carried out rites appropriate to clearing the way for the work to be done and this enabled me to proceed at ease.

Photography in the taoka Māori store and inside display cases was completed during my June 2013 visit. I received official written consent from Wright in October 2013, with the support of Charles Croft the TRONT representative on the Canterbury Museum Trust Board, and Dr Terry Ryan on behalf of the *Ohaki o Nga Tupuna Māori Advisory Committee* to Canterbury Museum Trust Board. After obtaining all taoka tūturu catalogue numbers and clearing the final selection with the institution, the consent process for purpose of thesis was completed November 2013. Museum acknowledgement complies with instructions.

I was able to return to Canterbury Museum for a meeting with Director Anthony Wright in October 2013, to share new works including photogram images. His response was very encouraging and a solo exhibition is programmed with Canterbury Museum for 1 November 2014 to 8 February 2015.

For the findings please see *Whare Taoka: Taoka Tūturu* p. 92.

Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand

The *Taonga Māori* team at the Museum of New Zealand Te Papa Tongarewa (Te Papa), considered my request and the Curator Mātauranga Māori Dougal Austin took me through the *Taonga Māori* collection on 2 June 2011, with a second visit on 14 November 2012. I was permitted to record by digital camera as we went. A photography agreement was completed and all photography was lodged with the Te Papa Tongarewa Rights Advisor to check copyright clearances.

During the initial visit to the museum I also viewed and photographed 19<sup>th</sup> and 20<sup>th</sup> Century adornments held in the History Collection with Claire Regnault and Carolyn McGill for which I have documented permissions but have not utilised as part of the project. After obtaining all taoka tūturu catalogue numbers and clearing the final selection with the institution, the consent process for purpose of thesis was completed in January 2014. Museum acknowledgement complies with instructions.

For the findings please see *Whare Taoka: Taoka Tuturu* p. 104.

### North Otago Museum, Oamaru, New Zealand

A significant 'fronting up' exercise occurred through my application to the North Otago Museum at Oamaru. My written request emailed to Curator (Exhibitions and Collections) Chloe Searle was forwarded to the museum's *Taumata-a-Iwi*, and to David Reeves, the Director of Collections and Research. I arranged an initial reconnaissance visit in September 2011 and Searle took me through the collection. From my selection the museum was required to first obtain permission from members of the North Otago Museum Advisory group<sup>20</sup>: Patrick Tipa for Kāi Tahu material, and Anne Te Maiharoa Dodds for Waitaha material.

I received a letter in November 2011 from Te Rūnaka o Moeraki Inc giving permission with conditions that the rūnaka approve descriptions, and as long as there was no pecuniary gain from this project.

The Te Maiharoa whānau were more direct and I received a personal phone call from kaumātua Rangimarie Te Maiharoa inquiring about my application. Te Maiharoa already recognised my nominated photographer from a previous Kāi Tahu sites book project but needed to know more about me. In order to do this, he wanted to know my whānau. We had a short conversation where relational connections were established between his Pōua Te Maiharoa and my Pōua Teone Taare Tikao who had worked together. An invitation to meet up in person in October 2011 was made, although it was optional. Meeting Te Maiharoa was to meet the descendant of the tohuka (expert) Te Maiharoa, rakatira of the Arowhenua people so I was very pleased to meet him kanohi ki te kanohi (face to face). At the meeting Te Maiharoa expressed that for their whānau the Waitaha taoka are extremely sacred because their people made it and handled it. He was asking me to be respectful and mindful of this earlier history (earlier than Kāi Tahu) and to acknowledge the cultural material sensitively and correctly. Searle informed me later in November 2011 that consent had been granted to photograph. I was hoping Te Maiharoa would say no, to demonstrate some boundaries for researchers, however by consenting he gave me further responsibility. Museum acknowledgement complied with all instructions.

For the findings please see *Whare Taoka: Taoka Tuturu* p. 111.

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<sup>20</sup> North Otago Museum's permits their advisory members being named.

## Okains Bay Maori and Colonial Museum, Banks Peninsula, New Zealand

Following further advice from my whānau advisor I contacted my relation Peter Ramsden, Koukourārata representative of Okains Bay Māori and the Colonial Museum Board to discuss my application. Ramsden invited me to the public Museum Board meeting in October 2011 so I attended and under 'general business' I introduced my project, my request and myself. I had received a positive reply from Director Murray Thacker but this was an opportunity to secure the Board's approval. The Board did have some reservations but appreciated that it was for academic purposes and that I had come to meet them. Kāi Tahu board members also recognised the whakapapa links to the Peninsula. The Board supported my request and it was agreed I give ongoing reports to update them. Photography of taoka was completed November 2011 and I returned with my first report in July 2012. To maintain contact with Okains Bay Māori and Colonial Museum I volunteered to help during 2012 Waitangi Day celebrations as dishwasher in the café and helped with the clean up, a gesture that was greatly appreciated. I gave my final report in person September 2013 and took along some of my customised exhibition furniture. The Board wished me luck and asked for a hard copy for their archive on completion. All taoka tūturu catalogue numbers are those that were provided. Museum acknowledgement complied with instructions.

For the findings please see *Whare Taoka: Taoka Tuturu* p. 112.

## Otago Museum, Dunedin, New Zealand

Otago Museum took my formal request to the Museum Māori Advisory Board who approved my application. It may have helped that one interview participant sat on this committee, as did a member of Ōtākou Rūnaka who had scrutinised my human ethics procedures. Further information regarding photographic methods was forwarded to the Research and Interpretation Coordinator for Humanities, Moira White, and two productive visits were made during May 2011 and October 2011. Digital PDFs and photographs were returned so Otago Museum have a record of exactly what images I have taken. I have also offered the museum use of any images for any cataloguing purposes as a koha. I met with the Chair of Otago Museum Maori Advisory Group Matapura Ellision and White in January 2013 to show them findings. With support from whānau from Ōtakau Rūnaka my process was cleared. White provided extensive catalogue and provenance information and the consent process for the purpose of this thesis was completed. Museum acknowledgement complied with instructions.

For the findings please see *Whare Taoka: Taoka Tuturu* p. 117.

## Southland Museum and Art Gallery, Invercargill, New Zealand

Southland Museum asked me to postpone my research request to 2012 until they had entered their collection onto the digital catalogue system Vernon 2012, and again till their newly appointed registrar had settled in. By the end of 2012 my application finally went before the *Museums Advisory Komiti* whose members were from local rūnaka. I received an email from Director Gael Ramsay just before Christmas saying that the Ōraka Aparima Rūnaka Executive met and discussed the topic of my project *Jewellery as Pepeha*, and that they would like to meet with me at some stage in the New Year. I made contact directly with the rūnaka office to let them know I would be in Dunedin in late January 2013 as an opportunity to meet. Whilst in Karitane in January 2013 I was invited to a rūnaka meeting the same day. Frazzled from a four-day wānanga I drove to Riverton to front up to Ōraka Aparima Rūnaka, not knowing what to expect or whom I would meet. My anxiety was put at rest when Ann Wakefield, Jane Davis, Betty Rickus and Stewart Bull made me welcome. I was able to introduce myself, including my hapū and whānau, I introduced my nominated photographer, with whose work they were familiar, and gave a brief outline of the project and purpose of the 'taoka review'. The meeting went very well and I could respond to questions. The Rūnaka were very appreciative that I had come to them and consequently they gave me their support. I was shown a special tiki from the area that had been in the *Mō Tātou* exhibition to view and handle. I was able to show the group an example of my artwork called *Roimata Toroa* (Figure 1) that incorporates elements from two adornment traditions and I left with them *Waka Huia* catalogues. I was also provided with local contacts from *Waihōpai Rūnaka* and *Awarua Rūnanga* to phone and discuss my museum application with, some of whom I was able to speak to. Photography of taoka from the collection of Southland Museum and Art Gallery was achieved in April 2013 with the assistance of Curator David Dudfield. After obtaining all taoka tūturu catalogue numbers and clearing the final selection with the institution, the consent process for purpose of thesis was completed January 2014. Museum acknowledgement complied with instructions.

For the findings please see *Whare Taoka: Taoka Tuturu* p. 130.



## Chapter Four: Mātauraka

This chapter presents findings from interviews with cultural experts.

Selected experts within Kāi Tahu whānui (extensive kin) contributed to *Mō Tātou the Ngāi Tahu Whānui Exhibition* a collective demonstration of Kāi Tahutaka at the Museum of New Zealand Te Papa Tongarewa 2006-2009, mandated by TRONT. The mātauraka generated by these experts is revealed when they share their personal perspectives of the cultural values that determine the relationships between taoka, culture and identity.

Within this context, taoka from Te Waipounamau, Waitaha, Kāti Māmoe and Kāi Tahu that are relevant to my contemporary jewellery practice are presented as the embodiment of the rich cultural life of tūpuna (ancestors). They are there to be acknowledged in their own right, as central to my personal artistic journey.

Finally, findings are discussed from interviews with artists (takata whenua and takata Tiriti) who have exemplar practices in personal adornment. Practitioners and their worldview are acknowledged in the whakapapa of my contemporary jewellery practice; as role models, the artists are part of the bi-cultural experience that also informs my work.

### Mātauraka Māori

The term mātauraka translates as knowledge or wisdom (Biggs, 1990). Charles Royal points out the term mātauraka is only the "...signifier" of a body of knowledge, but does not elaborate on the "...type of knowledge" (Royal, 2007, p. 17). It is mātauraka Māori that positions the body of knowledge as Māori "...encompassing all branches of Māori knowledge past, present, and still developing", and includes the reconstruction of lost portions of past practices (H. M. Mead, 2003, pp. 305-306). This expansive philosophy is grounded in the customs of tikanga and therefore inseparable from Māori cultural values, including tapu (prohibited) (H. M. Mead, 2003).

The definition Royal offers of mātauraka Māori is a modern term with Polynesian origins that grew out of the interaction of Māori with the environment of Aotearoa over time (Royal, 2012). To gain a better understanding of mātauraka Māori as a concept, Royal argues this is achieved through an epistemological approach

where “...aspects of existence including personal and collective identity”<sup>1</sup> can be explained through whakapapa, Te Ao Māori and tikanga (Royal, 2012, p. 35).

According to Royal, in contemporary life mātauraka Māori contains multiple worldviews straddling “...precontact, colonial/religious, modern/post modern” times and multiple ways of understanding through “...tacit knowledge, implied knowledge, codified and explicit knowledge, scientific knowledge, and religious knowledge”, where the capacity for change also has a precedent (Royal, 2007, p. 11). Mātauraka Māori can be inherent within images, objects and words, demonstrated by the term whakaahua (to acquire form, or transform), “...the idea of knowledge as an image of the world” where concepts can take form either visualised in our imagination, manifest in ancestral pou (pillar) or photographs, or when an artwork realises an idea (Royal, 2007, p. 21). An artwork produced out of cultural circumstances can also be understood as providing a form of the knowledge that contributed to its making (Royal, 2007, p. 21).

In this study *Jewellery as Pepeha*, it is to mātauraka Kāi Tahu to which I turn, to inform, ground and develop my artistic practice. In order to increase my understanding of Te Ao Kāi Tahu I require what Royal describes as “...the testimony of the tohunga - experts in the various fields - for evidence, guidance and mana” (Royal, 2007, p. 8).

## The nature of narrative

Oral traditions encompass the “...passing down of tribal information that deals with the recent and distant past over a series of generations” (Tau, 2003, p. 17). Such traditions are considered mātauraka Kāi Tahu if pertaining to Kāi Tahu whakapapa. Rawiri Te Marie Tau extensively examined the nature and form of Kāi Tahu oral traditions in the publication *Ngā Pikitūroa o Ngāi Tahu*, an outcome of his 1997 doctoral thesis. Such narratives may take the form of wānaka<sup>2</sup> or pūrākau<sup>3</sup> that are tapu or restricted teachings of the ancestors, under the care of the expert tohunga. Conversely pakiwaitara, non-restricted and entertaining folklore, have no caveats regarding access and exist in the community domain (Tau, 2003).

Oral narratives in this doctoral study disclosed by cultural leaders or iwi experts during interviews are described as *He Kōrerorero* (discussion), as narrated kanohi ki te kanohi (face to face). These spoken narratives provide a glimpse of Te Ao Kāi Tahu. The opinions of kaikōrero do not represent the iwi collective nor represent TRONT, but

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<sup>1</sup> Three examples are given by Royal of “Who am I?”, “What is this world that I exist in?” and “What am I to do?”

<sup>2</sup> Narratives regarding specifically “...godly activities” according to Tau.

<sup>3</sup> Narratives regarding “...largely ancestral deeds” according to Tau.

their perceptions of Kāi Tahu have certainly contributed to tribal expressions of culture. Other narratives by jewellery experts recount secular practical knowledge and disclose some of the thinking underpinning their practice, from one artist to another. Their individual experiences of the world are also communicated through visual language and an example of their artwork supplies this.

*He Kōrerorero* expands my understanding, providing an insight into multiple worldviews, the spaces that we inhabit together and apart.

## **Narratives of whakapapa: Taoka-a-iwi**

Theme: Whakapapa connects us to life and culture

“*Without a whakapapa well who are you?*”, Tāua Maruhaeremuri Stirling told me. I was reminded that as Māori we identify ourselves as Kāi Tahu with our own cultural history, environment and creation stories (Stirling, 2012, p. 3). Tāua Maruhaeremuri Stirling (2012) articulated her thoughts about whakapapa in writing:

It is a narrative of a genealogical relationship, an interaction of a people with their land and the geographical imprint, the mapping of the environment where every natural formation form historical record of a people. The interdependency and relationship of one of nurture according to and in tune with the natural phenomenon..., whakapapa handed down through generations reinforced our peoples world view of who they were and their place in the universe from the heavenly bodies to the centre of the earth, special concepts in time and location. (p. 3)

Tāua Maruhaeremuri Stirling clearly understood that mātauraka Kāi Tahu is inherent in whakapapa, and underpins Kāi Tahu culture to this day (Stirling, 2012, p. 3).

According to Pōua Rakihia Tau, “...life is about your whakapapa”. The origins of life and their connection to descendants are clearly described though the Kāi Tahu creation story,<sup>4</sup> a whakapapa narrative that links the deities to the canoe of Māui<sup>5</sup> and to humankind (Tau, 2012, p. 8). Life stems from these known sources.

Matapura Ellison reinforced this explanation of whakapapa as binding life together today through “...a cascade of associations and connections from the ira Atua mai ki Te Ao Marama<sup>6</sup>, physical world” (Ellison, 2012, p.6). Ellison (2012) alludes to linkages:

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<sup>4</sup> Varies from other tribes by positioning Te Waipounamu as the canoe of Māui and elder tuakana, whereas the fish of Māui or North Island is younger (Tamati-Quennell 2012, p. 4).

<sup>5</sup> Demi God whose many exploits set precedence for mankind.

<sup>6</sup> Divine principle of man since the physical world of light was formed.

There is all those raiha kōrero by which our tūpuna explained Te Ao Māori. All that, kauwae runga, stuff of the creation, which brings to mind Tiramorehu's recital, and right down to ngā Ātua kaitiaki and that whole whakapapa, and then the explanations of how we sit in relation to all our other cousins, the rākau. (p. 6)

Theme: Whakapapa is a position to relate from

Knowing one's whakapapa is the act of remembering relationships and making connections, and it is a position from which to be inclusive, explains Pōua Rakiihia Tau, "That is who we are, it makes it easier to make people feel welcome if you do know who you are" (Tau, 2012, p.9). Pōua Rakiihia Tau (2012) appreciated that over thousands of years to the present day Waitaha, Kāti Māmoe and Kāi Tahu whakapapa now includes every nationality of the world:

The ligatures that bind these things together does not only come from humans, you link together the heavens, you then link together our earth mother, you link together the whakapapa o te hunga ora now in our whakapapa tree which will cover every ethnic group in the World. (p. 9)

In his role as Chair of the ISG<sup>7</sup> for *Mō Tātou*, Pōua Rakiihia Tau was charged with the responsibility "...for ensuring our kawa and tikanga prevailed" (Tau, 2012, p.1). Pōua Rakiihia Tau (2012) reasoned that this was necessary so courtesy could be attended to, in order to acknowledge tūrangawaewae (rights of residence) of the people of the land and the whakapapa relationships:

We have to then know the kawa which includes what you are looking at too as they are all taonga, which is all whakapapa, all the same thing, they are treasured taonga so there are courtesy's that you must go through otherwise you are demeaning the people of that area. (p. 1)

Tāua Maruhaeremuri Stirling was also an advocate for upholding tikanga, insisting that our Kāi Tahu cultural values are underpinned by whakapapa, and therefore these should be embedded in any kaupapa (Stirling, 2012). According to Tāua Maruhaeremuri Stirling (2012) people changed but tikanga is constant:

I think that our people need to learn our tikanga, they need to learn because how are we going to hand it down to our future generations if we do not know it ourselves and if we do not practice it. (p. 7)

Theme: Consider the whakapapa

As a senior Kāi Tahu contemporary visual artist Ross Hemera contributed to the conclusion of the *Mō Tātou* exhibition. For the finale celebration Hemera created a new

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<sup>7</sup> Iwi Steering Group.

artwork titled *Paemanu*, in which he considered the tikanga of relating, making connections between Kāi Tahu who were the exhibiting iwi at that time, and *Te Āti Awa* and *Ngāti Toa Rangatira*, the iwi who have mana whenua (territorial rights) in the Wellington region. Hemera (2012) reasons:

So if I am going to do a piece of work anywhere I think about the tikanga and how we relate. The first thing is tikanga. About acknowledging who you are, where you have come from so that you can relate to others and if you don't you can get yourself into hot water. (p. 7)

Hemera maintains that this understanding of our origins and our iwi, hapū or whānau connections is the basis from which we can "...firmly have a place of identity to develop from" (Hemera, 2012, p. 8) and "...that understanding of what went before" (Hemera, 2012, p. 3). For Hemera whakapapa links are critical when trying to gain knowledge and understanding from taoka, including objects in the whare taoka (museums) (Hemera, 2012, p. 3).

Gerard O'Regan has curatorial experience with the Māori heritage collections at the then National Museum, and general professional experience of museums in Otago and Southland. He was also a trustee on the *Ngāi Tahu Māori Rock Art Trust*. O'Regan (2011) encouraged the practice of 'keeping warm' the whakapapa and many stories associated with taoka by keeping them active:

They all have kōrero, and again it is keeping those stories warm where we can, keeping those stories going, keeping them alive where we can, but again part of that is recognising the diversity of stories, that part of those stories might be the bold histories that are associated with those particular whakairo, it might be a whakapapa that is associated with a particular art work. On the other hand it might also be the stories that come out of research, the stories about the Polynesian connections that come out of archaeological or ethnological research and so on. (p. 8-9)

O'Regan suggests it is important to continue "Treasuring something that the old people treasured", thereby ensuring taoka, including te reo Māori, last into the future (O'Regan, 2011, p. 8). The oral history aspect such as "...talking about things and passing things on" is also essential (O'Regan, 2011, p. 18). For O'Regan this is "...an issue of identity", and the activity of telling these stories he feels must go beyond curated museum histories and public displays such as *Mō Tātou* (O'Regan, 2011, p. 8).

Potiki explained 'provenance' as similar in concept to whakapapa. Potiki gave examples of taoka whakapapa associated with legacy items such as a grandmother's locket, a greenstone heart necklace, and photographs of Māori that were popular in the nineteenth century. Māori rarely created these post-European-contact objects but they remain highly treasured as taoka tuku iho today because families know the

whakapapa, origins or associations of these pieces that have been passed on down the generations (Potiki, 2012). According to Potiki (2012) the central question is...

Mōhio te tangata i te whakapapa o te taonga. Well, koinā te kōrero - he whakapapa tōna?<sup>8</sup> Has it got a whakapapa? And that is what people want to know. (p. 4)

#### Theme: Public and private expressions of identity through whakapapa

Megan Tamati-Quennell works at Te Papa and was lead curator for the exhibition *Mō Tātou*. For this public Kāi Tahu exhibition of 'living culture', Tamati-Quennell considered alternative ways to express key elements of Waitaha, Kāti Māmoe and Kāi Tahu whakapapa "...through the design language of taonga" (Tamati-Quennell, 2013, p. 4). Rather than recounting oral narratives and private lineage, Tamati-Quennell (2013) explains:

With exhibitions you are using artwork, objects or taonga to articulate, represent things like whakapapa... I didn't want to have written whakapapa within the exhibition. Whakapapa in that way is usually an oral thing and even though people have it written down, our Tūpuna in notebooks, there are whakapapa manuscripts etc, to me and my way of thinking that is tapu, sacred and not necessarily for everybody's eyes. (p. 3)

According to Tamati-Quennell whakapapa and taoka tuku iho are sometimes interlinked because of their mutual connection to the whenua, layers of history, passage of time, use and purpose, and for Māori, taoka may become the embodiment of the ancestors themselves. Tamati-Quennell (2013) explains:

So you have a mere pounamu that is named after an ancestor or a tūpuna so taonga or whakapapa are one and the same to me, they are whakapapa, they are physical manifestations of whakapapa, and they contain the essence of all of that. (p. 7)

Kāi Tahu contemporary visual artist Rachael Rakena (2012) also elaborated on whakapapa identities implicit in taoka that can extend to whanau, hapū and iwi:

The older they [taonga] are the more likely they are to have a whole community attached to them, just because of all the descendants who can whakapapa back to the people that made or used that taonga... identify with the taonga... because they represent who we are as a people as well, our identity and what we value. So they become markers of our cultural values and therefore cultural identity. (p. 4)

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<sup>8</sup> Meaning "The people know where the taonga comes from. Well, that is how the saying goes - does he/she have a whakapapa?"

Rakena conceived the visual concept for the Kāi Tahu creation story exhibited in *Mō Tātou*, and reflected that the exhibition "...was an opportunity for us as an iwi to frame ourselves for the wider public, and to frame ourselves in terms of who we are today and who we have been, through our taonga" (Rakena, 2012, p. 3).

### **Narratives of Whenua and Kāika: Taoka-a-iwi**

Theme: Connections between land and people. Giving physical form to whakapapa

The Māori term whenua explicitly demonstrates a worldview totally immersed in whakapapa, by containing dual meanings for both land and placenta. Language reminds us of who we are and "...knowing who we are is a somatic acknowledgement of our connectedness with and commitment to our surroundings, human and non-human" (O'Regan, 2001, p. 52). Understanding connections to the land in a personified way is a reminder of whakapapa relationships, thereby supporting Pōua Rakiihia Tau's premise that "Everything has a whakapapa no matter what, this is the life's essence as mauri<sup>9</sup> that we recognise because we have recognised it so we are interconnected straight away" (Tau, 2012, p. 7).

For Tāua Maruhaeremuri Stirling, it was Papa-tū-ā-nuku<sup>10</sup> who gave physical form to whakapapa (Stirling, 2012, p.4). Rivers carried the names of ancestors, places were named after battles or events, geographical features were personified, thus historic figures and accounts were recorded in the landscape. According to Tāua Maruhaeremuri Stirling, "Once you name something you give it life" (Stirling, 2012, p.4). This is certainly true for the many early place names extant today, some with their deeper kōrero intact. Both Tāua Maruhaeremuri Stirling and Pōua Rakiihia Tau were raised with the ability to read and acknowledge their landscape. According to Pōua Rakiihia Tau, "I know who I am and I can look around and tell them where I am and my relationship to what is around me, from Raki<sup>11</sup> to Papa-tū-ā-nuku" (Tau, 2012, p. 9).

Potiki a self taught scholar of Māori language and Kāi Tahu pepeha, suggests that te reo Māori "...is forged out of a place" (Potiki, 2011, p. 13). According to Potiki, language variations were very localised and responsive to particular environmental contexts, conditions and activities, "...that is where dialect comes from, because it has to adapt to that environment" (Potiki, 2011, p. 13). Through his interest and research

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<sup>9</sup> Mauri is the life principle or vital essence of something.

<sup>10</sup> Personal name of Mother Earth and wife of Rangi-nui Sky father.

<sup>11</sup> Raki the Sky father (Kāi Tahu dialect).

into Māori poetry, waiata (songs) and old vocabulary, Potiki (2011) has found distinguishing styles within tribal traditions that reveal ideas and philosophy of the past for the initiated to unlock:

They are definitely in a specific class of saying. And that is why utterance is important. They are things that tūpuna have said, at particular points and times, and they are a mnemonic. (p. 6)

Sustenance comes to Māori from the land in different ways, providing resources for survival, a source for understanding of one's place both physically and spiritually, and as a source for collective identity. For example Potiki (2011) explains how the tuaki or cockle remains a symbol of value for the people of the Ōtakau Marae:

The big kōrero here for taonga is the tuaki, all the people here see the cockles as an absolute taonga, that is how they would describe it within a Māori worldview. There is no doubt about the tuaki as a taonga. And for obvious reasons - it sustains people, it is abundant, they can still collect them now, it is a resource that is associated with the identity of the people. (p. 5)

Similarly, Ellison tells of the fishhooks recovered from a recent excavation in Ōmimi, where whānau had assisted the archaeologist after the discovering of an unknown kāika. These small practical objects became a symbol of "...a great learning experience for the community" through uplifting the knowledge of the modern day rūnaka (Ellison, 2012, p. 4).

Tamati-Quennell accepts taoka as cultural markers of identity because "...they come out of the landscape, were formed by the landscape, but are also representative of that landscape, those people and that place" (Tamati-Quennell, 2011, p. 7). Accordingly these enduring relationships between the land and people were recognised and acknowledged within the concept of the Kāi Tahu exhibition *Mō Tatou*.

### Theme: Guardianship and legacy

Umbilical linkages<sup>12</sup> represent associations, of belonging to the land but not owning the land because customarily there was no concept of ownership when land was considered the personification of the earth mother Papa-tū-ā-nuku. Hence the term takata whenua refers to people of the land. According to Pōua Rakiihia Tau, the notion of mana whenua gave territorial rights to the whenua for political purposes, but "...tūturu Māori is tūrangawaewae" (2012, p. 1) where one could claim the right to stand because they belonged to that place (H. M. Mead, 2003). Pōua Rakiihia Tau made claim to this birthright in August 1986 with the Ngāi Tahu Trust Board and on

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<sup>12</sup> A child's placenta is buried back in the earth maintaining the bond between Māori and Papa-tū-ā-nuku.

behalf of all Kāi Tahu whānui, by registering Wai 27 with The Waitangi Tribunal (Waitangi Tribunal, 1991) that began the process for the redress of The Ngāi Tahu Settlement 1998<sup>13</sup> for land grievances.

Ellison attributes Papa-tū-ā-nuku as one of the great role models as a care taker or kaitiaki of taoka and whenua, in his description: “Papa-tū-ā-nuku, he taoka tapu, pea, the whenua as a keeper of the taonga and those old places of our tūpuna sat there for centuries” (Ellision, 2011, p. 6). The objects that were made by ancestors connect us back to those people and to the land that tūpuna travelled and lived on so that “...all is interlinked, taonga, tūpuna and whenua” (Tamati-Quennell, 2012, p. 6).

For Ellison (2011) these links between the land and the historic places where ancestors settled is cause for reflection, and a reminder of our obligations or duties as mana whenua and taoka-tiaki (custodians):

I think of that land where our tūpuna established their communities. Whatever form that might take, whether it was our pā sites, our kāika nohoaka, tauraka waka or whatever. Those are the things I think about there. Taoka and kāika, community: we in our day are, are the most recent taonga-tiaki within our communities, and the responsibilities fall on us to act as taonga-tiaki, to exercise those responsibilities. And, in ensuring that these things are respected, and cared for. (p. 7)

O’Regan (2011) maintains that valuing something now builds the “...taonga aspect” for future generations:

There is something about the physical land, the physical place, the wairua and the mauri of those places or things... then our whānau having a respect for that and therefore looking to keep those things going. And that is (I think) part of that thing of annealing. (p. 7)

O’Regan (2011) suggests our ancestors’ exemplary practice of treasuring the land is applicable to creating new wāhi tapu (sacred places), and that our actions today (caring for place, remembering people and retelling stories) will determine how communities and generations to come, may place value on them.

### Theme: Returning to the fire

When growing up at the marae Tāua Maruhaeremuri Stirling listened to the elders speaking in Māori and she recalls “...shrinking through the back wall” when they first invited her to talk, but eventually getting used to speaking Māori when prompted (Stirling, 2012, p. 6). When Tāua Maruhaeremuri Stirling returned to Tuahiwi as an adult, this came at a time when few people spoke te reo Māori, but her interest in Te

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<sup>13</sup> This claim known to Kāi Tahu as Te Kereme<sup>13</sup> stated Kāi Tahu grievances regarding the Crown.

Ao Māori and tikanga persevered because she was working with children in schools (Stirling, 2012, p. 6). According to Tāua Maruhaeremuri Stirling, taoka, whakapapa, whenua and kāika was "...a part of your life", but in recent times she noticed how difficult learning the culture was when hardly anyone lives in the traditional settlements of pā or kāik:

Most of us live out there somewhere. We are scattered all over NZ, we're scattered all over the world and I think it makes it much more difficult to have those familiar and customary things with you because you are not here where the kawa and tikanga is carried on. (p. 3)

Tāua Maruhaeremuri Stirling considered marae (area of the meeting house) as the major source for connection and learning, but also acknowledged all of the research into Kai Tahu history and knowledge available in books. "I suppose sometimes it is a personal search that people have to go on a journey themselves" (Stirling, 2012, p. 7). Of great concern to her was the number of people looking for their whakapapa, with no elders to nurture and "...poipoi them", as she had when she was growing up (Stirling, 2012, p. 3).. She emphasised how important it was "...to keep in touch with the home base" (Stirling, 2012, p. 3).

For Hemera, the significance of kāika links to concepts of tūrangawaewae means physically connecting with the place where his father and grandfather were born, and in turn sharing this with his children (Hemera, 2012, p. 12). Some of Hemera's (2012) earliest whānau, hapū and iwi connections were through visits to whānau in Colac Bay in Southland:

Dad would say 'I'm going back to the kāik'. 'Come on mum lets go back to the kāik, got to go and see the old mother'. It was things like that formed who I am. (p. 1)

Hemera considered walking in the footprints of whānau was about "...connecting up those fundamental concepts like mauri and wairua", kāika being places to "...revitalise your identity" and the key is recognising them as such (Hemera, 2012, p. 12). Learning about the ancient rock drawings was another pathway towards Hemera's understandings of connecting with his ancestors who were the artists responsible. This was reinforced for Hemera by his father and "...the seed was sown to put in another way, somewhere something from him said you must listen to and take note of these drawings" (Hemera, 2012, p. 12).

Māori identify with this mode of connecting, "...because of a collective understanding about tūpuna, understanding about different kāika, different places, different practices" (Hemera, 2012, p. 12). In order to connect, it helps to return to place.

## Mātauraka-a-taoka

### Taoka

Mead offers a broad definition of taoka encompassing both the tangible and intangible where heritage heirlooms link ancestors to descendants, taha wairua (spirit) resides within, and inherent mana (prestige) and tapu (prohibitions) are increased by antiquity (S. M. Mead, 1997, p. 184). Such heirlooms 'touch the lives' of many people over many generations, and Mead suggests it is the accumulative kōrero of those associations that enliven an object (S. M. Mead & McCredie, 1984, p. 21). According to Mead "...building words" or kōrero around heritage heirlooms and ensuring taoka sustain "...contact with people" are the transformative and essential components of taoka tuku iho (S. M. Mead & McCredie, 1984, p. 21). Mead summarises, "Thus a taonga tuku iho is a highly prized object that has been handed down from the ancestors. Implied is the notion of *he kupu kei runga* (there are words attached to it)" (S. M. Mead & McCredie, 1984, p. 21).

The inference is that taoka are much more than a treasured possession. Taoka is not an art concept, but must be understood as a rich cultural reality that is now embedded in and enhances New Zealand culture and identity. The concept of 'living' taoka is introduced in this section, applied widely by the *Waitangi Tribunal*, for example to legal situations involving taoka within the *Treaty of Waitangi* settlements process. *Te Rūnanga o Ngāi Tahu* for instance, have introduced policies regarding taoka of ancestral remains, heritage sites, cultural materials and artefacts of Waitaha, Kāti Māmoe and Kāi Tahu whakapapa. This also includes contemporary collective expressions of Kāi Tahu by way of exhibitions, and personal narratives about taoka by Kāi Tahu kaikōrero.

Within this study, acknowledging mātauraka-a-taoka is critical for moving from the world of the living to the world of the ancestors in order to review images of taoka tūturu<sup>14</sup>. In following this process it is my intention to create a respectful place for these cultural objects within my thesis, animated by people and by kōrero. The photographs of taoka are therefore not attached to this study as an appendix but are central to my journey enveloped within mātauraka o Kāi Tahu.

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<sup>14</sup> Meaning customary treasures.

## Waitangi Tribunal

The Waitangi Tribunal (Ministry of Justice) recognises both tangible and intangible aspects of taoka, and both are explored in the following documents.

The Waitangi Tribunal *Ngai Tahu Report 1991* began as the claim *Wai 27* filed by Henare Rakiihia Tau and the *Ngāi Tahu Māori Trust Board* in August 1986. This claim known to Kāi Tahu as ‘Te Kereme’<sup>15</sup> stated Kāi Tahu grievances regarding the Crown, including the defaulting on terms of land purchases, and illegal land acquisition that removed food resources from Kāi Tahu and denied economic participation. *Wai 27, The Ngai Tahu Report 1991* (Waitangi Tribunal, 1991) contains mātauraka of Kāi Tahu collected during the process of scoping historical records and evidence regarding Kāi Tahu before and after the Treaty of Waitangi was signed in 1840<sup>16</sup>. The collective knowledge within *Wai 27* (1991) is considered a taoka in itself as the report confirms:

The result is that the record before this tribunal contains a most comprehensive and valuable taonga that will provide future generations with a priceless database. This has resulted from the combined efforts of the claimants, the Crown and the tribunal's research teams (p. 31).

The exhaustive collection of information contained within the document includes land agreements and purchases, evidence of land loss and the consequences, mahika kai (food gathering places) sites of significance, and unfulfilled promises by the Crown to Kāi Tahu. The lake Waihora (Lake Ellesmere) known also as *Te-Kete-Ika-o-Rākaihautū* was one such wāhi taoka shared by many hapū, which was a site of contestation (amongst many others). According to the report, “The lake itself was one of Ngai Tahu’s most precious mahinga kai, renowned for the quantity and variety of its fish, bird and other resources” (Waitangi Tribunal, 1991, p. 158). Unfortunately today the lake has decreased water levels with its quality compromised due to farming runoff. For Kāi Tahu, the landmark outcome of this report was the restorative *Ngāi Tahu Claims Settlement Act 1998* (New Zealand Government, 1998) that also records the Crown’s Apology to Kāi Tahu as follows:

E whakaae ana te Karauna tērā, i roto i tana takakino i te wāhanga tuarua o te Tiriti, kāore ia i whai whakaaro ki te manaaki, ki te tiaki rānei i ngā mauanga whenua a Ngāi Tahu me ngā tino taonga i hiahia a Ngāi Tahu ki te pupuri.  
(Part. 1 s5 “3)

The Crown acknowledges that, in breach of Article Two of the Treaty, it failed to preserve and protect Ngāi Tahu use and ownership of such of their land and valued possessions as they wished to retain. (Part. 1 s6 “3)

Significantly, the *Wai 262, Waitangi Tribunal Report 2011* largely concerns intangible taoka. In July 2011 the Waitangi Tribunal released the report *Ko Aotearoa*

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<sup>15</sup> Meaning The Claim.

<sup>16</sup> Foundation treaty between The Crown and Māori of 1840.

*Tēnei: A Report into Claims Concerning New Zealand Law and Policy Affecting Māori Culture and Identity. Te Taumata Tuatahi* on the intellectual property matters related to mātauraka Māori. This report recommended "...a simple but important adjustment in New Zealand's IP framework: an acceptance that there will be circumstances where the relationship between kaitiaki and their taonga works<sup>17</sup> and mātauranga Māori should be actively protected by the law" (Waitangi Tribunal, 2011, p. 51). The report also counsels that the Crown has a shared responsibility or "...core role in the preservation and transmission of mātauranga Māori" as a Treaty Partner (Waitangi Tribunal, 2011, p. 245). The Waitangi Tribunal (2011) acknowledges the breadth of Māori values and beliefs embedded in the notion of taoka and demonstrated in the definitions as follows:

*Taonga* a treasured possession, including property, resources, and abstract concepts such as language, cultural knowledge, and relationships  
*Taonga tuku iho* treasured possessions handed down, heritage  
*Taonga tūturu* artefacts, moveable cultural heritage, cultural objects. (p. 254)

### Te Rūnanga o Ngāi Tahu

*Te Rūnanga o Ngāi Tahu*, the Kāi Tahu tribal authority (TRONT) categorically asserts its care for tangible and intangible taoka. The following selected tribal documents demonstrate the highest level of commitment towards all Kāi Tahu taoka.

*Komiti Tuku Iho* a committee composed of Kāi Tahu museum professionals responsible to TRONT, developed in 1993 "...the Iwi's first ever written policy on a heritage issue" (Gillies & O'Regan, 1994, p. 1) called *Koiwi Tangata: Te wawata o Ngai Tahu e pa ana ki nga taoka koiwi o nga tupuna*<sup>18</sup> (Te Rūnanga o Ngāi Tahu, 1995). *Koiwi tangata* in this policy are "...deemed to be any remains of a Maori person that do not show signs of having been turned into, or incorporated into an artefact" (Te Rūnanga o Ngāi Tahu, 1995, p. 5). This is relevant to my study because of the inclusion of taoka manufactured from the human body.

Southland Museum and Art Gallery adopted the policy that same year in recognition of Kāi Tahu as kaitiaki over taoka kōiwi (human bones) (Gillies & O'Regan, 1994). Treasured ancestral remains in the museum collection were thereafter housed in a non-public, unique storage area or wāhi tapu (prohibited place) within the museum (Gillies & O'Regan, 1994).

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<sup>17</sup> Taonga works are defined within the document as "the unique artistic and intellectual expressions of Te Ao Māori that include the work of weavers, carvers, tohunga tā moko, writers, musicians, and others – and their associated mātauranga Māori" (p. 19).

<sup>18</sup> The policy of Te Rūnanga o Ngāi Tahu concerning the human remains of ancestors.

In 1993 the *Komiti* issued the *Archaeological & Rock Art Sites Policy* (Te Rūnanga o Ngāi Tahu, 1995) that explicitly mentions the importance of taoka to the identity of Kāi Tahu whānui as outlined in this introductory statement:

Archaeological and rock art sites are not only entities in their own right but also represent a larger Ngai Tahu whanui identity. Some sites are associated with specific histories and traditions, whilst others are unknown to the present tribal community. Regardless of whether we are currently aware of the sites or not, they are the result of activity by our collective tupuna. Study of the sites furthers our understanding of the lives of our forebears and contributes to the story of our past. We place great value on that story as it forms the basis of our tribal identity. Archaeological sites, including the art and remains they hold, are taonga of great significance to Waitaha, Kati Mamoe and Ngai Tahu. They are part of our exclusive heritage and therefore, a part of us (p. 9).

In 1997 the *Komiti* issued *Kawa Hua Taiao Kai Tahu Policy on the Management of Cultural Materials* that deals specifically with the "...natural resources that were traditionally sought by our tūpuna and which are in many cases still sought today. This includes materials sought for rongoa, art and craft and for the preparation of food gathering or food storage" excluding items of manufacture (Te Rūnanga o Ngāi Tahu, 1995, p. 3). The policy makes clear TRONT's claim to rangatiratāka over tribal cultural materials: "Kai Tahu maintain that they have a traditional role as kaitiaki of resources within the rohe potae<sup>19</sup> of Kai Tahu" (Te Rūnanga o Ngāi Tahu, 1995, p. 5). The policy initiates *Mara Taoka to be* established under rūnaka management, defined in this context as a "Cultural Material Bank" or knowledge repository about regional materials and usage (Te Rūnanga o Ngāi Tahu, 1995, p. 6).

In 1997 the *Komiti* issued *Material Culture (Artefacts & Historical Objects)* regarding cultural inheritance of physical taoka (Te Rūnanga o Ngāi Tahu, 1995):

Except for a few cases made explicit through transactions, we as Ngai Tahu have never relinquished our rights to our material culture. This is despite the course of history and the process of Western colonisation of Te Waipounamu which has seen our physical association with many of our taonga broken. Aside from rights we believe we have as an indigenous people to the exclusive ownership of, and authority over, our taonga, Ngai Tahu has been working to regain much of our cultural inheritance, our arts and our heritage. We wish to carry our taonga forward into the new millennium as intact and with as much integrity as possible. As an intrinsic part of culture our taonga are vital for the cultural rebuilding that we as an iwi have embarked upon. (p. 1)

I conclude with the final example, *Ngāi Tahu 2025*, a visionary tribal plan mapping iwi objectives towards Kāi Tahu identity revitalisation over a twenty-five year span. This map positions taoka as the "...cornerstone of the spiritual, historical, cultural, social and economic well-being of Ngāi Tahu" (Te Rūnanga o Ngāi Tahu,

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<sup>19</sup> Tribal homelands.

2001, p. 10).

The taoka of Waitaha, Kāti Māmoe, and Kāi Tahu tūpuna is of utmost importance and concern for TRONT and Kāi Tahu whānui who continue to find ways of attending to and engaging with, the treasured resources and other heritage heirlooms left in their care.

He taoka tuku iho  
Tohukia kia whakamau  
Mauria kia whakaako  
Akoka kia whakamahi  
Hai tako tuku atu  
Kia whakamaua kia tina!  
The treasures passed down  
Let them be known so they can be preserved  
Carried forward so they can be learnt  
Taught so they can be used  
As treasures forevermore<sup>20</sup>

### Exhibitions of culture

*Mō Tātou the Ngāi Tahu Whānui Exhibition* at Museum of New Zealand Te Papa Tongarewa 2006-2009 demonstrated the impenetrable relationship between Kāi Tahu and their taoka. The exhibition was composed of four themes: toitū te iwi (culture); toitū te rangatiratanga (tenacity); toitū te ao tūroa (sustainability); and toitū te pae tawhiti (innovation). Within the Toitū te iwi display area of the exhibition, the eighteen papatipu rūnaka exhibited their historic taoka (including personal adornment) which they selected specifically to "...characterise themselves or embody values, ideals or aspirations" (Tamati-Quennell, 2006, p. 14).

At the conclusion of the Te Papa Tongarewa exhibition term, selected Kāi Tahu taoka toured museum venues throughout Te Waipounamu. Canterbury Museum supported the touring show with the exhibition *Te Hokinga Mai - Mō Kā Uri* including taoka from its own collection. Over two hundred taoka illustrated "...the continuing conversation between ancestor and descendant" (Te Rūnanga o Ngāi Tahu, Canterbury Museum, & Museum of New Zealand Te Papa Tongarewa, 2010, p. 2). The Kāi Tahu pepeha *Mō tātou, ā, mō kā uri ā muri ake nei, for us and our children after us*

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<sup>20</sup> Tō Tātou Ngāi Tahutanga Culture and Identity Level 1 Strategy Draft 19 February 2004 p. 7.

outlays the sentiment and kaupapa for both these Kāi Tahu exhibitions of taoka, reinforcing the concept of taoka tuku iho, heritage and legacy.

### **Narratives of taoka: Taoka-a-iwi**

#### Theme: Gifts from the ancestors

The leadership of Tāua Maruhaeremuri Stirling extended to participating on the ISG overseeing the development of the *Mō Tātou* exhibition. Tāua Maruhaeremuri Stirling later accepted the role of host kaumātua alongside two other Kāi Tahu elders, which involved living in Wellington to care for the exhibition and taoka over the three-year term.

At our first introductory meeting in 2012 Tāua Maruhaeremuri Stirling described taoka as "...what is given to you including that of a different nature"<sup>21</sup> and as a gift from the ancestors. In our recorded interview Tāua Maruhaeremuri Stirling (2012) elaborated on the concept, that these taoka are passed on by the ancestors either at pre-birth or post-birth:

There were other taonga that belonged generally to everyone. But there's always something that was yours and you always had, you always had a connection to taonga wherever they are but there is always something personal that is given to you and it does not have to be in a physical term, it could be spiritual. (p. 2)

During our kōrero Tāua Maruhaeremuri Stirling urged me to "...take all that you have and use it... cultural values and how you express that comes from your tīpuna".<sup>22</sup>

According to Hemera taoka as form is manifest in three ways. First, is the notion that "...taonga is actually in you" (Hemera, 2012, p. 4). Hemera reminded me of the Māori worldview of human nature, comprising two aspects: *ira Ātua* the divine principle of humankind, and *ira tangata* the human principle of humankind (Walker, 1990). Hemera argues that the notion of taoka within relates to being "...the product of your parents and your ancestors" and its continuity (Hemera, 2012, p.4). Second, taoka can be described as a manifestation of what has been handed to us, including one's talents or wairua (spirit). Third, taoka is other people, their wairua, inherent qualities and contributions (Hemera, 2012).

Considering these three manifestations of taoka to his own art practice, Hemera concludes, "...taonga is the whakapapa" (Hemera, 2012, p.5). By way of explanation,

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<sup>21</sup> M. Stirling, personal communication, February 16, 2012.

<sup>22</sup> M. Stirling, personal communication, February 16, 2012.

Hemera suggests that forms and ideas come through learning, which he attributes to his ancestors, "...all of those things I have learnt from my tīpuna directly or indirectly" (Hemera, 2012, p.4).

For Pōua Rakiihia Tau taoka connect us to the very essence of life because life today can connect back to the beginning of life (Tau, 2012, p .2). He maintains the creation story itself is a taoka because it explains the genealogy connections right back to our origins "...Atua or Kaitiaki... they are significant because they have a whakapapa to us" (Tau, 2012, p. 2). Pōua Rakiihia Tau directed me to the concept of *whakatupuranga*<sup>23</sup> illustrated in the creation story about the *kete o mātauraka*<sup>24</sup>. This pan-tribal oral narrative sets the precedence for the search for knowledge, demonstrating that "...taonga is what helps you to overcome barriers and to be better, so tools to encourage the search for excellence" (Tau, 2012, p. 2). Alongside this encouraging message towards personal development or advancement also come words of caution when using these tools given by the ancestors. Tau (2012) advises:

Everything has got to do with whakapapa because if you use it wrongly it will bite you. So the only advice I know is "mehemea e hara nōu te Taonga, waiho hia" or "if it is not yours leave it alone", if you start playing around with those things it will bite you and if it does not bite you on this side of life it will bite you on the other side of life. Responsibility and respect are part of man's spiritual essence. (p. 4)

### Theme: Small but strong

According to Ellison an inherent and cherished quality of taoka tuku iho are the layers of associations. He recalls "Ahakoa he iti he pounamu" a pan tribal whakataukī (proverb) that translates as "Although it is small it is a treasure". Ellison (2012) reveals some of these layers through the example of pounamu:

Pounamu as it sits in situ in the rivers or the mountain vastnesses of our takiwā, as a taonga tuku iho in its own right. Our people traveled to gather the pounamu; those trails are taonga - the footsteps, ngā waewae tapu o ngā tīpuna. O ngā huarahi pounamu<sup>25</sup>. (p. 5)

Integral to the context within which taoka are located are the "...explanations of how we sit in relation to all our other cousins, the rākau" (Ellison, 2012, p.6). Taoka do not sit in isolation but within a broad whakapapa context of kinship, environmental relationships, and cosmological connections. *Kāi Tahu Taoka* writes Ellison "...are the symbols, images, and reflections of the takata whenua (the people of the land: the indigenous people) of Te Waipounamu, who fashioned many taoka from the worlds in which they

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<sup>23</sup> Meaning generation.

<sup>24</sup> Tāne-Mahuta climbs to the heavens to obtain the three baskets of knowledge.

<sup>25</sup> Meaning the sacred footsteps of our ancestors, the pounamu trails.

lived” (Otago Museum, 2006, p. 8).

Tamati-Quennell has spent all her professional life curating contemporary Māori art in public and private galleries, and because of her experience she has often been seconded by Kāi Tahu to assist with their art initiatives. According to Tamati-Quennell (2011) taoka are “...a window into a way of being”, a connection from the culture we live in to culture from the past:

So what I mean by that is maybe a window into how people thought before I was here. I say that because art to me is a language, is its own language not a spoken language but a visual language that predates written language. I am not sure it predates an oral language but it predates a written language. From a Māori world view we know it was where all our stories, our history, ideals and beliefs were recorded... those images were signifiers of the culture, cultural thinking, ways of doing things, cultural being. (p. 6)

Passage of time, history, and whakapapa draw relationships between people and the objects, says Tamati-Quennell (2011):

Taonga tuku iho, have a mauri, an essence, a life force. They are present and active, and can be used as they perhaps once were, say a mere pounamu... still embody ideas of mana, they have whakapapa and can be used to acknowledge status, honour both the people living and those gone before. (p. 7)

Rachael Rakena was commissioned to conceive the visual concept for the Kāi Tahu creation story as told by Pōua Rakiihia Tau for the *Mō Tātou* exhibition at Te Papa Tongarewa. This distinctly Kāi Tahu narrative conveyed visually through digital animation, and was placed at the entrance to the exhibition setting the scene for an exhibition of Kāi Tahutaka as told by Kāi Tahu. Rakena explained, “I think it was an opportunity for us as an iwi to frame ourselves for the wider public, and to frame ourselves in terms of who we are today and who we have been, through our taonga”(Rakena, 2012, p.3).

Amongst the taoka exhibits was a very old kete (woven basket) produced by Rakena’s tūpuna Tāua Kiti Couch from Rāpaki. Rakena (2012) maintains that in its time the kete was for everyday usage but through the passage of time and many hands, the mana of this kete has accrued for the whānau:

One of the things that makes them [taonga] so significant is that they have been touched whether they have been made or used or worn, a lot of it is about the direct touching, and the connection that makes with our tūpuna if that taonga has been passed down. (p. 11)

For Rakena handling and having direct contact with taoka charges the experience “...that is a really special way of connecting”, as opposed to viewing something in a museum exhibition case from a distance (Rakena, 2012, p. 11).

## Theme: Pupuritia<sup>26</sup>

Potiki, who held the position of TRONT Chief Executive in the lead up to the *Mō Tātou* exhibition, was an advocate for the proposal but recognised the initiative should be led by the people not by the iwi authority TRONT (Potiki, 2011, p.2). With this in mind the ISG of kaumātua drove the kaupapa (premise) *Mō tātou mō kā uri a muri ake nei*<sup>27</sup>. It is this pepeha and sentiment that sits behind the exhibition title *Mō Tātou* (Potiki, 2011, p.2). The eighteen papatipu rūnaka that comprise TRONT all selected a broad range of taoka for the exhibition, including pounamu, glass trade beads, sandals, canoe prows, fishing line and more. Regardless of whether the objects were for everyday use or ceremonial, they were still taoka.

According to Potiki, the value of taoka is enhanced when the source and ownership history is maintained, and when that known record links into personal genealogies (Potiki, 2011). As Potiki maintains,

If your ancestors have handled it, in my view of things, and of course actually it is reflected in prices at Sotheby's as well, but if you know the provenance of an article, if the story is there, then it becomes more precious, particularly if those are stories that are of your ancestors, of your hapū, of areas that are of general importance to you, then it certainly enhances the value. (p. 4)

O'Regan's inclusion in this study came from his curatorial experience with Māori heritage collections. Furthermore, O'Regan is a Kāi Tahu specialist of the oldest Kāi Tahu art form, rock art. At a lecture he gave supporting the *Mō Tātou* exhibition during the Dunedin tour, O'Regan (2011) explained,

I was able to talk about the rock art in the Māori gallery at Otago Museum and then carry on through to Mō Tātou and it blew me away just how much there was to talk about in the Mō Tātou exhibition that we could relate back to rock art, and the role of rock art, and they were all - if you like - artistic history" (p. 10).

O'Regan introduced me to his concept of *pupuritia i ngā taoka*<sup>28</sup> using personal examples, a boat lovingly restored, a gifted pounamu worn for 25 years, and a grandfather's desk. His kōrero was about creating taoka through the activity of treasuring, cherishing something important by holding close, giving attention, taking care, recounting the stories and revisiting places. For O'Regan (2011) asking questions of taoka without necessarily getting to a definitive point of 'knowing' is another part of the treasuring process as pathway:

Actually asking those questions, doing that thinking is part of that treasuring process, and that treasuring process is all at once about having a regard for the

<sup>26</sup> Meaning to hold on to, retain possession of, keep in the memory.

<sup>27</sup> Whakataukī meaning "for us, and our children after us", now in current use by TRONT and Kāi Tahu whānui.

<sup>28</sup> Meaning to hold and retain your precious things.

old and respect for the old but at the same time knowing that that is enriching a view and the future. (p. 5)

Through such treasuring our lives are enriched, so we want to learn more about the taoka; the more we learn, the firmer we hold the treasures. Seeing taoka actively treasured is a key factor ensuring that these activities are more likely to be respected and maintained by others (O'Regan, 2011, p.8).

### **Narratives of taoka hou<sup>29</sup>: Taoka-a-iwi**

During the interviews I never set out to ask my iwi participants about whether taoka could be created in the contemporary context, because my aim was not to produce physical taoka. My inquiry focussed on the cultural values of taoka. I reasoned that by focusing on taoka heritage it may reveal a taoka practice, a continuum of treasuring through art making. However, creating taoka in the contemporary context was raised during the interviews.

#### **Theme: O muri nei/ Te hunga ora<sup>30</sup>**

Whilst many Kāi Tahu exhibitions have included both historical and contemporary expressions of Kāi Tahu by embracing taoka and contemporary art, Tamati-Quennell maintains there are clear differences. Tamati-Quennell contends that “Taonga is historical and is connected to that passage of time, a taonga has history and layers, it is that depth that makes it a taonga” (Tamati-Quennell, 2011, p. 6). As far as Tamati-Quennell (2011) is concerned, contemporary works may one day become future taoka but for now there remains a distinction:

Taonga in the terms I see them, come out of different worlds than the world today, so they perhaps carry different ideas or values. From a spiritual point of view they perhaps have a different essence even. Their depth is related to the person they might have been made by, owned by, used by, they might commemorate an event or might have been made for a specific purpose. I suppose taonga to me is whakapapa. (p. 6)

By contrast Pōua Rakiihia Tau was very pragmatic by saying creativity was simply “...part of our mana tuku iho, part of our heritage” and that a person today can create taoka. Pōua Rakiihia Tau (2012) elaborates:

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<sup>29</sup> Meaning new, fresh, modern.

<sup>30</sup> Meaning contemporary times/ the living.

Of course you can, what we are talking about and what you want to look at was created wasn't it by a tūpuna? Well you are not quite a tūpuna but when they created taonga they were part of te hunga ora, the living. (p. 5)

According to Pōua Rakiihia Tau personal commitment and pursuing excellence is a necessary ingredient for life that is relevant to contemporary cultural production: "Kāhore ahau e whakatipu, na ngā pungarehu. That means I do not come from the ashes<sup>31</sup>, I am real I do the things that others talk about" (Tau, 2012, p. 5). The message he conveyed was about taking action and 'do it' do not just write or talk about it.

O'Regan agreed with Pōua Rakiihia Tau that taoka can be created in our contemporary lifetime, saying "I think as an individual I can create taonga and I do, not because I purposefully set out to do it but because it is something that I have put, if you like, thought and aroha into" (O'Regan, 2011, p. 6). Consistent with his proposition that cherishing something of value can lead to the creation of taoka O'Regan recounted a story of a favoured pounamu pendant gifted to him by an Aunty over twenty-five years ago. In the future, this pounamu with its accrued stories will be handed on to his children. He anticipates that "...its value will be about the treasuring I have done to it, rather than the inherent value as a piece of pounamu that they see in it, or as a piece of art that they see in it (O'Regan, 2011, p. 7). O'Regan (2011) explains:

So I do think we create taonga, and we can do it both in terms of things, but also in terms of places, the places we go that our parents or tūpuna have gone that we know that they valued - that was special to them. (p. 8)

O'Regan suggests for an object or artwork to be carried forth as a taoka, it needs to engage with people and be held closely, because it is "...the hands that they have moved through that gives them their kōrero". This act of treasuring means it is more likely "...to be passed on; [and to] attract more story down the line" (O'Regan, 2011, p. 16).

### Theme: Creative freedom

Creation stories about Māui reveal precedence for stepping outside the norm to create change but I was still surprised when Pōua Rakiihia Tau (2012) stated that for artists there are no restrictions:

Now being an artist you are to develop something because it gives that freedom of expression and so you have to think like a free person. If you put restrictions and bondages on you, then you are never going to think outside the square and so a creative person to me means that that person has got to be challenging to think outside the square and to create something that is different from what other

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<sup>31</sup> In further explanation, words on a page can be burnt and are useless but actions last.

people create, now that is the life of Māui<sup>32</sup> isn't it? (p. 8)

Alongside freedom from restrictions Pōua Rakiihia Tau considers it important that artists are aware of their whakapapa and remember the connections because "...if you are involved in cultural exchanges you must know your own history, your own whakapapa as the other cultural party are not going to talk to people who have no culture" (Tau, 2012, p.8).

Tamati-Quennell also spoke about freedom from restrictions, having observed the independence of Māori artists working in the contemporary art domain. When considering tikanga within contemporary cultural production, Tamati-Quennell referenced an earlier generation of Māori artists such as Cliff Whiting, who had to reconcile Māori cultural values with modern technologies (Tamati-Quennell, 2012, p. 10). Tamati-Quennell reflects, "You [Māori artists of today] have a freedom that perhaps did not exist before, and you are not regulated by tapu and noa, those conditions. You are not regulated by those in the same way" (Tamati-Quennell, 2012, p. 10). Through her exhibition experience Tamati-Quennell understands the dynamic when individual contemporary art practice sometimes pushes up against a Māori worldview that values collective responsibility. Tamati-Quennell (2012) is an advocate of cultural awareness and cultural integrity attached to taoka, and especially at the interface with contemporary art practice:

I suppose it is about an ethical way of operating. About connection but also that responsibility with the privilege of having access to that material, which I think is negotiated. I don't think it is a fait accompli even as a Ngāi Tahu person or as a Māori person, I think it is a negotiated privilege that you gain access to information or material and the responsibility that goes with that privilege. Māori was a highly stratified society, not everybody had access to everything, not everybody was given this knowledge or that knowledge. Different people carry different things, and some people do not carry anything. (p. 9)

Similarly, Rakena also highlights cultural integrity as an important consideration when interacting with mātauraka Kāi Tahu the collective cultural information, as an artist. Rakena (2012) explains the juncture as she has experienced it:

Maintaining a worldview you know, respecting it ... if it is going to be considered Ngāi Tahu then I think it needs to respect a Ngāi Tahu worldview even if it pushes some boundaries, there are boundaries to push whilst still being respectful and still conveying the values. (p. 9)

This restriction may be self-imposed but for Rakena "...there is still room to be creative" (Rakena, 2012, p. 8).

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<sup>32</sup> Demi-God Māui-tikitiki-a-Taranga is known for his feats including slowing down the sun, fishing up the North Island of New Zealand, discovering the secret of fire, and who seeks immortality but fails.

### Theme: Residue from the past

Both Pōua Rakiihia Tau and Tamati-Quennell acknowledged creative freedom as a necessary element for contemporary artmaking, and yet there are restrictions around the artmaking created by the ancestors. Taoka tūturu when understood as being the physical testimony to a worldview of tūpuna and the embodiment of whakapapa, they require particular care when working with them. I discussed with Pōua Rakiihia Tau (2012) visiting taoka tūturu in the whare taoka, and he cautioned:

In many incidents they were created in a time when the creators worked with their deities, their kaitiaki. These kaitiaki had their own spiritual essence, they placed it within what they created and if you start playing around with it then that spiritual essence can come out and affect you so you have always got to be aware of those things that were created in a period an era of human development amongst our people and make certain you can whakanoa yourself first, it means cleanse yourself to protect yourself in case there is something in there, because there probably is. (p. 4)

Pōua Rakiihia Tau recommended karakia or prayer as a method of whakanoa, to remove any tapu restrictions and to protect against anything unwelcome transferring from "...the ancient world - Te Ao Kōhātu" (Tau, 2012, p. 4).

### Theme: Whakamānawa (honour the depth)

I asked participants what cultural principles they thought were important guides for the future. Potiki (2011) is adamant about maintaining the highest form of integrity when transferring historical knowledge into contemporary cultural production or contemporary expressions:

I think there is an integrity to that tribal narrative. I think there is an integrity to the taonga, and I don't think we should be compromised by shoddy workmanship, poor research, fabrication of tradition and history. It should be honoured with the hard work, integrity, good scholarship and I think: "Na ngā hua ka mōhio", "By the fruits we will know." (p. 14)

Potiki's insistence that it is important to "...know what you are talking about" (Potiki, 2011, p. 13), is a sentiment also shared by O'Regan who adds, "...we need to be honest about what we don't know and we need to be careful not to make it up" (O'Regan, 2011, p. 16). O'Regan encourages artistic licence but advises "...be creative with what we can draw from the past, but don't try to pretend that we are recreating the past" (O'Regan, 2011, p. 16).

Ellison (2010) shared important cultural principles that sit behind leadership. These qualities came from a hui on *Nga Tikanga o Tenei Mea o te Rangatiratanga o te Tangata Maori nga Puareare o te Manawa that were written by Maika Mason*. They are:

He kaha ki te mahi kai? Can you feed the people?  
He kaha ki te whakahaere te raruraru? Can you sort out problems?  
He toa? Are you skilled?  
He kaha ki te whakahaere i te riri? Can you be strong and lead?  
He mōhio ki te whakairo? Can you carve out a kaupapa? Can explain a kaupapa.  
He atawhai tangata? Can you look after people in the holistic sense?  
He hanga whare nunui, pā rānei, waka rānei. Is your home large enough for us all?  
He mōhio ki nga rohe whenua? Are you knowledgeable about your area, your takiwā? (p. 10)

The list expresses agreed leadership characteristics of a raketira, cultural principles “...to guide someone if they are wanting to look at a lofty mountain<sup>33</sup>” (Ellison, 2011, p. 11). These aspirations contribute towards a collectively responsible practice and can apply to any person in any field.

#### Theme: Taking people with you

Tikanga is an ethical practice that is collectively responsible, and recognised by Māori. According to Hemera tikanga includes relating and making connections (Hemera, 2012, p. 7). When tikanga is applied to artmaking a Māori audience is more likely to relate and feel a part of the knowledge if they see themselves reflected back somehow. Considering tikanga and considering a Kāi Tahu audience therefore is a priority that underpins Hemera’s (2012) own practice:

If you are concerned about that then the key is that we have to be mindful of, what 'Ngāi Tahu think about what I am doing'. It is not how the art critics think about what I am doing, that isn't why I do the work. I want to take Ngāi Tahu along with me and all the other things that might happen are then whatever they are. (p. 10)

Rakena’s (2012) digital media practice is also a relational one:

I create experiences and so, as some of those experiences convey cultural values or where there is a sense of pride or identity or belonging or an insight into who we are, it is probably going to be who we are today in my case. (p. 7)

According to Rakena not all her artwork is Kāi Tahu focused, but is most often made with the iwi in mind. “I am always aware of the different audiences and do take care to

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<sup>33</sup> A metaphor meaning to aim for the highest pinnacle.

consider how each of them are likely to receive or perceive that artwork” (Rakena, 2012, p. 7). If the artwork does not communicate with the expected audience, Rakena points out, “...there is a very high chance I have not actually considered that audience in the making of it” (Rakena, 2012, p. 10).

### Theme: Shaping an image of the world

I asked Tāua Maruhaeremuri Stirling (2012) if she had a message to give our Kāi Tahu artists to which she replied:

Oh I would say that our Ngāi Tahu artists are looking at the world from their Ngāi Tahu whakapapa and also at the world as it is, and so you are shaping the world as how you see it, and from your perspective. I would say that the message from me would be haere tonu - keep it up (p. 9)

I appreciate this encouragement from a Tāua who has had an unshakable confidence that “...whakapapa underpins whatever you do” (Stirling, 2012, p. 8). Certainly it is Kāi Tahu whakapapa that has drawn together the Kāi Tahu ropū (group) of contemporary visual artists. Rakena observes that in the contemporary Kāi Tahu art practices, artists are “...reconnecting and re-understanding ourselves in the contemporary situation, whether it be through new materials”, this involves “...re-imagining ourselves and our beliefs and our stories and our narratives” (Rakena 2012, p. 8). The contemporary context that we move in naturally includes multiple worldviews and multiple audiences, and artworks may not always speak to all worldviews at once.

Ellison (2011) remarked that the world artists shape in their art is like “...a mirror image of the people, the places, who its creator was trying to encapsulate in it”, and he elaborates:

In other words, it is like a pepeha: capturing a moment, or a characteristic, or just something of that time, which then will transcend future time, and breathe and excite and inspire others. Not everyone will get to the top of that lofty mountain, but the values, the cultural values that we have talked about, whether Pākehā, or Māori, or a mix, to my mind they are all relevant; you can take what you want and that will become part of our tamariki, mokopuna's experience, and as they reflect on us. [AW: I see, yes, as we have done...] Yes, exactly, in our time, looking back and exploring, seeking to interpret and define the nature and wisdom imparted through kiwaha, pepeha, whakataukī, of our tīpuna of the past. (p. 11)

Ellison draws his own connections between contemporary art practice and pepeha - both encapsulating life stories as it is experienced, and concludes things beautifully for me.

## Taoka-a-lwi Summary: Key concepts for applied art practice

A summary is provided of the cultural ideas imparted by iwi experts that enhance my critical process and translate into my applied practice. Throughout the cultural production of this project it is these ideas that challenge what I am doing and why, that provide the tikanga framework necessary to make informed decisions as I make this creative journey with taoka.

- Whakapapa connects us to life and culture
- Whakapapa is a position to relate from
- Consider the whakapapa
- Public and private expressions of identity through whakapapa
- Giving a physical form to whakapapa
- Guardianship and legacy
- Returning to the fire
- Gifts from the ancestors
- Small but strong
- Pupuritia<sup>34</sup>
- O muri nei<sup>35</sup>/ Te hunga ora<sup>36</sup>
- Creative freedom
- Residue from the past
- Whakamānawa (honour the depth)
- Taking people with you
- Shaping an image of the world

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<sup>34</sup> Meaning to hold and retain your precious things, keep in the memory.

<sup>35</sup> Meaning contemporary times.

<sup>36</sup> Meaning the living.

## Whare taoka: Taoka tūturu

Ki mua ki muri<sup>37</sup>

As a student and emerging artist it was through jewellery making and museum visits that 'applied art conversations' with taoka tūturu began. This was possibly my response to growing up as a jeweller in Auckland away from marae, during the 1980-1990's *Bone Stone Shell* era, when my jeweller role models at Fingers Gallery were consciously locating their jewellery practices to the Pacific and New Zealand.



**Figure 1.** (Left) 05 Series  
Brooches  
Mixed media  
1996

Collection of Te Rūnanga o Ngāi Tahu and Auckland Museum, 1996.215.1

**Figure 2.** (Right) 03 Series  
Pendants  
Mixed media  
1996

My interest and study was also drawn to cultural production from Aotearoa, but to the context of taoka in the whare taoka, an uneasy charged position of colonisation, decontextualisation, academic authority and distance. Tamati-Quennell (2009) remarks on on this in her article *The hegemony of the museum* for Christchurch Art Gallery *Bulletin B.159*:

...Wilkinson commented on museum taxonomies and classification systems by appropriating the museum registration numbers and labelling each of her imitation taonga jewellery pieces with an accession number. The series commented on the dislocative practice of ordering systems and made a

<sup>37</sup> Māori concept of time where the past calls us forward.

comparison between the acculturation of museum-held taonga and the difficulty of maintaining a Māori identity in a western setting. (p.33)



**Figure 3.** (Left) 04 Series  
Installation detail from Masterworks exhibition  
Mixed media  
1996

**Figure 4.** (Right) Bundle II  
18 carat gold, string  
1998

I had my own relationship to taoka tūturu as a Kāi Tahu descendant, and my own path to find towards locating my voice and position as a maker. With the benefit of hindsight, this pathway was one of tūrangawaewae and whakapapa.

This section represents my 'revisiting' of taoka tūturu in the whare taoka. These are heritage personal adornments held in museum collections relevant to my practice, that I have had a relationship with, as I have seen them and touched them. It is a different experience to see an object 'in person', and if fortunate to hold it in the palm, register the weight and view all three dimensions. Handling these pieces is to quietly ask with awe and wonder 'ko wai koe?' or 'He aha koe?'<sup>38</sup>

Taoka tūturu were photographed in their current contemporary context where they reside today and images reveal this juxtaposition of taoka in the whare taoka, visually. Museum context is well discussed in literature but the view is not as closely documented. Images are complicated: taoka do not float in space as often portrayed in publications, and current museum practice is captured from storeroom through to display. Taoka tūturu are distanced from their natural world, a status that Svetlana Alpers describes as the 'museum effect' (Alpers, 1991, p. 27). The mana of the taoka however is not diminished.

<sup>38</sup> Meaning 'who are you?' or 'what are you?'

Taoka tūturu are acknowledged in this thesis as mātauraka in their own right. They require attention and respect, and are central to my improved knowledge. My doctoral journey is in Fine Arts, I make things and this body of work is informed by kōrero transmitted through ideas and through objects. How does an object speak? The communication is first visual. It is not expressed orally or through words, but it is initially accessed through the research of looking and attending. These photographs of taoka in the whare taoka, in this thesis are a text. Their physical location at the centre of my thesis raises questions: 'what am I', 'what am I doing here', 'how did I get here', 'who put me here', 'why am I sitting on this shelf or piece of plastic'?

These taoka are cultural products of their times, and they are a window into the cultural circumstances of the period in which they were made. Considering these taoka tūturu as *hangā whakaahua* (physical transformation of the worldview), they are the knowledge of their making and of their existence. Some part of this history is a lost portion of knowledge, objects of less enduring materials have not withstood the test of time, and we do not know with any certainty what these cultural objects meant to the people who made them. However, the taoka remain to connect those early tūpuna with their descendants today. Other parts of this history perceived as unknown or unseen may be found or reclaimed with pursuit.



**Figure 5.** E165.527 Woodside Creek, Wharanui, Kaikoura, E148.79 Kawatea/Okains Bay, E120.6.1 Whangamoā, E146.271 Whakapuaka, E72.93 Moa Bone Cave, E141.558 Arapawa Island, E142.161 Wairau, System id 15563, E97.16 Dunedin, E147.256 Wairau, E142.160 Wairau, E142.154 Wairau (four reels), E142.158 Wairau, E139.133 Mikonui, E139.101 Waiau, E175.39 Okains Bay, E154.149 Lake Ellesmere, Z3976/2001.131.16 Tumbledown Bay, E148.80 Okains bay, E144.252 Greville Harbour, E168.547 Flaxbourne River Marlborough  
Canterbury Museum, Christchurch, New Zealand

As a Kāi Tahu jeweller, it is important for me to acknowledge the cultural production of tūpuna in terms of my practice. By including these taoka, the tūpuna themselves are given a space to be part of this discussion. These taoka tūturu are the start of my whakapapa as a maker. They cannot be relegated to the 'appendix' as that diminishes their centrality to the thesis and would also be disrespectful.

The following taoka represent a small selection of the early adornment history of Te Waipounamu, and Aotearoa, New Zealand. Taoka examples link to: Polynesian origins described by Mead as the Nga Kakano style period AD 900-1200; prove early adaptation to the environs of Aotearoa in the Te Tipunga style period AD 1200-1500; display confident curvilinear artistry of the Te Puawaitanga style period AD 1500-1800; and interface with settler cultures in the Te Huringa style period AD 1800-1900 (S. M. Mead, 1986). Many of these taoka are already well researched in the archaeological and ethnographic record but this is not the narrative of this doctoral project. I wish to tell a personal narrative through my artform back to the taoka.



**Figure 6.** ME012927 Marlborough Sounds, ME012908 Nelson Bays, ME012883 unlocalised, ME004920 Nelson Bays, ME012858 Nelson Bays, ME012909 Nelson Bays, ME012715 Kaikoura, ME004969 South Island, ME013092 Huriawa, Peninsula Otago, ME005438 Otago, ME013132 Oban, Stewart Island, ME001612 Southland, ME004798 Otago Peninsula  
Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand

The breadth of treasuring by early tūpuna is inspiring through their use of locally available materials, the repetition of familiar forms, and the application of introduced objects like trade beads and buttons. The taoka review demonstrates visually the diversity of early cultural production (object making), the skill and non-skill, where unprecedented and unique forms scattered through the time span complicate the idea of 'traditional' being a fixed moment.

These taoka tūturu from Te Waipounamu are the tūpuna of my contemporary personal adornments. It has been a privilege to access these taoka, reflect and revisit my own practice as a consequence.

Taoka tūturu: Akaroa Museum, Akaroa, Banks Peninsula, New Zealand

*Photographs: Areta Wilkinson and nominated photographer, 2011*



Fig.1  
AK:1986.1046.1 Stony Bay Beach  
Collections of Akaroa Museum



Fig.2  
AK:1986.1046.1 Stony Bay Beach  
Collections of Akaroa Museum



Fig.3  
E167.426 Onawe  
On loan from Canterbury Museum



Fig.4  
E167.426 Onawe  
On loan from Canterbury Museum



Fig.11  
AK:1989.68.1 Akaroa  
Collections of Akaroa Museum



Fig.12  
E175.37 Onawe  
On loan from Canterbury Museum



Fig.7  
VAN229/E199.2339 Fishermans Bay  
On loan from Canterbury Museum



Fig.8  
VAN229/E199.2339 Fishermans Bay  
On loan from Canterbury Museum



Fig.  
VAN243/E199.2350 Sleepy Cove  
On loan from Canterbury Museum



Fig.6  
AK:1991.258.1  
Collections of Akaroa Museum



Fig.  
VAN7/E199.2128, VAN33/E199.2154,  
VAN21/E199.2142,  
Little Fishermans Bay  
On loan from Canterbury Museum



Fig.10  
VAN75/E199.2194, VAN268/E199.2375, VAN269/E199.2377  
Sleepy Cove  
On loan from Canterbury Museum



Fig.13  
VAN283/E199.2391, VAN284/  
E199.2392  
Little Fishermans Bay  
On loan from Canterbury Museum



Fig.14  
VAN283/E199.2391, VAN284/  
E199.2392  
Little Fishermans Bay  
On loan from Canterbury Museum



Fig.15  
Vangioni Cabinet  
Collections of Akaroa Museum



Fig.16  
Vangioni Cabinet  
Collections of Akaroa Museum



Fig.17  
Onawe display  
Collections of Akaroa Museum



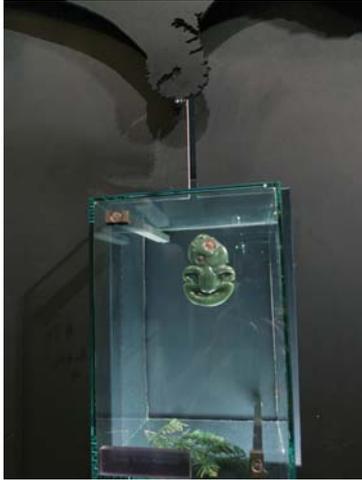
Fig.18  
E149.259 Onawe  
On loan from Canterbury Museum



Fig.19  
E149.259 Onawe  
On loan from Canterbury Museum

Taoka tūturu: Auckland Museum Tamaki Paenga Hira, Auckland, New Zealand

Photographs: Areta Wilkinson and nominated photographer, 2012



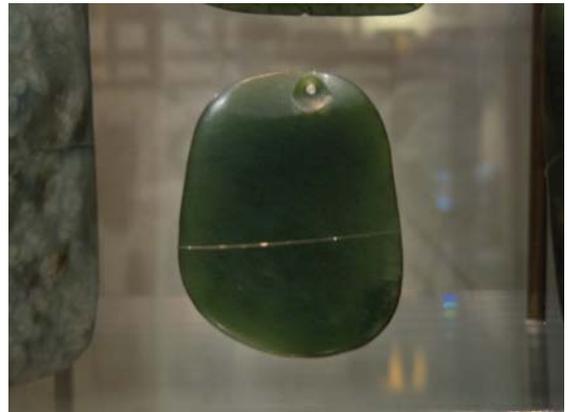
**Figure 26.** Maori court display.  
49379 South Island  
Auckland Museum Tamaki Paenga Hira



**Figure 27.** Maori court display.  
Clockwise from top left: 5241 Hokianga, 3320 Dusky Sound, 10700 Havelock, Pelorus Sounds, 49379 South Island, 517 Waikouaiti  
Auckland Museum Tamaki Paenga Hira



**Figure 28.** 19977 D'Urville Island  
Auckland Museum Tamaki Paenga Hira



**Figure 29.** 6413 Lyttelton  
Auckland Museum Tamaki Paenga Hira  
Photo Credit: Auckland Museum Tamaki Paenga Hira



**Figure 30.** 51577 unlocalised  
Auckland Museum Tamaki Paenga Hira



**Figure 31.** 22011.4 D'Urville Island, 22011.3 D'Urville Island  
Auckland Museum Tamaki Paenga Hira  
Photo credit: Auckland Museum Tamaki Paenga Hira



**Figure 32.** 30187 Murdering Beach  
Auckland Museum Tamaki Paenga Hira



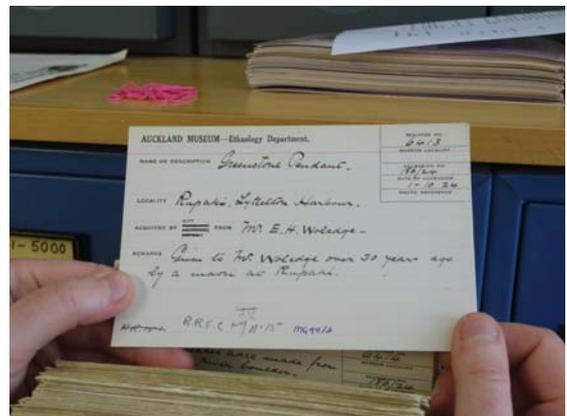
**Figure 33.** 30189 Timaru  
Auckland Museum Tamaki Paenga Hira



**Figure 34.** 17323 Akaroa  
Auckland Museum Tamaki Paenga Hira



**Figure 35.** Ethnology card catalogue of collection item 17323  
Auckland Museum Tamaki Paenga Hira



**Figure 36.** Ethnology card catalogue of collection item 6413  
Auckland Museum Tamaki Paenga Hira



**Figure 37.** 5902 Murdering Beach, 5903 Murdering Beach, 5905 Murdering Beach, 5908 Murdering Beach, 28246.1 Otago, 31795 Whatipu  
Auckland Museum Tamaki Paenga Hira



**Figure 38.** 2010.x.27, 2010.x.29, 2010.x.30, 2010.x.33, 2010.x.28, 2010.x.31, 2010.x.32  
Casts, unlocalised  
Auckland Museum Tamaki Paenga Hira



**Figure 39.** 5780 Murdering Beach  
Auckland Museum Tamaki Paenga Hira



**Figure 40.** 5871 Murdering Beach  
Auckland Museum Tamaki Paenga Hira



**Figure 41.** 5877 Murdering Beach  
Auckland Museum Tamaki Paenga Hira



**Figure 42.** 5401 Westport  
Auckland Museum Tamaki Paenga Hira



**Figure 43.** 5401 Westport  
Auckland Museum Tamaki Paenga Hira



**Figure 44.** 5878 Murdering Beach  
Auckland Museum Tamaki Paenga Hira



**Figure 45.** 5402 Westport  
Auckland Museum Tamaki Paenga Hira



**Figure 46.** 5402 Westport  
Auckland Museum Tamaki Paenga Hira



**Figure 47.** 23279 Lucas Bay, Akaroa  
Auckland Museum Tamaki Paenga Hira



**Figure 48.** 30176 Waikouaiti  
Auckland Museum Tamaki Paenga Hira



**Figure 49.** 30176 Waikouaiti  
Auckland Museum Tamaki Paenga Hira



**Figure 50.** 5588 unlocalised, 5589 unlocalised, 5535 Auckland, 5624 New Zealand, 5623 New Zealand, 5616 Aratapu, 5779, 5864, 5863, 5862, 5861, 5870, 5869, 5867, 5866, 5780 Murdering Beach  
Auckland Museum Tamaki Paenga Hira



**Figure 51.** 5779 Murdering Beach  
Auckland Museum Tamaki Paenga Hira



**Figure 52.** 33873 D'Urville Island  
Auckland Museum Tamaki Paenga Hira



**Figure 53.** 3417 Motueka, 17319 Rangitikei River  
Auckland Museum Tamaki Paenga Hira



**Figure 54.** 22041.1-2 unlocalised, 19584 unlocalised, 22018.1-4 D'Urville Island  
Auckland Museum Tamaki Paenga Hira  
Photo credit: Auckland Museum Tamaki Paenga Hira



**Figure 55.** 31673.1-9 Otago  
Auckland Museum Tamaki Paenga Hira



**Figure 56.** 21865 Otago Peninsula  
Auckland Museum Tamaki Paenga Hira



**Figure 57.** 33298.1-3 unlocalised  
Auckland Museum Tamaki Paenga Hira



**Figure 58.** 22452 Upper Spring Creek, Marlborough Sounds  
Auckland Museum Tamaki Paenga Hira



**Figure 59.** 33293 unlocalised  
Auckland Museum Tamaki Paenga Hira



**Figure 60.** 20849 Slipper Island,  
22015.1 D'Urville Island,  
22015.2 D'Urville Island  
Auckland Museum Tamaki Paenga Hira



**Figure 61.** 5902 Murdering Beach, 5903 Murdering Beach  
Auckland Museum Tamaki Paenga Hira



**Figure 62.** 5871 Murdering Beach  
Auckland Museum Tamaki Paenga Hira



**Figure 63.** 5943 Murdering Beach, 5944 Murdering Beach  
Auckland Museum Tamaki Paenga Hira

Taoka tūturu: Canterbury Museum, Christchurch, New Zealand

*Photographs: Areta Wilkinson and nominated photographer, 2013*



**Figure 64.** Z3976/2001.131.16  
Tumbledown Bay, E148.80 Okains Bay  
Canterbury Museum



**Figure 65.** E175.39 Okains Bay, E154.149 Lake Ellesmere,  
Z3976/2001.131.16 Tumbledown Bay, E148.80 Okains Bay  
Canterbury Museum



**Figure 66.** E144.252 Greville Harbour, E168.547 Flaxbourne  
River, Marlborough  
Canterbury Museum



**Figure 67.** E165.527 Wharanui, Kaikoura  
Canterbury Museum



**Figure 68.** E97.16 Dunedin  
Canterbury Museum



**Figure 69.** E147.256 Wairau, E142.160 Wairau,  
E142.154 Wairau (four reels), E142.158 Wairau  
Canterbury Museum



**Figure 70.** E153.396 Cloudy Bay  
Canterbury Museum



**Figure 71.** VAN48/E199.2169 Paua Bay, E181.419 Teviotdale,  
VAN34/E199.2155 Little Fishermans Bay,  
E150.908 Eastern Bays of Banks Peninsula,  
E178.353 Fishermans Bay, E139.284 Clarence River Mouth  
Canterbury Museum



**Figure 72.** E148.79 Kawatea/Okains Bay  
Canterbury Museum



**Figure 73.** E148.79 Kawatea/Okains Bay  
Canterbury Museum



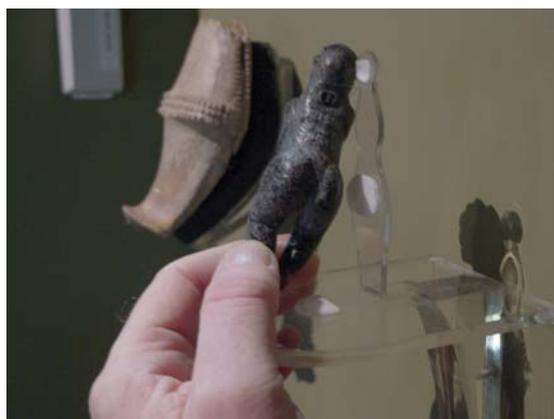
**Figure 74.** E142.155 Wairau  
Canterbury Museum



**Figure 75.** E193.1 Hohouponamu  
Canterbury Museum



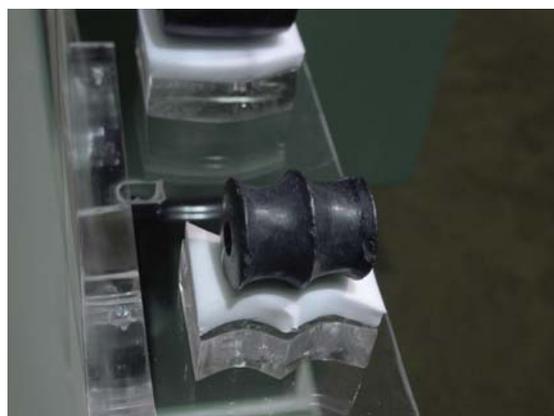
**Figure 76.** E139.101 Waiiau  
Canterbury Museum



**Figure 77.** E139.133 Mikonui, E139-133 Mikonui, Oaro  
E139.101 Waiiau  
Canterbury Museum



**Figure 78.** E120.6.1 Whangamoā, E146.271 Whakapuaka  
Canterbury Museum



**Figure 79.** E72.93 Moa Bone Cave  
Canterbury Museum



**Figure 80.** E139.133 Mikonui, Oaro  
Canterbury Museum



**Figure 81.** E142.161 Wairau  
Canterbury Museum



**Figure 82.** E72.49 Moa Bone Cave, Redcliffs Canterbury Museum



**Figure 83.** E158.356 Moncks Cave, Redcliffs Canterbury Museum



**Figure 84.** E152.92, E143.100, E152.94, E151.107 Wairau Canterbury Museum



**Figure 85.** Eyles Collection 1156/E199.778, E142.154 (four reels), E143.98, E147.305, E150.84, Eyles Collection 307/E199.199 Wairau Bar Canterbury Museum



**Figure 86.** E142.161 Wairau, System id 15563, E97.16 Dunedin, E147.256 Wairau, E142.160 Wairau Canterbury Museum



**Figure 87.** E142.159 Wairau Canterbury Museum



**Figure 88.** Diorama  
Iwi tawhito-whenua hou/Ancient peoples–new lands  
Canterbury Museum



**Figure 89.** Diorama  
Iwi tawhito-whenua hou/Ancient peoples–new lands  
Canterbury Museum



**Figure 90.** Diorama  
Iwi tawhito-whenua hou/Ancient peoples–new lands  
Canterbury Museum



**Figure 91.** Diorama  
Iwi tawhito-whenua hou/Ancient peoples–new lands  
Canterbury Museum



**Figure 92.** Diorama  
Iwi tawhito-whenua hou/Ancient peoples–new lands  
Canterbury Museum



**Figure 93.** Diorama  
Iwi tawhito-whenua hou/Ancient peoples–new lands  
Canterbury Museum



**Figure 94.** Z4105 Waipapa River, Hurunui  
Canterbury Museum



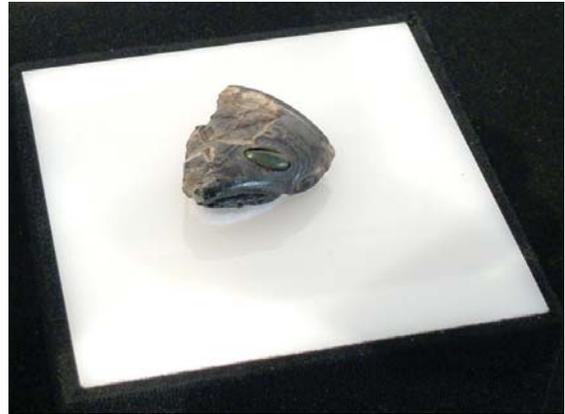
**Figure 95.** Z4105 Waipapa River, Hurunui  
Canterbury Museum



**Figure 96.** 2001.169.3 Rapaki  
Canterbury Museum



**Figure 97.** Display case  
Ngā taonga tuku iho o ngā tupuna /Treasures left to us by the ancestors  
Canterbury Museum



**Figure 98.** E167.379/2011.22.2 (Y12882) Lake Forsyth  
Canterbury Museum



**Figure 99.** E138.127 New Brighton, Christchurch, E158.954 Hicks Bay  
Canterbury Museum



**Figure 100.** E141.188 Kaiapoi  
Canterbury Museum



**Figure 101.** Eyles Collection 1871/  
E199.1245 Wairau  
Canterbury Museum



**Figure 102.** E199.290 Wairau  
Canterbury Museum



**Figure 103.** E144.340.1-.4 Wairau  
Canterbury Museum



**Figure 104.** E144.340.1-.4 Wairau  
Canterbury Museum



**Figure 105.** E152.32 Wairau  
Canterbury Museum



**Figure 106.** E147.205.1-.27 Wairau  
Canterbury Museum



**Figure 107.** E177.251 Little River  
Canterbury Museum



**Figure 108.** E183.155, E159.89A (cast, Wainoni)  
Canterbury Museum



**Figure 109.** E138.1136 Sand dunes  
south of Kaiapoi  
Canterbury Museum



**Figure 110.** E179.6 Tumbledown Bay  
Canterbury Museum



**Figure 111.** E179.6 Tumbledown Bay  
Canterbury Museum



**Figure 112.** E159.251 South Bay,  
Kaikoura  
Canterbury Museum



**Figure 113.** E159.251 South Bay,  
Kaikoura  
Canterbury Museum



**Figure 114.** VAN21/E199.1298 Akaroa  
Canterbury Museum



**Figure 115.** E139.128 Birdlings Flat  
Canterbury Museum



**Figure 116.** E138.325 Lake Ellesmere  
Canterbury Museum



**Figure 117.** E90.1 Ripapa Island, Lyttelton Harbour  
Canterbury Museum



**Figure 118.** E149.263 Goughs Bay, Banks Peninsula  
Canterbury Museum



**Figure 119.** E149.592 Sleepy Bay  
Canterbury Museum



**Figure 120.** E155.65 Akaroa township  
Canterbury Museum



**Figure 121.** E47.343 Wairau  
Canterbury Museum



**Figure 122.** E47.343 Wairau  
Canterbury Museum



**Figure 123.** E164.1429 Wairau  
Canterbury Museum



**Figure 124.** E158.1 Marshlands  
Canterbury Museum



**Figure 125.** VAN684/E199.1964 Maori Reserve Little River  
Canterbury Museum



**Figure 126.** E149.272 Akaroa  
Canterbury Museum



**Figure 127.** VAN3/E199.1280 Opukutahi  
Canterbury Museum



**Figure 128.** VAN3/E199.1280 Opukutahi  
Canterbury Museum



**Figure 129.** VAN20/E199.1297 Paua Bay  
Canterbury Museum



**Figure 130.** VAN20/E199.1297 Paua Bay  
Canterbury Museum



**Figure 131.** VAN20/E199.1297 Paua Bay  
Canterbury Museum



**Figure 132.** E163.254 Kaiapoi  
Canterbury Museum



**Figure 133.** E159.245/D35.100 Waipapa  
Canterbury Museum



**Figure 134.** E159.245/D35.100 Waipapa  
Canterbury Museum



**Figure 135.** E179.2 Kaiapoi  
Canterbury Museum



**Figure 136.** E179.2 Kaiapoi  
Canterbury Museum



**Figure 137.** E143.13 Omihi  
Canterbury Museum



**Figure 138.** VAN56/E199.1333 Lands End, Whakamoia  
Canterbury Museum

Taoka tūturu: Museum of New Zealand Te Papa Tongarewa, Wellington,  
New Zealand

*Photographs: Areta Wilkinson and nominated photographer, 2011*



**Figure 139.** ME006304 Ohana, D'Urville Island,  
ME004981 unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 140.** ME005041 unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 141.** ME004798 Tairaroa whanau, Otago  
Museum of New Zealand Te Papa Tongarewa



**Figure 142.** ME004798 Tairaroa whanau, Otago  
Museum of New Zealand Te Papa Tongarewa



**Figure 143.** ME014424 Marlborough  
Museum of New Zealand Te Papa Tongarewa



**Figure 144.** ME000668 Shag Point, Otago  
Museum of New Zealand Te Papa Tongarewa



**Figure 145.** ME000654 Orepuki  
Museum of New Zealand Te Papa  
Tongarewa



**Figure 146.** ME000654 Orepuki  
Museum of New Zealand Te Papa Tongarewa



**Figure 147.** ME000654 Orepuki  
Museum of New Zealand Te Papa Tongarewa



**Figure 148.** ME002778 unlocalised, ME002516.1 unlocalised,  
ME000654 Orepuki, ME014426 Port Underwood area,  
Marlborough, ME004961 "near Adele Island"  
Museum of New Zealand Te Papa Tongarewa



**Figure 149.** ME011157 Rakiura/Stewart Island  
(Fake according to Janet Davidson)  
Museum of New Zealand Te Papa Tongarewa



**Figure 150.** ME000608 Kaiapoi  
Museum of New Zealand Te Papa Tongarewa



**Figure 151.** ME012639 New Zealand, ME012638 Banks Peninsula, ME012637 New Zealand Museum of New Zealand Te Papa Tongarewa



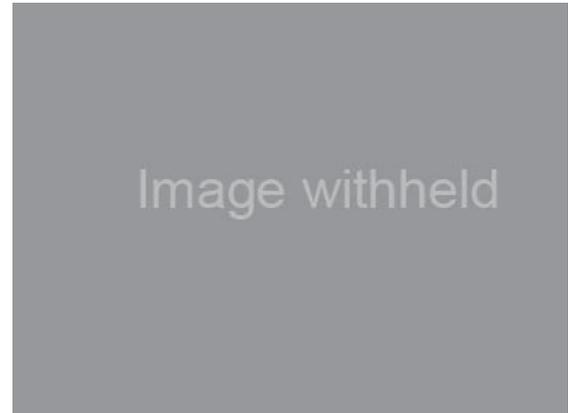
**Figure 152.** ME004905/2 Smoothwater Bay, South Westland Museum of New Zealand Te Papa Tongarewa



**Figure 153.** ME001612 Hedgehope, Southland Museum of New Zealand Te Papa Tongarewa



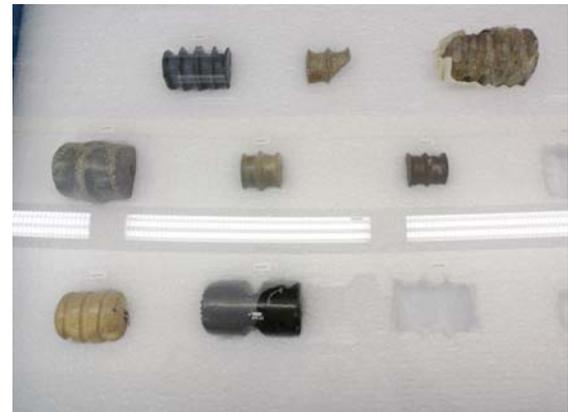
**Figure 154.** ME008169 North Cape, ME000807 Bluff Museum of New Zealand Te Papa Tongarewa



**Figure 155.** ME006315 Marlborough Museum of New Zealand Te Papa Tongarewa



**Figure 156.** ME004266 unlocalised, ME001786 unlocalised, ME001237 Pitt Island, Chatham Islands, ME010742 Ruapuke Island, ME007794 unlocalised, ME022451 New Zealand, ME006319/1-2 Rakautara (Aniseed), Kaikoura, ME017371 New Zealand, ME000143 Cape Campbell (Te Karaka), Marlborough, ME022452 unlocalised Museum of New Zealand Te Papa Tongarewa



**Figure 157.** ME006311 North Island, ME023783 unlocalised, Unregistered Ohau, ME004893 New Zealand, ME006313 North Cape, ME006318 New Zealand, ME003844 New Zealand, ME003843 New Zealand Museum of New Zealand Te Papa Tongarewa



**Figure 158.** ME006302 unlocalised  
Museum of New Zealand Te Papa  
Tongarewa



**Figure 159.** ME006302 unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 160.** ME013791 unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 161.** ME013791 unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 162.** Shell necklace units in storage; drawer  
W3621-M823  
Museum of New Zealand Te Papa Tongarewa



**Figure 163.** Shell pendants in storage; drawer W3621-M824  
Museum of New Zealand Te Papa Tongarewa



**Figure 164.** ME022007 unlocalised  
Museum of New Zealand Te Papa  
Tongarewa



**Figure 165.** ME022007 unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 166.** ME021871 Moeraki, ME007937 unlocalised,  
ME000691 Shag Point  
Museum of New Zealand Te Papa Tongarewa



**Figure 167.** ME010943 unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 168.** ME003136 unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 169.** Unregistered, unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 170.** ME021568 “Probably Otago”  
Museum of New Zealand Te Papa Tongarewa



**Figure 171.** ME001607 unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 172.** Unregistered, unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 173.** Unregistered, unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 174.** ME001785 Shag Point, Otago  
Museum of New Zealand Te Papa Tongarewa



**Figure 175.** ME004900 Moeraki  
Museum of New Zealand Te Papa Tongarewa



**Figure 176.** Mako (shark tooth pendants) in storage;  
drawer W3623-ND14  
Museum of New Zealand Te Papa Tongarewa



**Figure 177.** ME021861 Old Neck, Rakiura  
Museum of New Zealand Te Papa Tongarewa



**Figure 178.** ME004976 Nuggets, Stewart Island, ME004900N unlocalised  
Museum of New Zealand Te Papa Tongarewa



**Figure 179.** Assorted boar tusks, seal teeth  
Museum of New Zealand Te Papa Tongarewa



**Figure 180.** Assorted seal tooth necklace units  
Museum of New Zealand Te Papa Tongarewa



**Figure 181.** ME006566 Otago  
Museum of New Zealand Te Papa Tongarewa



**Figure 182.** ME008279 Otago  
Museum of New Zealand Te Papa Tongarewa

Taoka tūturu: North Otago Museum, Oamaru, New Zealand

Photographs: Areta Wilkinson and nominated photographer, 2012



**Figure 183.** Z.4809 Hinematakura – Pounamu Hei Tiki  
On loan from Te Rūnanga o Moeraki North Otago Museum



**Figure 184.** Z.4809 Hinematakura – Pounamu Hei Tiki  
On loan from Te Rūnanga o Moeraki North Otago Museum



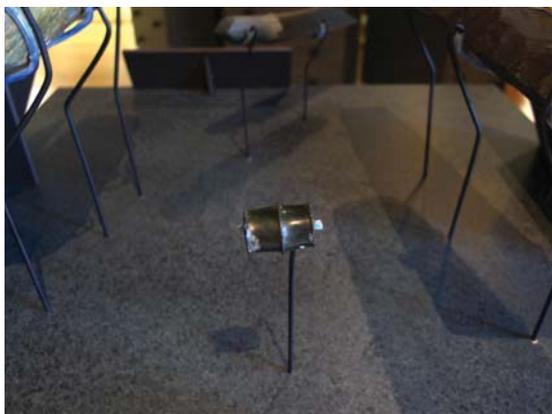
**Figure 185.** Z.4809 Hinematakura – Pounamu Hei Tiki  
On loan from Te Rūnanga o Moeraki North Otago Museum



**Figure 186.** Z.4809 Hinematakura – Pounamu Hei Tiki  
On loan from Te Rūnanga o Moeraki North Otago Museum



**Figure 187.** 97/918 Serpentine Reel Bead  
Waitaha artifact in the Willetts Collection North Otago Museum



**Figure 188.** 97/918 Serpentine Reel Bead  
Waitaha artifact in the Willetts Collection North Otago Museum



**Figure 189.** 97/918 Serpentine Reel Bead  
Waitaha artifact in the Willetts Collection North Otago Museum

Taoka tūturu: Okains Bay Maori and Colonial Museum, Banks Peninsula,  
New Zealand

Photographs: Areta Wilkinson and nominated photographer, 2011



**Figure 190.** Y15041, 86-695  
New Zealand  
Okains Bay Maori and Colonial Museum



**Figure 191.** 371-2210, 273-1438, 29-300, 29-301, 29-299,  
1521806, 29-296  
Banks Peninsula  
Okains Bay Maori and Colonial Museum



**Figure 192.** 339-2062 Le Bons Bay, 30.01.63 Paramata  
Okains Bay Maori and Colonial Museum



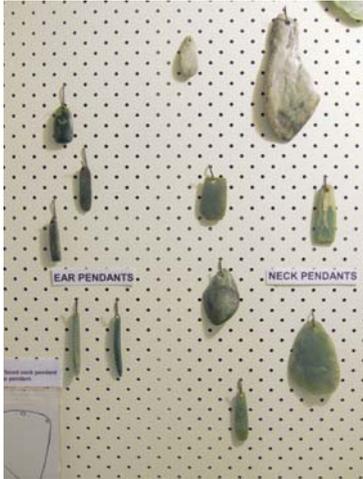
**Figure 193.** 339-2062 Le Bons Bay  
Okains Bay Maori and Colonial Museum



**Figure 194.** 373-2220, 143-907, 143-909, 143-905, 371-  
2209, 371-2208  
New Zealand  
Okains Bay Maori and Colonial Museum



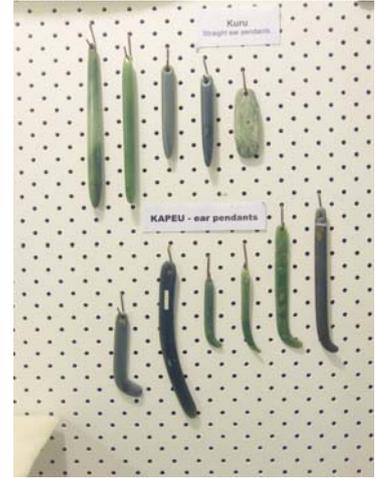
**Figure 195.** 88-713, 88-715, 88-714, 911, 88-716  
New Zealand  
Okains Bay Maori and Colonial Museum



**Figure 196.** 3702192, 86703 Panau, 07081970, 101771, 31672175 Sandy Bay, 3652161, 1951098 Rapaki, 3642156, 3042152, 3472095 Te Kopuru, Pa Bay, 123800 Te Kopuru, Pa Bay, 3452081 Okains Bay Maori and Colonial Museum



**Figure 197.** Unregistered replica Wairarapa, 608-3381 Marshlands Okains Bay Maori and Colonial Museum



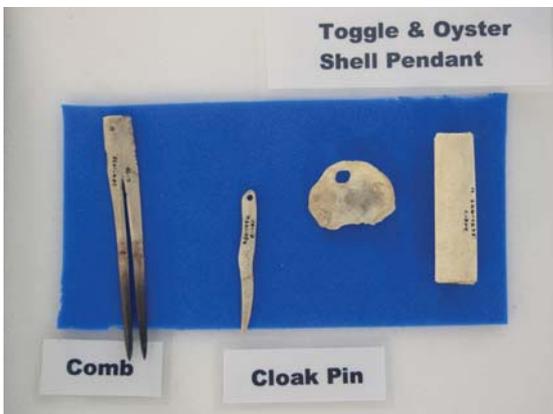
**Figure 198.** 125803, 85689, 85690, 85688, 3702187, 5253038, 366-2171, 3452077, 3662173, Y3848 New Zealand Okains Bay Maori and Colonial Museum



**Figure 199.** 09156 Waikato, 3722211, 3722215, 122798, 372214, 87-709 Rotorua, PB1956 Paua Bay, B1170 New Zealand Okains Bay Maori and Colonial Museum



**Figure 200.** 80677 Christchurch, 1971103 Christchurch, Unregistered Little River, Y5764 unlocalised, Unregistered Pa Bay, 48-530 Christchurch Area, 118793 Akaroa Harbour, 79676 Rakaia River Okains Bay Maori and Colonial Museum



**Figure 201.** 246-1892.C-94, 246-1294.C141, 246-1290, A.246-1275.C-209 Boat Slip Cave, Kawatea/Okains Bay Okains Bay Maori and Colonial Museum



**Figure 202.** 88-712, 1951100, 373-2220, 9-33, 1521005, 126806, 3712207, 3712206, 91740, 143905 New Zealand Okains Bay Maori and Colonial Museum



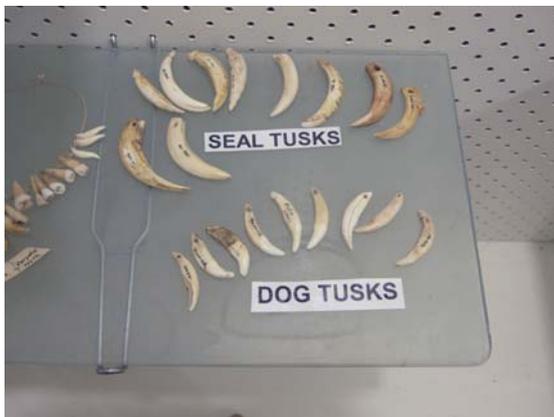
**Figure 203.** Display  
Okains Bay Maori and Colonial Museum



**Figure 204.** Display  
Okains Bay Maori and Colonial Museum



**Figure 205.** Display  
Okains Bay Maori and Colonial Museum



**Figure 206.** 91-748, 91-744, 91.749, 143-908, 3382214, 91-746, 91-745, 91-539, 91-756, 91.750, 91.741, 143-906, 373-2223, 373-2222, 373-2224, 2731434 False Island, 373-2225, 2731435, 2731439, 190-1093  
Banks Peninsula  
Okains Bay Maori and Colonial Museum



**Figure 207.** 91-751, 91-756  
Banks Peninsula  
Okains Bay Maori and Colonial Museum



**Figure 208.** 273-1433, 373-2227, 373-2226, 91756, 3712203 Blenheim, 1951099 Blenheim, 12.6.1969, 369-2186  
New Zealand  
Okains Bay Maori and Colonial Museum



**Figure 209.** 91-742 Panau, 373-2221, 375-2231 Dunedin, 375-2233 Dannevirke, 375-2230 Centre Island  
Okains Bay Maori and Colonial Museum



**Figure 210.** 24845 Puare, Port Levy, 5445, 2031394, 88720  
Okains Bay Maori and Colonial Museum



**Figure 211.** 2391218, 3772244  
Boat Slip Cave, Kawatea/Okains Bay  
Okains Bay Maori and Colonial Museum



**Figure 212.** 312204, 29302, 3712203 Blenheim, 195-1099 Blenheim  
Okains Bay Maori and Colonial Museum



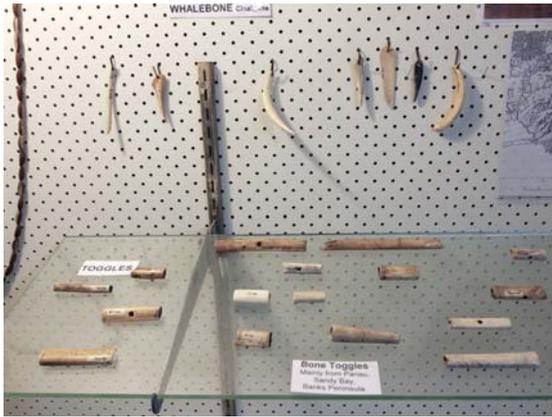
**Figure 213.** 6153408, 31-316, 31-315  
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Okains Bay Maori and Colonial Museum



**Figure 214.** 31-317, 31-311, 31-314, 31-313  
Panau  
Okains Bay Maori and Colonial Museum



**Figure 215.** 31-317 Panau  
Okains Bay Maori and Colonial Museum



**Figure 216.** 29-298, 91-752, 372205, 190-1092, 91753, 373-2217, 90-732, 89-972, 90-934, 89-730, 89-723, 89-921, 02728, 89-725, 89-974, 90-738, 90-986, 90-731, 90-733 Panau Pa, 374-228, 393-1431  
Mainly from Panau and Sandy Bay  
Okains Bay Maori and Colonial Museum



**Figure 217.** 263-1401, 254-1347.C-114, 254-1350.C-223, 254-1348.C-110  
Boat Slip Cave, Kawatea/Okains Bay  
Okains Bay Maori and Colonial Museum



**Figure 218.** 373-2220, 91-752  
New Zealand  
Okains Bay Maori and Colonial Museum



**Figure 219.** 5913277 Puari, Port Levy  
Okains Bay Maori and Colonial Museum

Taoka tūturu: Otago Museum, Dunedin, New Zealand

*Photographs: Areta Wilkinson and nominated photographer, 2011*



**Figure 220.** D63.188 Little Papanui  
Otago Museum



**Figure 221.** D21.1050 unlocalised  
Otago Museum



**Figure 222.** D57.414, D57.413, D57.415  
Greville Harbour  
Otago Museum



**Figure 223.** D57.410 Greville Harbour  
Otago Museum



**Figure 224.** D57.433 Greville Harbour  
Otago Museum



**Figure 225.** D44.578, D44.576 Colac Bay, D44.577  
Otago Museum



**Figure 226.** D22.79 unlocalised  
Otago Museum



**Figure 227.** D22.79 unlocalised  
Otago Museum



**Figure 228.** D35.369 Shag River Mouth  
Otago Museum



**Figure 229.** D33.75 unlocalised  
Otago Museum



**Figure 230.** D45.1165 (cast, Okains Bay), D45.1146 (cast, unlocalised), D45.1459-1460 (cast, Kaikoura), D50.118 (cast, Horowhenua), D54.217 (cast, Rakiura/ Stewart Island)  
Otago Museum



**Figure 231.** D33.1930 (cast, Thames), D43.1451 (cast, unlocalised), D35.1413 (cast, Pakuka, near Cape Turnagain), D33.1929 (cast, Thames), D43.1432 (cast, unlocalised), D57.204 Waitangi, Middle Waitaki  
Otago Museum



**Figure 232.** D43.1253 possibly Otago, D44.118 Orepuki Otago Museum



**Figure 233.** D23.96 Katiki Point, L72.3 Curio Bay on loan from Mr J.M Gray, D43.1501 Dunback, D22.281 Otago, D79.6674 unlocalised Otago Museum



**Figure 234.** D81.3804, D30.1017, D63.146, D76.2196, D27.159, D29.2331, D29.2332, D23.519 Shag River Otago Museum



**Figure 235.** D63.145, D63.142, D27.149, D35.446, D27.142 Shag River Otago Museum



**Figure 236.** D38.993 Kaikoura Otago Museum



**Figure 237.** D12.8 Ruapuke Otago Museum



**Figure 238.** D51.397 Long Beach  
Otago Museum



**Figure 239.** D51.397 Long Beach  
Otago Museum



**Figure 240.** D29.696 Moncks Cave, Sumner  
Otago Museum



**Figure 241.** D29.5831, D29.5833, D29.5837-5845,  
D29.5848-5850, D29.5852-5857, D29.5859-5863,  
D29.5867-5868, D29.5870, D29.5877  
Goodwood Beach  
Otago Museum



**Figure 242.** D22.272 Otago  
Otago Museum



**Figure 243.** D24.1206 Karitane  
Otago Museum



**Figure 244.** D75.396-D75.417  
Harwood  
Otago Museum



**Figure 245.** D75.396-D75.417  
Harwood  
Otago Museum



**Figure 246.** D29.687 Moncks Cave,  
Sumner  
Otago Museum



**Figure 247.** D27.662 Otago  
Otago Museum



**Figure 248.** 050.020 unlocalised  
Otago Museum



**Figure 249.** D46.63 Kaikai's Beach  
Otago Museum



**Figure 250.** D25.429 Hoopers Inlet  
Otago Museum



**Figure 251.** D65.1543 Clifford Bay, D79.6512 Clifford Bay, D79.6513 Clifford Bay, D79.6514 Clifford Bay, D79.6517 D'Urville Island Otago Museum



**Figure 252.** D38.85 (Cast, Port Underwood) Otago Museum



**Figure 253.** D73.772 Whareakeake Otago Museum



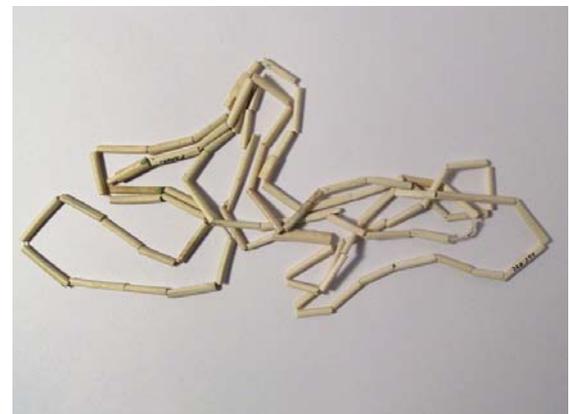
**Figure 254.** D32.568 Waipapa Landing, D29.687 Sumner, D20.825 Woodend, D35.1078 Normanby, D57.419 Cave, D23.127 (cast, Akaroa), D31.969 Waipapa Landing, D50.119 (cast, Banks Peninsula), D31.967 Waipapa Landing, D31.835 Waipapa Bay Otago Museum



**Figure 255.** 050.027 Long Beach Otago Museum



**Figure 256.** D79.6675 unlocalised Otago Museum



**Figure 257.** D65.832 Pahia Otago Museum



**Figure 258.** D68.2571 Otago, D27.1046 Shag River Otago Museum



**Figure 259.** D53.1124 Kaikoura Otago Museum



**Figure 260.** D30.575 Waitaki Mouth Otago Museum



**Figure 261.** D27.628 Warrington Otago Museum



**Figure 262.** D27.628 Warrington Otago Museum



**Figure 263.** D24.8475 Purakanui Otago Museum



**Figure 264.** D49.129-130 Moeraki, D49.156 Moeraki, D27.1041-1043 Shag River, D27.1046 Shag River, D35.369 Shag River, D81.676 Shag River, D20.409 Waikouaiti, D23.149A Waikouaiti, D50.231 Waikouaiti, D23.129-130 Puketeraki, D23.136 possibly Puketeraki, D68.2571 Karitane, D45.110 Diamond Lake Otago Museum



**Figure 265.** D25.635, D25.636  
Murdering Beach  
Otago Museum



**Figure 266.** D25.635, D25.636  
Murdering Beach  
Otago Museum



**Figure 267.** D29.1312 Murdering  
Beach  
Otago Museum



**Figure 268.** D57.411 Greville Harbour  
Otago Museum



**Figure 269.** D93.19 unlocalised  
Otago Museum



**Figure 270.** D76.2085 unlocalised  
Otago Museum



**Figure 271.** D35.1412 Southland  
Otago Museum



**Figure 272.** D28.547 Akaroa  
Otago Museum



**Figure 273.** D10.279 Waitati, Otago  
Otago Museum



**Figure 274.** D35.1091, D57.425-426, D33.1099-1102  
Waipapapa Bay and Waipapa Landing  
Otago Museum



**Figure 275.** D65.808-810; D65.819, D65.821-831, D65.833-846, D65.851, D65.863-873, D65.875-881, D65.892-894, D65.896-897, D65.901-910; D65.913-914, D65.916  
Pahia  
Otago Museum



**Figure 276.** D28.524, D49.411, D28.540  
Long Beach  
Otago Museum



**Figure 277.** D55.375 Outram  
Otago Museum



**Figure 278.** D55.375 Outram  
Otago Museum



**Figure 279.** D23.131 Karitane  
Otago Museum



**Figure 280.** D65.1542, D79.6515-517, D57.436  
D'Urville Island  
Otago Museum



**Figure 281.** D23.192 Centre Island  
Otago Museum



**Figure 282.** D49.143, D49.144  
Moeraki  
Otago Museum



**Figure 283.** D43.11503 Waikouaiti  
Otago Museum



**Figure 284.** D28.525 Long Beach  
Otago Museum



**Figure 285.** D72.56 Karitane  
Otago Museum



**Figure 286.** D56.172 Heriot  
Otago Museum



**Figure 287.** D39.1705 Tokanui Mouth  
Otago Museum



**Figure 288.** D37.29 Kenepuru Sound  
Otago Museum



**Figure 289.** L92.42 Murdering Beach  
On loan to the Otago Museum  
Otago Museum



**Figure 290.** D41.95 Moeraki, D27.634 Otago (four toggles)  
Otago Museum



**Figure 291.** D29.5833-38, D29.5851, D29.5858, D29.5864,  
D29.5869, D29.5872-6  
Goodwood Beach, North Otago  
Otago Museum



**Figure 292.** AV3607 unlocalised, AV3601 Glenorchy  
Otago Museum



**Figure 293.** L79.39 Clutha River  
On loan from the Taylor family  
Otago Museum



**Figure 294.** D49.339, D24.1272, D49.403, D61.20,  
D27.1405, Z3796, D24.1416, D24.1417, D28.523,  
D65.846, D20.353, D29.1799, D34.449, D49.454, D50.372,  
D50.390, D46.62, D25.2634, D24.1239, D23.194  
Otago  
Otago Museum



**Figure 295.** D40.538, D40.539  
Martins Bay  
Otago Museum



**Figure 296.** D31.1376 (cast, Southland Museum),  
D37.162 Papatowai, D65.804 Pahia  
Otago Museum



**Figure 297.** D65.816, D65.882-891  
Pahia  
Otago Museum



**Figure 298.** D65.852-3, D65.856-9, D65.861-2, D65.1321,  
D65.1327, D65.1333-6, D65.1339-40  
Pahia  
Otago Museum



**Figure 299.** D39.1492 (cast, Kaikoura)  
Otago Museum



**Figure 300.** D20.406 Onepoto, D24.319, D27.685,  
D28.5603, D29.1170, D32.1372, D46.634, D34.154,  
D41.503, D33.1944, D64.633  
Otago Peninsula  
Otago Museum



**Figure 301.** D64.633 Otago  
Otago Museum



**Figure 302.** D64.633 Otago  
Otago Museum



**Figure 303.** D36.178 Papatowai, D45.1178 Papatowai,  
D44.579 Long Pt, Catlins, D79.6677 Long Beach,  
D27.1345 Long Beach  
Otago Museum



**Figure 304.** D24.1405, D22.690, D24.1406, D65.850  
Otago  
Otago Museum

Taoka tūturu: Southland Museum and Art Gallery, Invercargill, New Zealand

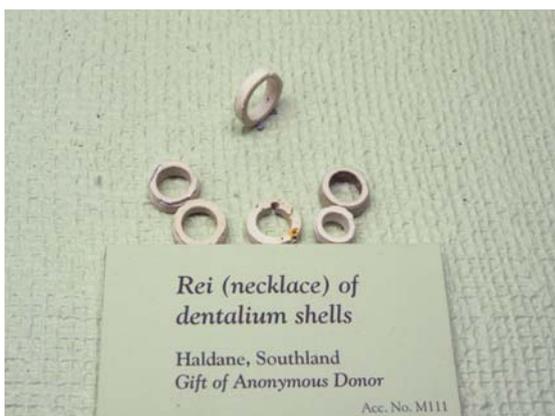
Photographs: Areta Wilkinson and nominated photographer, 2013



**Figure 305.** Display case  
Southland Museum and Art Gallery



**Figure 306.** M142, M141 unlocalised  
Southland Museum and Art Gallery



**Figure 307.** M111 Haldane  
Southland Museum and Art Gallery



**Figure 308.** D46.1915 Tumbledown Bay, D39.260 Invercargill, D46.1890 Birdlings Flat, D46.667 Southland  
Southland Museum and Art Gallery



**Figure 309.** B65.63 Fortrose  
Southland Museum and Art Gallery



**Figure 310.** B65.63 Fortrose  
Southland Museum and Art Gallery



**Figure 311.** M135, M134, M136, M139, M123, D46.1422 Pahia, M126, M133, M140, M143, M142, M141, B79.573 New Zealand, B79.570 New Zealand, 85.316 Dipton, B79.574 New Zealand, 85.318 Dipton, M120, E149.174 Kaiapoi, 85.322 Dipton, D46.1419 Waikuku, D46.1417 Birdlings Flat, D46.1416 Birdlings Flat, M122, M138, M137 (unlocalised unless stated) Southland Museum and Art Gallery



**Figure 312.** Display case Southland Museum and Art Gallery



**Figure 313.** M152 unlocalised Southland Museum and Art Gallery



**Figure 314.** 85.318 Dipton Southland Museum and Art Gallery



**Figure 315.** D42.15 Native Island, Stewart Island Southland Museum and Art Gallery



**Figure 316.** M159 unlocalised, B81.43 Birdlings Flat, B81.42 Birdlings Flat Southland Museum and Art Gallery



**Figure 317.** M149, M161 unlocalised Southland Museum and Art Gallery



**Figure 318.** D45.50 unlocalised  
Southland Museum and Art Gallery



**Figure 319.** B79.571 Southland  
Southland Museum and Art Gallery



**Figure 320.** B81.161 Fortrose  
Southland Museum and Art Gallery



**Figure 321.** B81.161 Fortrose  
Southland Museum and Art Gallery



**Figure 322.** M120 unlocalised, E149.174 Kaiapoi, Gift of  
Canterbury Museum, 85.322 Dipton  
Southland Museum and Art Gallery



**Figure 323.** B81.43 Birdlings Flat  
Southland Museum and Art Gallery



**Figure 324.** D46.1918 Pahia,  
D46.1921 Pahia  
Southland Museum and Art Gallery



**Figure 325.** 86.292 Ocean Beach, Stewart Island  
Southland Museum and Art Gallery



**Figure 326.** M151 unlocalised  
Southland Museum and Art Gallery



**Figure 327.** M115 unlocalised  
Southland Museum and Art Gallery



**Figure 328.** D.S.39.486 New Zealand  
Southland Museum and Art Gallery



**Figure 329.** M148 unlocalised  
Southland Museum and Art Gallery



**Figure 330.** 0000.4093 New Zealand  
Southland Museum and Art Gallery



**Figure 331.** 0000.4093 New Zealand  
Southland Museum and Art Gallery



**Figure 332.** ME.14408  
Shortland Collection. On loan from Te Rūnanga o Ngāi Tahu  
Southland Museum and Art Gallery



**Figure 333.** ME.14408  
Shortland Collection. On loan from Te Rūnanga o Ngāi Tahu  
Southland Museum and Art Gallery



**Figure 334.** D39.112 Southland,  
D42.16 Native Island, Stewart Island,  
M163 unlocalised, D50.415 New Zealand,  
D39.111 Tokanui River Mouth,  
Southland  
Southland Museum and Art Gallery



**Figure 335.** ME.14510, ME.14512, ME.14508, ME.14514,  
ME.14408, 1986/18, ME.14516, ME.14513, ME.14515,  
ME.14511  
Shortland Collection. On loan from Te Rūnanga o Ngāi Tahu  
Southland Museum and Art Gallery



**Figure 336.** 1986/18  
Shortland Collection. On loan from Te Rūnanga o Ngāi Tahu  
Southland Museum and Art Gallery



**Figure 337.** A79.99 unlocalised  
Southland Museum and Art Gallery



**Figure 338.** 85.240 Pahia  
Southland Museum and Art Gallery



**Figure 339.** D46.1900 Waikuku  
Southland Museum and Art Gallery



**Figure 340.** B79.21 Fortrose  
Southland Museum and Art Gallery



**Figure 341.** Z.4677 Monkey Island  
Southland Museum and Art Gallery



**Figure 342.** 83.1314 New Zealand  
Southland Museum and Art Gallery



**Figure 343.** 0000.4044 New Zealand  
Southland Museum and Art Gallery



**Figure 344.** 83.1311 Southland  
Southland Museum and Art Gallery



**Figure 345.** 2001.800 Mataura  
Southland Museum and Art Gallery



**Figure 346.** Z.3943 Barn Bay  
Southland Museum and Art Gallery

## Mātauraka-a-whakapaipai: Personal Adornment Artists

In this section *applied knowledge* (making things) informs my contemporary practice. Narratives from personal role models (takata whenua and takata Tiriti) within the field of personal adornment reveal the insights of makers and values from their experience at the workbench. This experience is acknowledged as mātauraka.

The applied knowledge in this case is in the making of personal adornment and contemporary jewellery. The terms personal adornment and contemporary jewellery are both in use. This recognises that some of the Māori artists align their practices to discourses of taoka traditions rather than to contemporary jewellery.

The objects these artists create give form to concepts. The artworks carry the marks of their making and traces of the maker, and then additional marks and traces of their histories after they leave the maker's studio. Adornments may be surrounded by many layers of narrative for the initiated, related to: the head, hand and heart of the artist, the materials, the tools of the workbench, collaborations with clients, and interactions with wearers.

The visual language employed by these makers has developed over a career, and out of a response to the world around them. Tamati-Quennell (2011) described taoka as "...a window into a way of being" (2001). Similarly, goldsmith Kobi Bosshard (2012) describes art as a "...glimpse into someone else's world" (Skinner, 2012):

It does not explain it to me but is authentic and convincing to make me fully accept and celebrate that my world is not the only, common one – that there are as many worlds as there are people. Art is the quality present in some human work that convincingly communicates a different world view to me. (p. 7)

Including an example of artwork by the makers discussed in this thesis allows the viewer to see a reflection of that maker's world. These visual ideas are



**Figure 347.** Black Foreshore and White Foreshore  
Shell fragments, fine silver, rubber  
Alan Preston  
2005-6

Photo: Courtesy of the artist and Damian Skinner

acknowledged in this thesis as counter narratives to the worldview encapsulated in my artwork. The participants artwork also helps communicate the genre of contemporary adornment that my work is a small part of. The practices of these makers has happened in my time, and has helped inform my practice.

## Applied knowledge

Unlocking the term 'applied knowledge' it helped to re-visit the Oxford Dictionary meanings of the word *applied*, including: "...2a. Connect, attached, 3a. Put to practical use, practical 3b. Designating a discipline, or that part of a subject, concerned with the use of specialist or theoretical knowledge in practical or functional contexts (Oxford University Press, 2013). Used in conjunction with the term *art* (applied art), applied knowledge takes a physical form and these crafted adornments are often put to use as part of our daily life.



**Figure 348.** 4 Bits of Fish  
Tail: bone, paint. Tooth: gold, iron. Eye: glass, obsidian. Fin: stainless steel  
Warwick Freeman  
1993  
Photo: Courtesy of the artist

In *Thinking through Craft* author Glenn Adamson re-examines craft not as a noun, but as a verb (Adamson, 2007). Adamson (2007) recognises craft as an active and relational process:

Craft only exists in motion. It is a way of doing things, not a classification of objects, institutions, or people. It is also multiple: an amalgamation of interrelated core principles, which are put into relation with one another through the overarching idea of 'craft'" (p. 4).

According to Adamson, craft "...involves self imposed limits" (Adamson, 2007, p. 4). The kaupapa *Jewellery as Pepeha* also makes a space privileging applied knowledge through making objects, within the self imposed (yet still extensive) limits of personal adornment. The artists position their artworks within a range of genres (fine art, Māori art, craft, craft/object, jewellery, personal adornment) whilst maintaining mature practices, creating well made original works, that predominantly regard the body as a site of reference.

Craft commentator Richard Sennett in *The Craftsman* recognises mature practice and craft skills can only accumulate with time (2008):

Craftsmen take pride most in skills that mature. This is why simple imitation is not a sustaining satisfaction; the skill has to evolve. The slowness of craft time serves as a source for satisfaction; practice beds in, making the skill ones own. Slow craft time also enables the work of reflection and imagination- which the push for quick results cannot. Mature means long; one takes lasting ownership of the skill. (p. 295)



**Figure 349.** Armbands  
Copper, sterling silver  
Matthew McIntyre-Wilson  
2012

Photo: Courtesy of the artist and The National, Christchurch, New Zealand

The objects these artists create are a result of their practices of experimentation, concept development, critique, and synthesis. The objects register all the knowledge used to make them. As a verb, the term *whakapaipai* is "...an act of improvement", the activity to adorn or ornament, while as noun it refers to the jewel or prized possession itself. (Tamati-Quennell et al., 2005), *Mātauranga-a-whakapaipai* privileges knowledge inherent in the creation of adornments situated in Aotearoa.

## Process: Values in the making

### Theme: Things evolve

Experimentation, the practical testing of ideas, materials and methods, is a value upheld by all artists, particularly when they were initially learning their craft. Workshop 6 member Anna Wallis makes lots of maquettes in metal, test pieces that she likens to "...a whole pile of lego", blocks to build with "...until you find a satisfying shape" (Workshop 6, 2011, p. 16). Mathew McIntyre-Wilson credits experimentation as key to his transferal of raranga techniques into metal (McIntyre-Wilson, 2011, p. 2). This innovation remains the foundation of work he creates today. Haphazard though it may sound, hours spent trying things out, learning through doing develops comprehension and intimacy with the media and processes. For Warwick Freeman (2011) who was mainly self taught, knowledge around materials acquired through direct experience is essential:

...A craft practice, is that all those qualities, what I would call the sensibility of a work, doesn't really manifest itself until you are holding it, or until you have felt its weight, you have had its sharp edges pressed against your hand. (p. 11)

It was through trial and error that Alex Nathan developed his repertoire of skills, which also extended to being experimental with tools and adapting what equipment was available to the task at hand (Nathan, 2012). According to Rangi Kipa, trial and error is the only way to learn, "The more mistakes you clock up the more lessons you learn" (Kipa, 2011, p. 8). Workshop 6 member Octavia Cook (2011) takes a philosophical approach to making mistakes, her own of which she describes as "...Cook's cock-ups":

I am a firm believer of the beauty imperfection and that Japanese way of fixing cracks and making a feature of it, instead of hiding it or scraping it and starting again. Once you have invested so much time in a piece the show must go on. (p. 15)



**Figure 350.** Kaokao  
Silver  
Alex Nathan  
1999

Photo: Courtesy of the artist and Toi Māori  
Aotearoa, Wellington

Trying things out does not end in error for Alan Preston, who only found new possibilities or a shift in direction because, as he suggests, "...things change, or things evolve" (Preston, 2011, p. 8). Through testing limitations over time Preston recognised what he was good at and not so good at, and eventually began working within self imposed restrictions, consequently moving away from metal into natural materials (Preston, 2011, p. 10). Similarly, Pauline Bern (2011) 'evolves' her experiments which may often get reconstituted into further works:

...It might never get reconstructed in that original idea I had but those are the bits that will sit on the bench and then a year later or two weeks later I pick them up and I have somehow come up with a solution that I am in agreement with. (p. 5)

With this approach every experiment is research, and the accumulation of acquired knowledge.

Making a work to go out into the world emerges from a full creative design process "Very rarely does it go from a thought straight through material and process to an object", explains Freeman who calls his process 3D sketching (Freeman, 2011, p. 9). Concept does not lead Freeman's design process but is developed through the conversation at the bench



**Figure 351.** Mend Tuatua, pipi and cockle shells, silver, buttons, safety pins, snap fasteners, textile  
Pauline Bern  
2003  
Photo: Courtesy of the artist

between technical ability, material, and technology "...all looking for a result" (Freeman, 2011, p. 10). There is no sequential order for Bern, who describes making as a fluid process: "...I flick backwards and forwards because each piece you learn, you have little ideas for another one or I go back and forth and in and out of ideas" (Bern, 2011, p. 5). Bern collects imagery and materials, and makes constructions she calls accretions, by adding lots of small elements (Bern, 2011, p. 4-5). Sometimes a formal 3D element may carry through from her experiments, or it may be the conceptual thread that is "...carried through in a different form" (Bern, 2011, p. 4).

Turning abstract ideas into objects for Preston is now second nature. He may occasionally make a cardboard model but most often "...it just flows on from whatever

was happening before” (Preston, 2011, p. 5). Similarly for McIntyre-Wilson, creating a pattern motivates the next pattern by presenting possibilities for ‘the next time’. McIntyre-Wilson (2011) explains:

You weave a pattern and then you think 'oh', next time I can do this with it or that with it, I can change it there and it seems that when I push it one pattern always leads onto another. (p. 6)

Kipa clearly visualises an idea first and then finds the best ergonomic solution to make it. Designs are drawn in 2D, a pattern transferred to the 3D form, which is cut out exactly as planned, then shaping and surface techniques follow (Kipa, 2011). From large public works to small detailed adornments, the processes Kipa employs are transferrable across media and scale (Kipa, 2011). Workshop 6 member Jasmine Watson also begins with a visual reference point and makes numerous drawings that are technically acute down to actual scale and colour (Workshop 6, 2011). This level of planning by Watson is necessary for her labour intensive enamelling medium.



**Figure 352.** Workshop 6 'Tin Years'  
Mixed media  
Workshop 6  
2003

Photo: Courtesy of Workshop 6 and Fingers, Auckland, New Zealand

Fellow workshop 6 partner Dodd (2011) says her process has developed to accommodate happenstance:

Increasingly I am finding a place for the unintentional, the fact that you can have all these intentions but then the work itself may lead you to a completely different space and giving into that and saying 'well who am I in this, I am just the maker, you're the piece, you know best'. (p. 9)

A decade ago Dodd would have conceived her designs first on paper but these days she now enjoys 'not knowing' what the end point may be and working ideas out at the work bench (Workshop 6, 2011).

#### Theme: The best that I can do

Making things well was a common thread throughout the interviews, encompassing an appreciation for technique, consideration for materials as well as adapting to circumstance. For Nathan this means technical processes matter, and attention to technical detail applies to the whole work front and back (Nathan, p. 6). This sentiment was repeated by McIntyre-Wilson who despaired over neglected "...half arsed elements" such as disfunctional catches (McIntyre-Wilson, 2011, p. 15). Kipa (2011) articulates his own standard for quality control:

It is a really essential part of my practice that every thing that comes out of my hands, not that it has got my stamp on it - but is simply the best that I can do. And then if it is the best that I can do, you can't abrogate that responsibility back to anyone else, because it is the best that I can do. Then on the basis of that, it comes from me. (p. 15)

Ability improves with practice and according to Workshop 6 member Helen O'Connor, a good piece need only use a few techniques to be good: "...it is not about the number of techniques it is about honing those skills" (Workshop, 2011, p. 12). This can also mean paring back technique, and developing a sensitivity for the natural qualities of a material. To be an accomplished work, suggests Jason Hall, the piece goes beyond technique and is "...made appropriately to the idea or to the material" (Hall, 2011, p. 5).

For Workshop 6 originality was a critical aspiration, which means "...finding your own way" and "...being true to yourself" (Workshop 6, p. 9). Preston (2011), who has the longest view on practice amongst the group, still has this aspiration:

I'm consciously thinking about: "How can I do that?", or "What can I do?" And it all came out of using those materials, really, from the Bone, Stone, Shell time.



**Figure 353.** Heru Hapai  
Sperm whale bone, paua  
Rangi Kipa  
2013  
Photo: Courtesy of the artist

And how can you make it your own idea rather than it being more like something that used to be made. (p. 5)

McIntyre-Wilson (2011) admitted he was influenced by artwork that he found distinguishable:

I have always liked work that I've been able to recognise who made it just from looking at it. There's so much other work out there that you can't tell. (p. 9)

This self-awareness affected how McIntyre-Wilson wanted his work to be perceived, as he developed his own style such as taking raranga weaving methods into metal.

#### Theme: A reason for an artwork to exist

For Bern, making something well constitutes making with purpose. Bern proposes that there should be "...a reason to make... a reason for this piece to exist" (Bern, 2011, p. 8). In a world of finite resources, Bern views craft practice as ethical because there is a careful reasoning for it, including the resources required to make it. Hall stated that making things mattered: "...I was contributing or a part of something more than just consumerism and capitalism". Hall (2011) described this sense of purpose as critical rigour:

What I really admire in someone's work is when they're talking about something that has value... those works that really move you- where someone only has to have something at stake, something of themselves on the line- to really affect another human being you've got to give. You can see that in a lot of ways- it's recognisable. (p. 5)

Hall sees this quality in work that forces the viewer to go deeper to find out more, to learn something further about the world, suggesting that "...when they [the objects] are at their best, they talk about us and they make the getting up and going to work worthwhile" (Hall, 2011, p. 11)



**Figure 354.** The Gate Between  
Sterling silver, paint  
Jason Hall  
2002  
Photo: Courtesy of the artist

## **Mātauraka-a-whakapaipai summary: Key concepts for applied art practice**

The cultural ideas imparted by personal adornment experts, that join my critical process are summarised below. Throughout the cultural production of this project these ideas also challenge what I am doing and why, as concepts are translated into form.

- Things evolve
- The best that I can do
- A reason for an artwork to exist



## Chapter Five: Cultural Production

The following chapter reviews a snapshot of my practice, a period of investigation through *creative projects* - partially revealed through my written commentary but articulated fully in the artwork that manifests a “...depth beyond the words” (Potiki, 2011, p. 16). This chapter brings together the creative projects that comprise the applied art practice component of the doctoral research project, and demonstrates my idea of *Horomaka Spiral Practice* (Figure 6, p. 21) in practice. Contemporary objects converse across time and space and connect with the taoka tūturu of Te Waipounamu, and of Waitaha, Kāti Māmoe and Kāi Tahu whakapapa. Not all of the layers are disclosed or accessible to everybody, and the viewer of this visual material will discover different things depending on their own visual vocabulary and knowledge, as well as their relationship to the forms displayed.

My new contemporary jewellery works have evolved from looking at and handling taoka, by considering the absent portion of images, and recalling the kōrero given to me during the interviews. Considering the question ‘What is the whakapapa?’<sup>1</sup> (of this taoka and of my own work) provoked me to inquire further into my relationship with the cultural material, including places and people with whom the taoka is associated. Mead has highlighted that there are words attached to taoka tūturu that accumulate through usage over time (S. M. Mead & McCredie, 1984, p. 21). Through a generational art making process I have added my words and stories, and if these new works pass into the hands of others, they too will attract further kōrero.

This has been my journey of reconnecting and re-imagining artworks and how they reference their whakapapa, whilst maintaining integrity within the contemporary context. According to Paul Tapsell “Taonga connect customary lands, ancestors and descendants within a powerful symbol of identity that reaches its fullest meaning in the community context of marae” (Griffey et al., 2008, p. 21). This doctoral journey therefore concludes on the marae and I hope whānau whānui are able to recognise my creative response because the original knowledge base belongs to them.

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<sup>1</sup> A question raised by T. Potiki and R. Hemera in interviews.

## Creative Projects

My creative projects aim to progress the concept of *Jewellery as Pepeha* into form, through applied practice. These projects represent small focused bodies of ideas or series namely:

1. *Miscellaneous Ornaments* which I recognise now as stepping stones that pay homage to found objects made wearable;
2. *Aberrant Pendants* apply units of replication and align my inquiry closer to the research question;
3. *Hapū Narratives* bridge the works of *Waka Huia 2008* to this current expanded investigation, reconnecting my relationships with extended whanau and improving my understanding of Horomaka and Te Pātaka o Rakaihautū<sup>2</sup> (Banks Peninsula);
4. *Whakaahua: Image Making* alerts me to the dynamic memory space of taoka;
5. *Hangā whakaahua* is a new physical response, provoked by the compelling cultural space that taoka occupies.

Together these are the exciting works that will continue beyond the confinements of this thesis, to spark further artworks and relationships.

7. *Manatunga*<sup>3</sup> honours jeweller traditions of working with whānau clients to create heirlooms. As a jeweller my art practice includes responses to the needs of other people and their whānau who desire the creation of a taoka that is personal and significant to them.
8. *Tuku Mātauraka* refers to the transmission of knowledge, through the principle of reciprocity; that is of making a return by mentoring and supporting other practitioners, upholding Kāi Tahu visual culture as a taoka, and sharing the findings of this research with my communities through a doctoral exhibition whanau and participants can experience.

Not all artworks are presented in this thesis; some are withheld for exhibition. I also disclose some of my technical processes for art making in this chapter, as this is part of my cognitive, and applied practice. These tangible processes and intangible concepts inform the work and the resulting object is imbued with the knowledge of its making. I now describe in more detail the creative projects.

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<sup>2</sup> Meaning storehouse of Rakaihautū.

<sup>3</sup> Meaning keepsake, memento.

## Miscellaneous Ornaments

The *Miscellaneous Ornaments 2012* is a suite of pendants that pays direct homage to customary forms of Māori adornment held in museum collections and recorded in literature (Banks & Beaglehole, 1963; Beattie & Mitchell, 1994; Best, 1924; Buck, 1949; Davidson, 1984; Duff, 1977; Forster, Thomas, & Berghof, 2000; Hamilton, 1896; Joppien & Smith, 1985a, 1985b, 1987; S. M. Mead, 1969, 1986; Orchiston, 1974; Prickett & Auckland War Memorial Museum, 1999; Skinner, 1924, 1974).

The term 'miscellaneous ornaments' acknowledges anthropologist Dr Roger Duff's 1950 publication 'The moa hunter period of Maori culture'. Duff's chapter *Personal Ornaments* lists porpoise teeth, seal teeth, dogs teeth, sharks teeth, and filed bivalve shells as miscellaneous articles of early Māori personal adornment (Duff, 1977). Duff (1977) records in one exhumed burial study:

One drilled canine tooth of a small seal, and several drilled canine teeth of the dog, also found at Wairau, were possibly worn as necklaces rather than as ear pendants. Thus, judging only by the few drilled porpoise teeth apart from the burial, their use as ear pendants would appear probable: with Burial No.2, however, were found two necklaces totaling over 800 teeth. (p. 129)

The *moa hunter* personal adornment has much to tell the jeweller of today: Repetitious replica whale tooth pendants<sup>4</sup> suggest an enduring significant narrative now lost; Mysterious reel forms and decorative notches<sup>5</sup> may have been connected to genealogical rites and memory aids<sup>6</sup>; Aberrant pendants<sup>7</sup> challenge the range of recognised designs setting precedence for innovation; and most importantly their very existence connects with culture. What is notable in Duff's survey of moa hunter personal adornment is the variation in size, shape and material for the imitation tooth pendants recorded. Drawings, photos and descriptions of these variations are well documented and most can be correlated with the actual



Figure 1. 050.027 Long Beach. Oldman Collection  
Otago Museum, Dunedin, New Zealand

<sup>4</sup> Duff, R, 1950:104-119.

<sup>5</sup> Duff, R, 1950:85.

<sup>6</sup> Suggested George Graham in Duff, R, 1950:86.

<sup>7</sup> Duff, R, 1950:119-122.

tactile taoka held in museum collections. *Te Papa* for example has a whole drawer of shark tooth variations from shark tooth, to ivory, bone, shell, pounamu, and even porcelain. There are also museum collections of plaster replicas, a likeness taken from original taoka by museums to make a copy for display and research purposes. Analysis of earlier material has made me more attuned and appreciative of contemporary versions of reiputa or whale tooth pendants, and fashionable souvenir shark tooth earrings.

*Miscellaneous Ornaments 2012* (Figure 2) celebrate and perpetuate this repetition or replication of design through the similar reproduction of recognisable forms. These twenty first century pendants however are cast in silver from moulds made directly from real teeth with additional gold and silver findings<sup>8</sup>. A modern casting method, used for mass reproduction of jewellery, is applied not only for its ability to duplicate but because it embodies commercial processes of duplication in modern industry.

My pendants, however, diverge from Duff's Archaic Phase. According to Duff drilled human teeth for example were not found in South Island moa hunter sites, but imitation human incisors made from bone and shell were found in younger Kāi Tahu locations such as Long Beach at Otago Heads (Duff, 1977, p. 131).



**Figure 2.** *Miscellaneous Ornaments 2012*: Whiri chain and pendants of imitation sharks tooth, oyster shell, dog teeth, human incisors, dog tooth sharks tooth  
18 carat gold, 9 carat gold, sterling silver  
Areta Wilkinson  
2012

<sup>8</sup> A jewellery term for fastening mechanism.

*Miscellaneous Ornaments 2012* are made from found or gifted natural articles, most of which I obtained on my travels. For example the pendant of imitation human incisors are cast from my stepchildren's teeth, sentimentally saved by their father Mark Adams. Three dog's teeth were taken from a skull displayed at the Potiki whānau bach at Ōtākou Peninsula, borrowed temporarily with permission, then returned. Two sharks teeth were gifted to me to use by jeweller Niki Hastings-McFall, and were donated to her over the years. A large seal canine was recovered from a seal corpse at Gore Bay, Canterbury, and smaller seal teeth found amongst the sand on beach walks. These pendants have a personal relevance for me, through anecdotal association connecting with friends and whānau. Therefore they are objects that refer to this time as opposed to the taoka that exist in the museum collections.

Today, some Māori consider the wearing of human teeth and articles of the body such as human hair as tapu (prohibited). I draw comfort from the fact that a perforation or drilled hole in the source heritage material signifies a tikanga to make restricted objects wearable, a distinction that the Te Rūnanga O Ngāi Tahu policy *Koiwi Tangata* also acknowledges. These heritage taoka came out of a worldview that valued commemoration, so I am considerate about how I relate to these objects as I continue my investigation.

Does not knowing the narrative that motivated tūpuna to use these materials and repeat forms matter? Yes, it does matter that we do not know the narrative, but we can engage and extend on the original contexts of their evolution.

The first public outing of *Miscellaneous Ornaments* was in the 2012 group show *Pepeha* at *Bartley + Company Art* in Wellington. This suite of objects was presented in a retro jewellers display box and is not intended to be a finite series but may be added to over years. The *Whiri Chain* offers one conservative fastening solution for the pendants that marries Māori tradition with European jewellery conventions by including a body of rope chain with twisting configuration of repeat silver jump rings, and completed with toggle (likened to a fob) and loop that acknowledges Māori customary suspension systems.

Jeweller Warwick Freeman was curious to know why *Miscellaneous Ornaments 2012*, a series closer to their archaic predecessors, was accompanied in the same exhibition by their next generation series *Aberrant Pendants*. When I showed artist Ross Hemera castings of found dog and shark teeth he wanted to know their whakapapa. Putting these objects into the public domain in this way was a good testing ground, creating some distance to look more objectively at the works, to ask further questions and to learn more from them.

After a year of reflection I returned to *Miscellaneous Ornaments* and revisited the forms, subtly shifting the context. The 2014 works (Figure 4) are another design generation on from their influences, and are integral to the times in which I am making. These adornments retain sprue features



**Figure 3.** Patina through heat treatment

from the casting process to include the industry as the 'unbeknown accomplice'. The positions of sprues occur exactly as the foundry Regal Casting Ltd attached them so happenstance is implicated. These 'miscellaneous ornaments' play with replication but do not imitate.



**Figure 4.** Kahore ahau e whakatipu, na nga pungarehu  
(I don't come from the ashes, I am real, I do the things that others talk about)  
Sterling silver, 24 carat gold  
Areta Wilkinson  
2014

This work is a component of the exhibition thesis

Objects are burnt in the fire to create a smoky resinous patina (Figure 3). Their heat treatment prompts a new title referencing *kōrero* by Pōua Rakihia Tau. These works are real but they have also come out of the ashes and come out of a developing theory.

## Aberrant Pendants (Hei Kōrero)

'Aberrant whale-tooth pendants', a term coined by Duff<sup>9</sup>, evocatively describe forms deviating from the fashion of what is normal or what is desirable. Whilst *Miscellaneous Ornaments 2012-13* celebrate repetition or imitation of design, *Aberrant Pendants 2012* enact and pay tribute design departure and innovation.

In *Te Toi Whakairo: The Art of Māori Carving*, Mead examined tribal carving styles including a comprehensive discussion of South Island Māori carving. Whilst the study is specific to carvings of durable materials, Mead provides an argument for regional styles, and amongst his evidence many of the unique examples of skill and innovation are personal adornment (S. M. Mead, 1986). According to Mead, fish forms "...depicted in a clear representational mode in some instances, and in others as highly stylised forms in pendants of various sorts" were prevalent in the *Mahaanui style* from the Canterbury area, including the coastline around Banks Peninsula (S. M. Mead, 1986, p. 155). The serpentine disc pendant E148.79 from Kawatea Okains Bay (Figure 72-73 p. 96) and the wooden kurī (dog) E158.356 from Monck's Cave (Figure 83. p. 98) are two such inspirational examples of regional invention.

In the series *Aberrant Pendants*, units that reference historic adornments sit in a context or background like an archeological dig formed into contemporary speech bubbles. These pectoral amulets need a wearer to be fully activated as the speech bubble stems from the wearer and the implication is one of engagement and narrative carried by people. The wearable objects of my cultural production interface with a western worldview that suggests the artwork should speak for itself and a



Figure 5. (Left) The body as site with Aberrant Pendant VII  
Oxidised sterling silver, cotton  
Areta Wilkinson  
2012

Māori worldview where kōrero is inherently recognised and esteemed as the unlocking device. To unlock our personal adornment tradition, I have found engagement with Māori cultural values necessary to achieve a more informed perspective.

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<sup>9</sup> Duff, R, 1977:119.

*Aberrant Pendants* are one-off works that deviate from the norm. Each piece is individually fabricated from wax sheet and wax components as it is not my intention to replicate. These handmade waxes are cast directly in silver (no moulds are made), and even the casting process exerts its own signature to the final work with warping, and surface changes. The foundry Regal Casting Ltd informed me that the success of these pieces is fortuitous, so chance or luck plays an important part. I usually fabricate meticulously in silver, so enjoy the immediacy and paradox of using a casting method designed for repetition, to produce one-off works. Whilst the bulk of the object is cast, this should not imply less handwork as a raw casting requires removal of sprue<sup>10</sup> and 'cleaning up', filing sharp edges, sanding surfaces and patina<sup>11</sup>. Toggles are similarly made and join the main body with white twisted cotton cord.



**Figure 6.** Aberrant Pendants V, I, VIII, VII (Hei Kōrero)  
Oxidised sterling silver, cotton  
2012  
These works are a component of the exhibition thesis.

Within *Aberrant Pendants* a maker's narrative is embedded. Size is inspired by large disc pectoral amulets; pendant hole aperture is representative of those in oyster shell adornments; melted wax edges suggest modern methods and context; small holes in the attached teeth are either bored by metric technology or obsidian shard

<sup>10</sup> A metal stem formed by the entry passage into a refractory mould.

<sup>11</sup> Surface colour treatments.

and; the white cotton cord links to another whakapapa work *Wahine and Tāne 1998*. Yet when all is revealed, where is the intrigue? In some works a mystery is also implanted, extra holes that pierce the plate but have no obvious purpose.



**Figure 7.** Installation at Bartley + Company Art, Wellington  
31 January– 25 February 2012

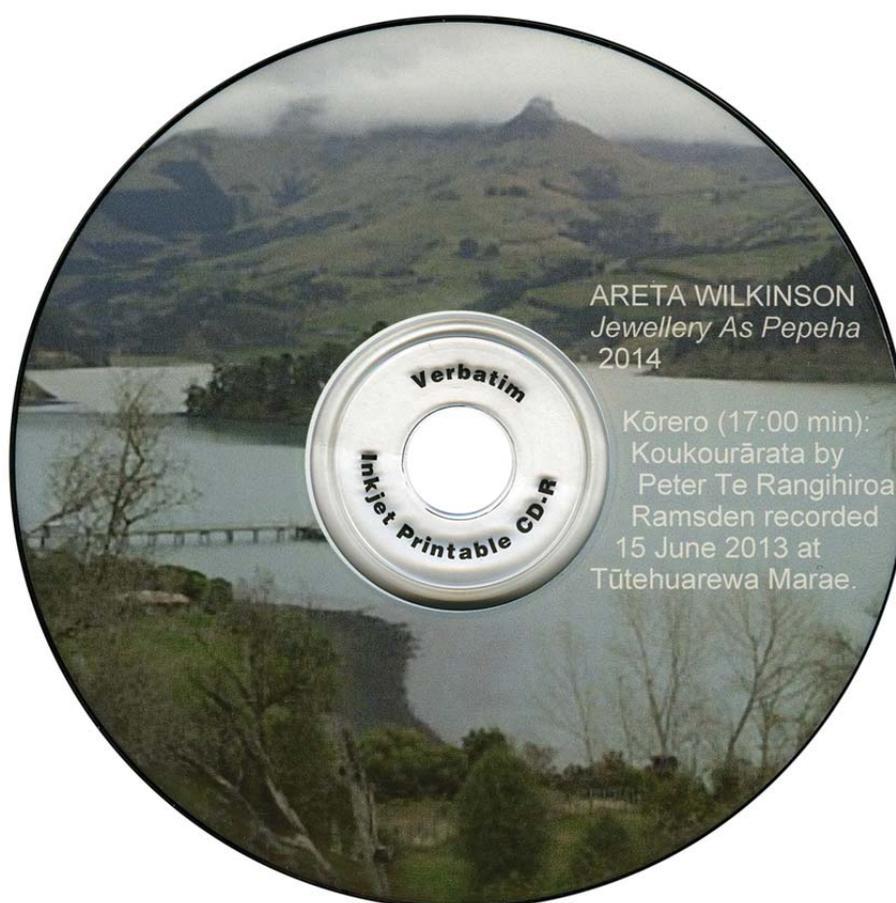
Potiki attempted to explain during our interview some complexities of pepeha to me a non-speaker of te reo. Potiki discovered a key to further meanings within pepeha when he recognised localised language variations. Besides understanding te reo and the reo of an earlier time, Potiki found understanding the context of the time helped unlock additional layers (Potiki, 2011). Kāi Tahu pepeha had dropped out of use, so when reinserting old pepeha into his kōrero, Potiki also found this brought a distinguishing style to the address for those that recognised it (Potiki, 2011).

To unlock *Jewellery as Pepeha*, people with more experience or knowledge of the local context will understand deeper meanings than those who do not, but there are many levels of access. Considering how the language of pepeha can be distinguishable, I favour distinguishable expression that is testimony to the times I am living in. Our visual language and spoken language has already set precedents for adaptation and innovation.

## Hapū Narratives

*Waka Huia 2008* was a project of contemporary jewellery enriched by recorded kōrero gifted by immediate family members, friends and colleagues. *Waka Huia* narratives served as provocations for jewellery making, kōrero in response to jewellery objects, presenting multiple voices and perspectives that invigorated my contemporary jewellery practice with communal insight.

*Hapū Narratives* (Appendix V-VII) expands this concept further to include collective narratives localised to specific places of *Horomaka* and *Te Pātaka o Rakaihautū* (Banks Peninsula), and therefore to the people who whakapapa to that whenua.



**Figure 8.** Koukourārata by Peter Rangihira Ramsden  
CD Kōrero (17 min)  
2013

This work is a component of the exhibition thesis

In the aftermath of the Christchurch earthquakes I decided to underplay this aspect of *Jewellery as Pepeha* because it involved the participation of whānau who

were under stress. I felt uncomfortable about enlisting Christchurch participants during this time as they had more important things on their minds.

Two years later, sensing whanau were more settled, I revisited conversations with three relations, George Tikao (Ōnuku), Peter Ramsden (Koukourārata) and Riki Pitama (Rāpaki). The results are these taoka kōrero, the verbal accounts for this doctoral project, and recorded for future listeners. The jewellery created as a response to the kōrero works do not attempt to illustrate the narratives but are a way of personally relating to the experience and remembering it. The recorded narratives are the oral history as told by my relations above, and the jewellery is my mnemonic response to this kōrero. The artwork is forever tied to this kōrero, the speaker and the place.



**Figure 9.** (Left) Ōpukutahi by George Tikao  
CD Kōrero (31:37 min)  
2013

This work is a component of the exhibition thesis

**Figure 10.** (Right) Waikākahi Pā and the Kai Huaka Feud by Riki Te Mairaki Pitama  
CD Kōrero (48:36 min)  
2013

This work is a component of the exhibition thesis

## Whakaahua: Image Making

### Past likenesses

According to *Tikao*, “The *ahua* is the likeness of the face of a person or the appearance of a thing; its resemblance. Take a photo of a man or of a woman or of a place and you have his or her or its *ahua*” (Tikao & Beattie, 1990, p. 77). Tikao was comfortable about his photographic likeness being taken and my Tikao whānau are fortunate to have images of him. Elsdon Best preferred “...the term ‘semblance,’ and sometimes ‘personality,’ or ‘representation,’ to describe the meaning of *ahua*” (Best, 1901, p. 14). According to Best’s sources, manifestation into shape is demonstrated through the tribal narrative of *Maui* turning into a pigeon ““*Katahi ka whakaahua i a ia ki te kereru*,”- then he formed himself into a pigeon, *i.e.*, took the form of the same” (Best, 1901, p. 14). *Whakaahua* literally meaning ‘cause to take form’ is generally attributed to photography, although Mead (1984) defines the term as “...a picture to look at”. I am alerted by the example recorded by Best that a form can change and in the likeness may manifest some conceptual ‘thing’ from the original source.

It was a useful exercise for me to revisit early Māori attitudes to photography but the search revealed an underdeveloped area of scholarship. I could, however, call on a small selection of historic anecdotal snippets, and review Kāi Tahu use of the medium up to today.

I extended this search of ‘making a likeness’ to include the earliest artistic encounter with South Island Māori. On Tuesday 6 April 1773, William Hodges on Indian Island in Dusky Sound made a red chalk<sup>12</sup> drawing of the people, including two women that he encountered there. Naturalist and artist Georg Forster (1773) wrote in his journal<sup>13</sup> “...Mr Hodges immediately took sketches of their countenances, and their gestures *shewed* that they clearly understood what he was doing; on which they called him *toa-toa*. That term being probably applicable to the imitative arts” (Forster et al., 2000, p. 86). Two from the whānau group visited the boat again on Monday 19 April 1773, including a young woman, and Forster’s entry records that “The girl, seeing Hodges, whose pencil she had much admired, made him a present of a piece of cloth, of the same kind as those which the man had given to Captain Cook and my father.” (Forster et al., 2000, p. 98). The young woman singled Hodges out and gave him a present equal to the Captain’s, so can we infer from this that she was not disagreeable to Hodges drawing her likeness.

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<sup>12</sup> A sacred colour of the times.

<sup>13</sup> Co-authored with his father Johann Reinhold Forster (see Preface XIV).

Likenesses by drawing, painting and printmaking would soon be replaced by analogue photography during (and documenting) the period of New Zealand colonisation. On the cusp of this change in technology Eliza Hobson (wife of William Hobson Lieutenant-Governor of New Zealand) remarked on Māori responding to her painted portrait. In a letter to her friend Emma Hamilton Smith she wrote, "My picture is their greatest admiration, they think it is a spirit and will sit themselves down before it and feel it all over and then come and feel my face, and back to the picture again." (Porter, Macdonald, & MacDonald, 1996, p. 32; Wanhalla & Wolf, 2011). Dunedin-based photography firm Burton Brothers, led by Alfred Burton, took the new camera technology through the King Country in 1885. Burton writes in his diary of 6 May of his experience in the area of Parekino, "I made several studies here, notably of a very fine woman named Ngakura, but was a good deal hindered by the timidity of the Natives at the sight of the camera, which they called 'taipo' (devil) (Burton Bros, 1886, p. 8). During his nine week sojourn Burton, who calls himself "Tangata whaka-ahua (literally "the man who makes the likenesses")" (Burton Bros, 1886, p. 9), records unwilling and agreeable Māori subjects. A highly tattooed man refused in no uncertain terms, as do a couple who cover their faces with clothes though their reasons cannot be communicated (Burton Bros, 1886, pp. 12-14). Certainly Burton's photographs of attractive Samoan and Tongan women (Camera in the Coral Islands series) that he showed some Whanganui youths appealed, and resulted in them "...kissing them with great ardour" (Burton Bros, 1886, p. 12). Burton (1886) also relates the ultimate insult<sup>14</sup> given by two women who made protest against his un-permitted photography when:

...the ladies, intuitively divining the situation, and simultaneously turning round, solemnly assumed a posture of "flexure and low-bending" [shade of Shakespeare, pardon!] certainly not suggestive of respect, but rather of the most withering contempt for Pakehas in general, and for this Pakeha and his camera in particular. (p. 12)

Kāi Tahu historian Angela Wanhalla in her paper *Indigenous Histories of Photography* finds the dominant narrative in the scholarship on New Zealand photographic history of Maori one of "...commercial and scientific exploitation" (Wanhalla, 2013, p. 13). Working with communities for her own oral history doctoral research gave Wanhalla unique "...access to family photographic archives" and a wealth of photographic material was revealed that contradicted her preconceived notions that "...ordinary Maori were rarely consumers of photography" (Wanhalla, 2013, p. 11). Wanhalla calls for attention to an alternative "...vernacular tradition" that promises "...a human story" (Wanhalla, 2013, p. 13) Wanhalla provides such a

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<sup>14</sup> They presented their derrière to the photographer.

narrative in *The meaning of 'colour': photography and portraiture, 1889-1904* through a discussion on the likeness made of Robert Brown, a gentleman of mixed race from Southern New Zealand in the Nineteenth Century (Wanhalla & Wolf, 2011). In 1889 a commissioned photograph was made of Robert Brown and after his death in 1898 his daughter-in-law Helen Brown commissioned a painted colour portrait in 1904. Specific instructions by Helen Brown were communicated to the portrait artist (as noted on the back on the photograph) requesting a close to real skin tone, i.e. not whitened. Wanhalla's narrative of the photograph and portraiture reveals a story of a working class Southern family who embraced portraiture, were comfortable with their mixed heritage, and in charge of photographic representation.

From a cherished whanau portrait to others celebrated by hapū and iwi. The *Church Te Kotahitanga* at *Moeraki* and the painted stained glass windows, including a panel of Kāi Tahu rakatira *Matiaha Tiramorehu*, are considered a taoka by Kāi Tahu and New Zealand Historic Places Trust. Installed in 1893, the illuminated panels made by John Hardman & Company in Birmingham are now "...thought to be the earliest example of stained glass with the image of a Maori person, and the earliest depiction of a New Zealand born individual", the likeness is based on an 1870's photograph from the collection of Rev. T. A. Pybus (New Zealand Historic Places Trust, 2010). Churchgoers and visitors to *Te Kotahitanga* can still reflect upon Tiramorehu today.

I found likenesses around me, such as in local un-carved *whare* (buildings), where photographed, drawn and painted ancestors including landscapes adorn the walls. Many Kāi Tahu *whare* were originally unadorned with carving but whānau had a tikanga regarding photography of whakapapa as a genealogical record. Wanhalla explains how portraits "...made ancestors alive again and allowed them to be part of significant events, particularly tangihanga (funeral rites)" (Wanhalla & Wolf, 2011, p. 117). According to National Museum photographer Alan Marchant (Ngāti Hauiti), "...the photographic presentation of our ancestors join the symbols and art of the meeting house to become part of the genealogical journey" (Marchant, 1996, p. 240). Tapsell draws the relationship even closer, stating that portrait representations of ancestors particularly produced at tangihanga, "...are the ancestors" (Griffey et al., 2008, p. 21). And so it was that the *Mō Tātou* exhibition at Te Papa included a portrait component, nine images of tūpuna labeled 'Faces of Ngāi Tahu', which were a "...tangible expression of whakapapa and in relation to Te Kereme, the Claim and Claim settlement which many raised and championed in Parliament or lobbied about"<sup>15</sup>. When *Mō Tātou* toured the South Island to Christchurch in 2010, Canterbury Museum

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<sup>15</sup> M. Tamati-Quennell, personal communication, January 25, 2013.

curated an accompanying exhibition called *Te Hokinga Mai* that included a room full of portraits of tūpuna. These tūpuna whose likenesses were made in oil, pencil, watercolour, silver bromide, printing inks, watched over the exhibition, and their descendants were able to visit them.

These heritage images of past likenesses are naturalised by their use in everyday situations. Photographs in the home, church and meeting house are legitimised as a way of representing the ancestor in the way that carving also does, and they evoke the ancestor's image for descendants.

### Present likenesses

Blueprints and photograms are one-off analogue images, and unlike a photograph in that the object makes contact with photosensitive paper which is then exposed to light. No camera is involved, nor negatives, so photograms are not reproducible, and record an object at a particular time. The blueprint and photogram method produces a negative silhouette recording the space around an object. When applied to create an image of taoka tūturu, it is the memory or shadow of the taoka that remains on the paper, liminal and potent. The original taoka remain in the whare taoka unharmed, with mana intact. The process, however, reveals an image unseen before, that is, a trace of the taoka, made by the taoka.

The cyanotype blueprint also known as a sun-print invented by John Herschel in 1842, was an early photographic process to reproduce architectural and engineers notes and diagrams. Anna Atkins applied the method to document botanical specimens around 1843, and the process became quite popular throughout the 19th century recording silhouettes to scale. Traditionally, cloth or paper was impregnated with light sensitive dye such as ferric ferrocyanide, naturally blue in colour. Conveniently, cyanotype paper can now be purchased pre-made from international craft and photography websites.

An object is laid on prepared paper then exposed to sunlight or studio photoflood light for some minutes and only where the light touches the paper does the cyanotype dye set. Later the paper is washed in water and the unset dye of covered areas rinses out and the paper is dried. To protect taoka made of absorptive materials, transparent mylar can be placed between the taoka and cyanotype paper to prevent any risk of dye transfer onto material<sup>16</sup>.

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<sup>16</sup> Advice received September 2011 from Mark Strange Head Photographic Conservator of National Archives, Turnbull Library, Wellington.



**Figure 11.** (Left) Blueprint set up at Akaroa Museum in natural light  
1 November 2011

**Figure 12.** (Right) Blueprint set up at Otago Museum in temporary darkroom  
19 October 2011

The process varies for a silver bromide photogram, where (black and white) photographic paper is used, and therefore must be conducted in a light fast blacked out room with a safe red light. After positioning objects onto mylar over photographic paper, an angle poised lamp with a 100 watt bulb was used for varying exposure periods from 1-10 seconds.

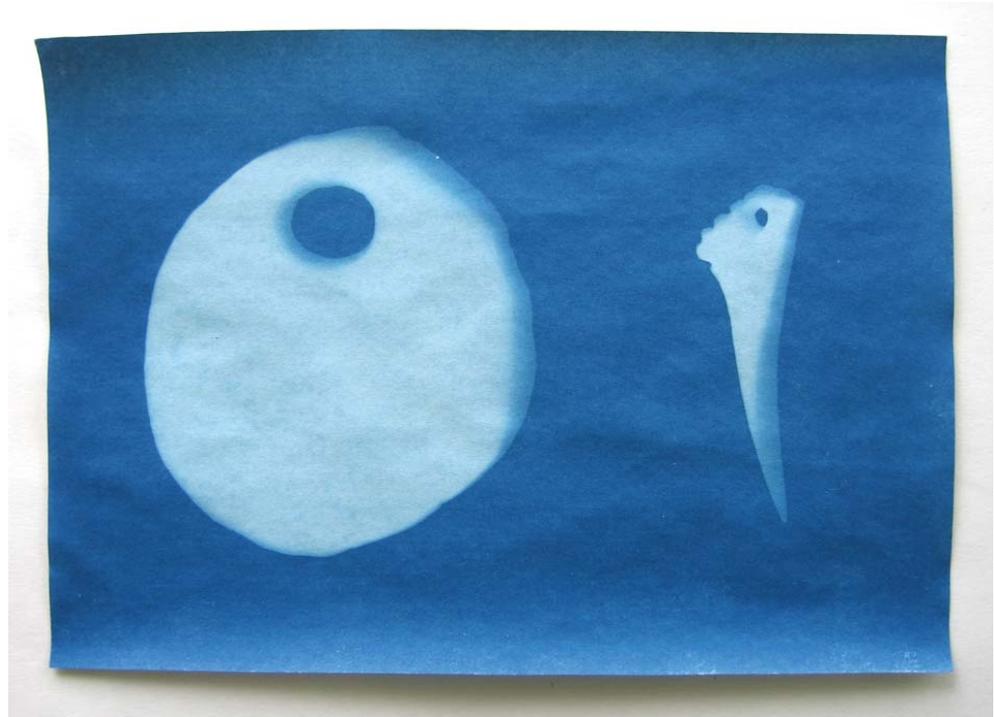


**Figure 13.** Mark Adams in temporary darkroom at Canterbury Museum  
2013

## Blueprints

The blueprint method creates an illusory silhouette that appears as a positive image because of subtle toning where light leaks beneath the original object. In the sun-print process direct sunlight can be used as the light source, recording the time of day and the movement of the earth around the sun, as the angle of light changes during the exposure period. This movement and angle of the sunlight is captured on

paper in the cast shadow. The resulting blueprint is not an accurate representation of the original, but presents a 'one-off' softer impression, sometimes almost 'cartoon' like.



**Figure 14.** (Left) 17.11.2011 Blueprint<sup>17</sup> 375-2230 Centre Island and (Right) 17.11.2011 Blueprint<sup>18</sup> 91-752: From the collections of Okains Bay Maori and Colonial Museum  
Cyanotype blueprint  
Areta Wilkinson and Mark Adams  
2011  
Acknowledgements: Okains Bay Māori and Colonial Museum, Banks Peninsula, New Zealand  
This work is a component of the exhibition thesis

## Photograms

Silver bromide photograms similarly produce a negative silhouette. The light sensitive paper captures light reflecting off an object's curved surfaces, producing a tonal range that registers the original three-dimensional form. With semi-transparent objects light can pass through surfaces in the way that it passes through a photographic negative similar to x-ray. The taoka image, the photographic paper and the silver chemical of the photographic process, all create a resonant and ghosting silhouette.

## Shadows, absences and making space

The blueprints and photograms represent new cultural artifacts that record the shadow of taoka tūturu. Conceptually these works do not record the tangible object but the intangible essence of the object –the āhua of taoka. How does one title the

<sup>17</sup> From 375-2230 an oyster shell, Centre Island (see Figure 209, p. 114).

<sup>18</sup> From 91-752 a carved form in bone, Banks Peninsula (see Figure 218, p.116).

intangible? There are no objects in the image anymore, therefore the title offers a pathway back to the original adornment and its museum location. These works aim to provoke remembering where answers have to be sought. An inquirer might like to return to the original objects in museums to find further information framed archeologically and anthropologically. A space is created in this thesis for extended narratives regarding taoka tūturu, including kōrero from hapū and iwi experts, and my creative response.



**Figure 15.** (Left) 17.11.2011 Blueprint<sup>19</sup> 91-752 and (Right) 17.11.2011 Blueprint<sup>20</sup> 2731433, 3732226-7, 12.6.1969:  
From the collections of Okains Bay Maori and Colonial Museum  
Cyanotype blueprint  
Areta Wilkinson and Mark Adams  
2011

Acknowledgements: Okains Bay Māori and Colonial Museum, Banks Peninsula, New Zealand  
This work is a component of the exhibition thesis

### Tracing memory and remembering

What makes the blueprints and photograms conceptually and culturally charged, and very special is that they record physical contact, unlike a photograph. The taoka is 'handled', the taoka 'touches' the paper, light 'contacts' the taoka and paper. The resulting image gives presence to an alluring absence. The photograms would not exist without the taoka, the original remains in the museum and the photogram is the memory of an instant in time.

<sup>19</sup> From 91-752 a gastropod mollusc shell, Panau (see Figure 209, p. 114).

<sup>20</sup> From 2731433, 3732226-7, 12.6.1969 a selection of human teeth, New Zealand (see Figure 208, p.114).

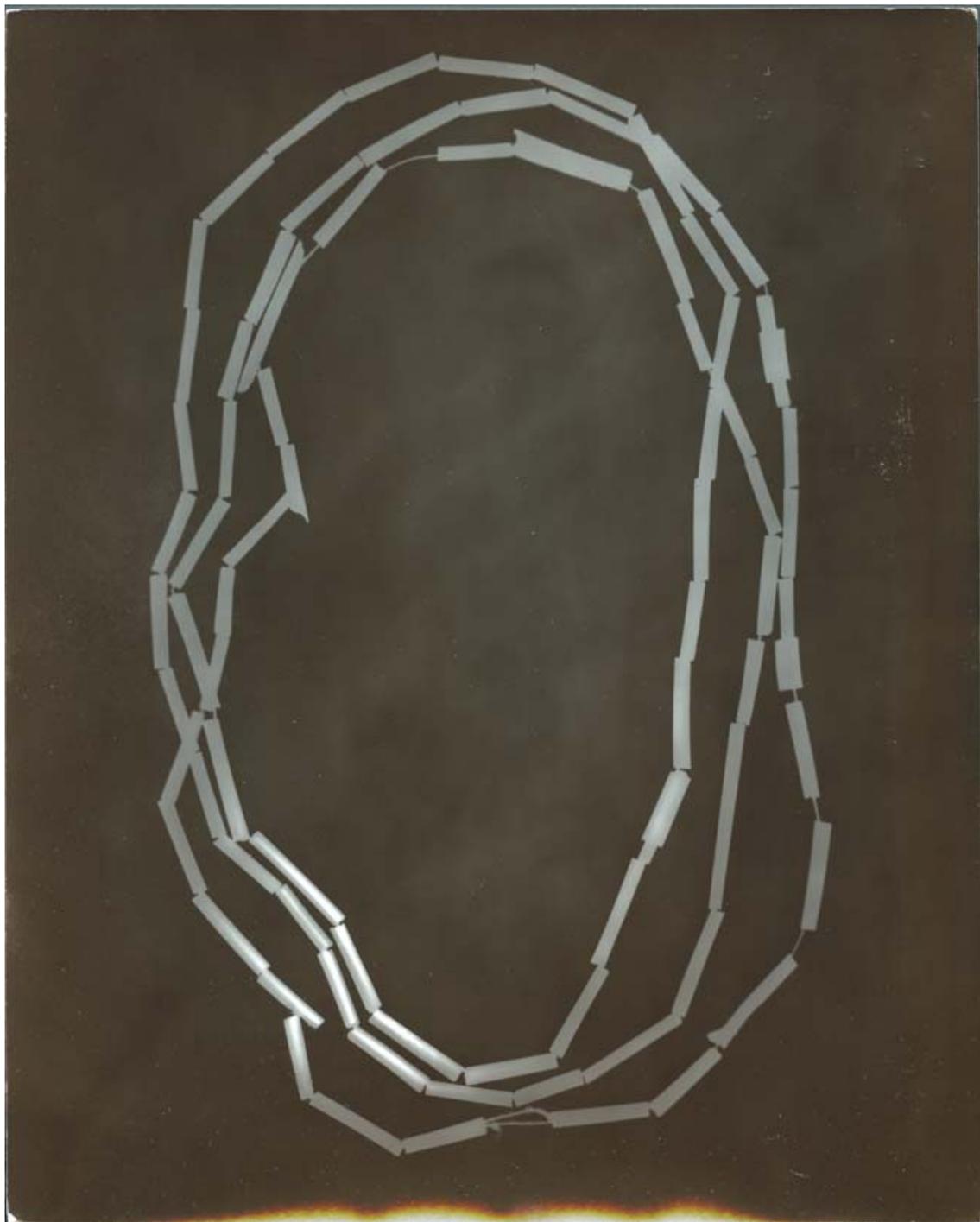


**Figure 16.** 1.11.2011 Silver bromide photogram<sup>21</sup>. Ak:1986.1046.1 Stony Bay Beach, E149.259 Onawe, E167.426 Onawe: From the collections of Akaroa Museum and Canterbury Museum  
8"x10" Silver bromide fibre based paper  
Areta Wilkinson and Mark Adams  
2011

Acknowledgements: Akaroa Museum, Akaroa, Banks Peninsula and Canterbury Museum, Christchurch, New Zealand  
This work is a component of the exhibition thesis

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<sup>21</sup> From Ak:1986.1046.1 a carved pounamu tiki, Stony Bay Beach (see Figure 7, p. 83), E149.259 a carved pounamu tiki, Onawe (see Figure 24, p. 85), and E167.426 a carved pounamu tiki, Onawe (see Figure 9, p. 83).



**Figure 17.** 18.10.2011 Silver bromide photogram<sup>22</sup> D65.832 Pahia: From the collections of Otago Museum  
10"x8" Silver bromide fibre based paper  
Areta Wilkinson and Mark Adams  
2011

Acknowledgements: Otago Museum, Dunedin, New Zealand  
This work is a component of the exhibition thesis

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<sup>22</sup> From D65.832 of bird bone units, Pahia (see Figure 257, p. 122).

The previous section *Mātauraka Māori* communicates some insights into Kāi Tahu cultural values surrounding the intangible and tangible concepts of taoka including taoka tūturu, manufactured objects highly regarded as whakapapa connecting descendants to ancestors. Handling taoka tūturu and making images therefore had to be very carefully considered. I had to ask myself, was I playing with other peoples' whakapapa, or transgressing tapu<sup>23</sup> as Pōua Rakiihia Tau had cautioned, and was I treating this collective heritage with requisite integrity and respect as Potiki had advised? Beyond satisfying my curiosity, how did this new view of taoka benefit Māori communities first and foremost? Was my rationale robust enough? This was a journey and the answers were revealed through the creative process, and by considering Meads five tests (H. M. Mead, 2003, p. 336) regarding tikanga Māori. It helped to recall the words of *Kaikōrero* because whilst there were cautionary messages, there was also a pathway. These Kāi Tahu leaders were naturally astute regarding tikanga and gave guidance when questioned. Many of the museum curators who were working with this cultural material all the time were also culturally informed. This led me to also consider the processes of working with taoka tūturu by considering whether or not my own Pōua and Tāua<sup>24</sup> would have approved had they still been alive.



**Figure 18.** 26.6.2013 Silver bromide photogram<sup>25</sup>, E199.290 Wairau:  
From the collections of Canterbury Museum  
8"x10" Silver bromide fibre based paper  
Areta Wilkinson and Mark Adams  
2011

Acknowledgements: Canterbury Museum, Christchurch, New Zealand  
This work is a component of the exhibition thesis

<sup>23</sup> Tau, 2012:4.

<sup>24</sup> Namely Clifford McConnell and Marewa McConnell (nee Manihera). Marewa McConnell was a specialist of Māori arts and craft in the Department of Education lead by Gordon Tovey, 1961.

<sup>25</sup> From E199.290 of bone units, Wairau (see Figure 102, p. 98).



**Figure 19.** 26.6.2013 Silver bromide photogram<sup>26</sup>. E47.343 Wairau Bar: From the collections of Canterbury Museum  
Silver bromide fibre based paper  
Areta Wilkinson and Mark Adams  
2013  
Acknowledgements: Canterbury Museum, Christchurch, New Zealand  
This work is a component of the exhibition thesis

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<sup>26</sup> From E47.343 an oyster shell, Wairau Bar (see Figure 121, p. 101).

Recollecting Pōua Rakiihia Tau's kōrero I revisited whakapapa by reviewing family records. I searched the *Ngāi Tahu Whakapapa Unit* for links to taoka and place. When the opportunity presented itself, I volunteered for whānau whakapapa research to enhance my understanding of the family relationships. It was critical to spend time at Koukourārata, Ōpukutahi and Waikākahi. Where my genealogy proved very distant I began to visit locations, traveling to Long Beach, Murdering Beach, Purakanui, Harwood, and Moeraki to experience the sense of place and pay my respects. When the opportunity presented itself I accepted invitations to hui and exhibition opportunities within the broader hapū and iwi community, as a pathway to meeting whānau whānui, to hear narratives and to make connections and some contribution.



**Figure 20.** (Left) Te Heru-o-Kahukura  
(Negative: view from Koukourārata settlement to the mountain Te Heru-o-Kahukura)  
Negative  
2013

This work is a component of the exhibition thesis

**Figure 21.** (Right) Koukourārata  
(Negative: view from Te Heru-o-Kahukura down to the settlement)  
Negative  
2013

This work is a component of the exhibition thesis

Cyanotype blueprints and silver bromide photograms were made over a 12-month period, and it took this long to become more at ease with them because of their direct relationship to taoka tūturu from nga iwi katoa<sup>27</sup>. Images are not direct likenesses of taoka but represent an imprint of the taoka. They are instead images of the space around the taoka. This is very important: *they do not seek to replicate an existing image of the world but instead alert me to a new way of seeing from the world.* Whilst the whakaahua images record an absence they nevertheless evoke the

<sup>27</sup> A more encompassing acknowledgement of broader whakapapa, in this case of Waitaha, Kāti Māmoē, Kāi Tahu.

*ancestral object in front of ones eyes.* Because of this these images need to be cared for as if the taoka were still present.

### Kaitiakitanga

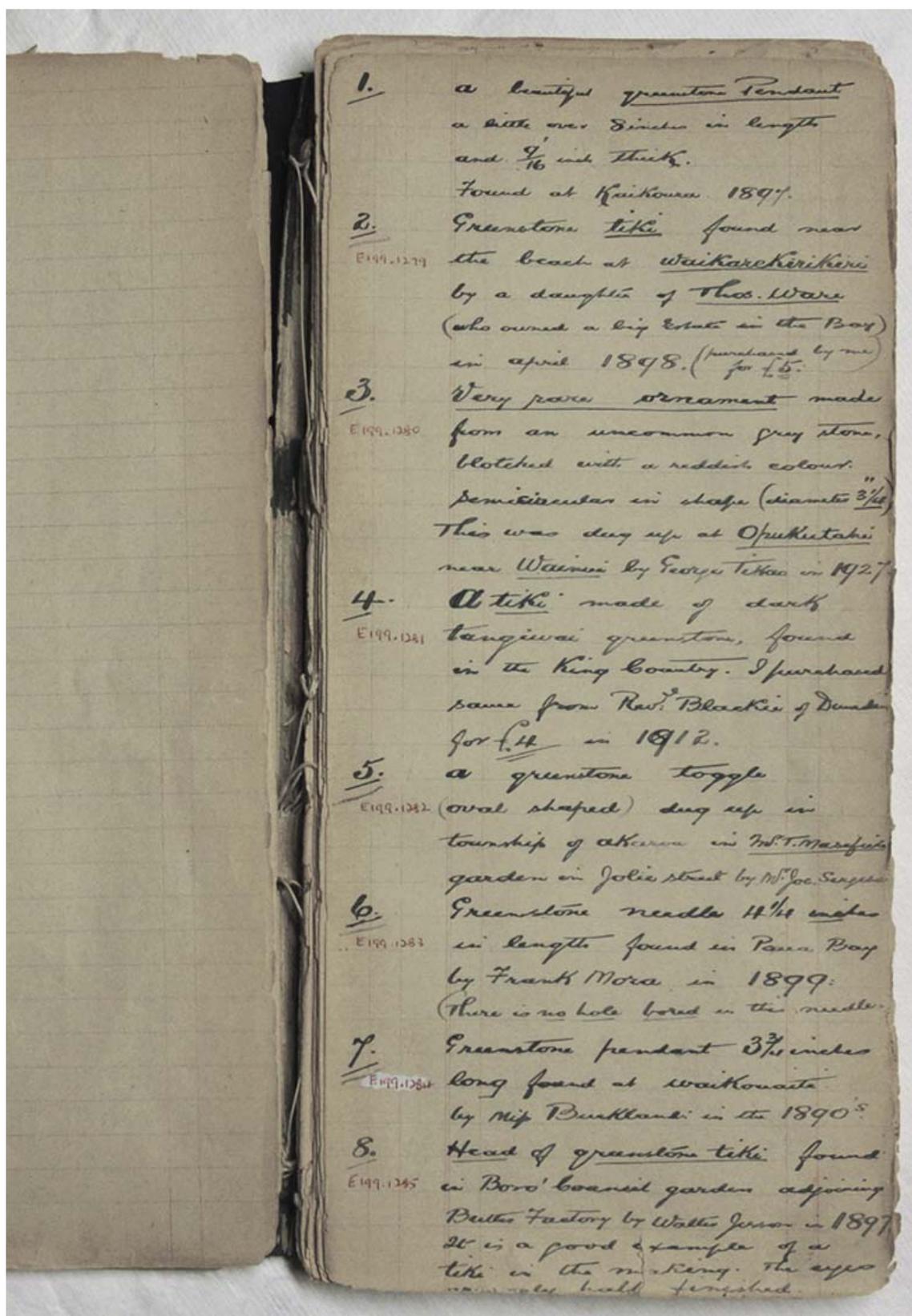
Blueprint and photogram images are a site of collaboration between photographer Adams and myself, which began as an experiment during an artist residency at the *Museum of Archaeology and Anthropology (MAA)*, University of Cambridge in 2010. This residency became a dual encounter, with South Island taoka and their location in the *MAA* collection outside Aotearoa. *Whakaahua: Image Making* also built on the residency's experience of absence and presence which was acutely experienced because taoka are located outside of Aotearoa New Zealand.

The collaboration in *Jewellery as Pepeha* is an essential component. The taoka are in the situation they are in, in the whare taoka, because of the cross-cultural history of the South Island. This dynamic is illustrated in documentation by Louis Vangioni (Figure 22) of his collection of taoka tūturu from Banks Peninsula, heritage articles now in the care of Akaroa Museum and Canterbury Museum. Three registers are hand written testimony to Vangioni's own fossicking, the finds of others, gifts and purchase, and articles deposited, by local Māori and non-Māori. The registers are a taoka themselves containing provenance whakapapa of objects and people of Banks Peninsula. Selected pages pertaining to personal adornments are reproduced in three large full colour ink jet digital prints for the doctorate exhibition (Figure 24).

The collaboration between Adams and myself contributes further complex layers for the images we create. Consequently, we are both responsible for dual care of these artworks and over time including the mātauraka associated with them.

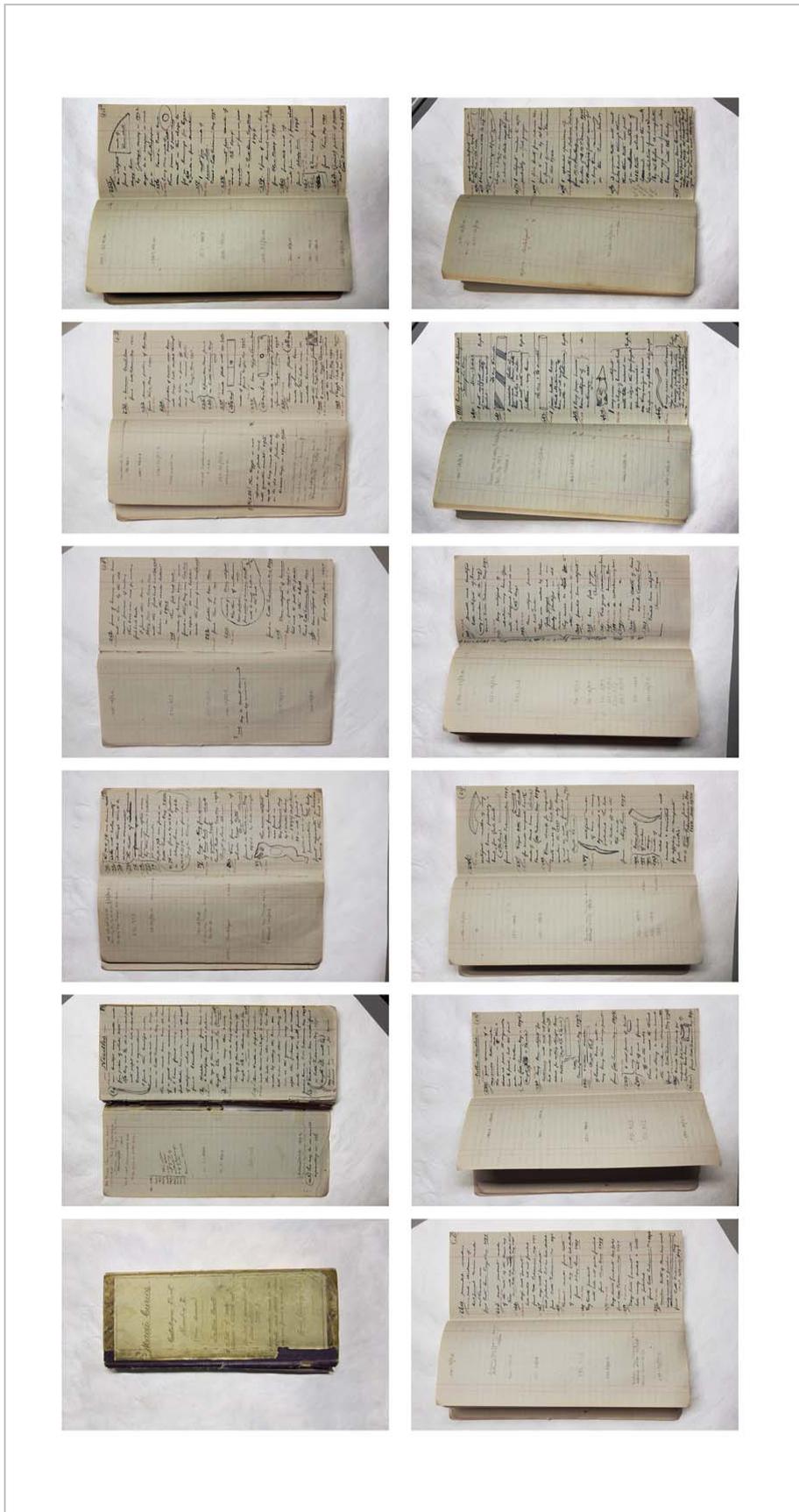


**Figure 22.** Photo 620  
From the collections of Akaroa Museum



1. a beautiful greenstone Pendant  
a little over 3 inches in length  
and  $\frac{1}{16}$  inch thick.  
Found at Waikouaiti 1897.
2. E199.1279 Greenstone tiki found near  
the beach at Waikarekiri  
by a daughter of Theo. Ware  
(who owned a big Estate in the Bay)  
in April 1898. (purchased by me  
for £5.)
3. E199.1280 Very rare ornament made  
from an uncommon grey stone,  
blotched with a reddish colour.  
Pemisicular in shape (diameter  $\frac{3}{16}$ )  
This was dug up at Opeketahi  
near Waimea by George Tihoo in 1927.
4. E199.1281 A tiki made of dark  
tangiwai greenstone, found  
in the King Country. I purchased  
same from Rev. Blackie of Dunedin  
for £4 in 1912.
5. E199.1282 a greenstone toggle  
(oval shaped) dug up in  
township of Akaroa in Mr. T. Marquis's  
garden in Jolie street by Mr. Joe. Sengier
6. E199.1283 Greenstone needle  $11\frac{1}{4}$  inches  
in length found in Papanui Bay  
by Frank Mora in 1899.  
(There is no hole bored in the needle.)
7. E199.1284 Greenstone pendant  $3\frac{3}{4}$  inches  
long found at Waikouaiti  
by Miss Buckland in the 1890's
8. E199.1285 Head of greenstone tiki found  
in Boro' boaned garden adjoining  
Butts Factory by Walter Jenson in 1897  
It is a good example of a  
tiki in the making. The eyes  
have not been fully finished.

Figure 23. Maori Curios. Catalogue Book Number One (detail)  
Louis J. Vangioni  
1935  
Canterbury Museum, Christchurch, New Zealand



**Figure 24.** Maori Curios. Catalogue Book Number Two by Louis J. Vangioni 1935  
 Colour ink jet digital print  
 Areta Wilkinson and Mark Adams  
 2014  
 Size: H36" (91.44cm) x W70" (121.92cm)

**Acknowledgements:** Canterbury Museum, Christchurch, New Zealand  
 This work is a component of the exhibition thesis

## Hangā Whakaahua

*Whakaahua* (cause to take form) is more commonly understood to describe the photographic image, therefore I combine *hangā*<sup>28</sup> with *whakaahua* to describe the concept physical transformation into 3-dimensional form. I appreciate the terms *hanga* and *whakaahua* are both noun and verb, and that in Māori a ‘thing’ can be ‘an action’ at the same time.

### New ways of imaging the world

The void of the photogram represents a *wāhi ngaro*, a place that was out of sight now made visible (with light and understanding). A negative image is revealed out of the shadow of the object. It is in this active negative space that new works are visualised whilst connecting with the old. In this space I find the ‘blueprint’ for innovation, the perpetuation of form and an opening to dynamic potential and creative practice. Whilst my whakapapa links to many of the taoka tūturu vary (close and distant), it is this space of memory and imagination that I can confidently relate to and claim as a Kāi Tahu visual artist. *Whakaahua* and *hangā whakaahua* are acts of creation. Creativity according to Pōua Rakiihia Tau, “...mana tuku iho<sup>29</sup>”, is part of the taoka legacy handed on. In my case it is taoka from Waitaha, Kāti Māmoe and Kāi Tahu. What seems significant is not so much my DNA genealogy (although this is important) but *whakapapa as a position from which to relate*, and how artmaking can forge meaningful relationships to people and place (past, present and future).



**Figure 25.** Whakapaipai  
Sterling silver, paua  
Areta Wilkinson  
2013

This work is a component of the exhibition thesis

<sup>28</sup> Meaning to make or fashion, or can be a construction or practice. Cause is taken forth from concept into the physical manifestation of an object.

<sup>29</sup> Tau, 2012: 5.



**Figure 26.** Hei Tupa  
Oxidised sterling silver, polyester twine  
Areta Wilkinson  
2013

This work is a component of the exhibition thesis



**Figure 27.** Hei Kaki (obverse and reverse)  
Sterling silver, flax baling twine  
Areta Wilkinson  
2012

This work is a component of the exhibition thesis

Silver as a material relates to the chemical properties of silver bromide photograms and the oxidised patina is achieved through burning the surface. Such heat treatments evoke pounamu adornments that have been in a fire by accident or for purposes of colourisation (Beck, 1970, 1984; Skinner, 1974). Cordage extends narratives of original fibres connecting to later flax technologies of flax baling twine, polyester bailing twine, flax string, and linen threads. Some works respond to negative silhouettes, others recollect surface treatment and pattern, some are keepsakes or memory aids for place.



**Figure 28.** Hei Tio (tio paruparu)  
Oxidised sterling silver, linen thread  
Areta Wilkinson  
2014

This work is a component of the exhibition thesis



**Figure 29.** Hei Tiki  
Oxidised sterling silver  
Areta Wilkinson  
2012

This work is a component of the exhibition thesis

Perceiving wāhi ngaro is the conceptual link that consolidates the kaupapa of new adornments that *consider the space that taoka occupies*. Understanding mātauraka is another level of knowing, when we grasp fragments of knowledge and transformed the fragment into comprehension. This state of knowing is recognised as *māramataka*<sup>30</sup> (Royal, 2007) and is viewed as a gift from the realm *Te Ao Marama* (the world of light). The investigation from this point of realisation is rewarding because through a number of relational intergenerational steps my work has shifted in an unexpected way. The odd results are at the same time both aberrant (innovative deviations from today's Māori adornment) and repetitious (they pay tribute to their history).



**Figure 30.** Installation of new works. The National at KETE 2014: Art Fair & Craft Symposium  
Academy of Fine Arts, Wellington 27 February - 2 March 2014  
These works are a component of the exhibition thesis

New works were tested at KETE 2014: Art Fair & Craft Symposium. I expected the contemporary jewellery works to be dwarfed by the photogram images of their predecessors. Unexpectedly, the new jewellery created a lot of interest including private and public acquisition (Te Papa). More importantly people wanted to own and wear them, and some of these works will now make their way into the world to generate alternative narratives.

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<sup>30</sup> Meaning illumination.

## Manatunga (Heirloom)

Particular to jewellery practice is making highly symbolic tohu (sign) such as a wedding ring created for a couple in recognition of their committed relationship. If the marriage endures, rings often go to the grave or are handed on to sons or daughters. The wedding ring plays a major role in the theatre of the marriage ceremony and it is acknowledged as a mark of identity throughout art history. Making wedding rings is therefore one of the more significant forms of jewellery. When working with a client who trusts my design concept and is open to a design process, the result is a very rewarding face-to-face collaboration.

### Te Wherro

In April 2013 I was invited to make wedding rings for Tahu Potiki and his partner, to match their engagement ring chosen from the *Waka Huia 2008* suite. The only brief I was given was ‘diamonds’, but apart from that I had the creative freedom to design something special.

The outcome of this client-jeweller collaboration was a simple wedder made from twisted 22ct gold wire referencing the eternal thread (te aho mutunga kore) in the perpetual wedding band. Three turns around the finger and three diamonds for each tamariki (child), and a fourth diamond (added into the engagement ring) for the husband complete the family unit. These ‘four pointers’ across the pair of rings become Te-Taki-o-Autahi the Southern Cross, constellation of the Southern skies and navigational device for due south.

Consistent with the *Waka Huia 2008* suite enriched by kōrero, the Potiki whānau now have a name for their ring, and their own kōrero. Central to this counter-narrative are the Otago gold trails and the colour<sup>31</sup> (Wood, 1970, p. 80). The wedding ring has been named *Ferro*, referring to whakapapa and a lesser-known whānau story of the Ōtākou gold rush where Māori had knowledge of gold before the arrival of Europeans, guided surveyors and prospectors, and mined gold. Lloyd Carpenter who wrote *Finding “Te Wherro” in Ōtākou* (2013), credits articles by Vincent Pyke (1887) on Māori and the gold rush, who recorded the application of the term *wherro* and *ferro* by Ōtākou Māori meaning red or “...anything brightly coloured” (Carpenter, 2013, pp. 106-107). Carpenter assembles evidence from anecdotes, journals and newspaper clippings that reveal Māori knowledge of gold as early as 1826 and successful prospecting alongside European counterparts. The ring named *Ferro* ‘speaks’ to this back-story through the family’s narrative (whakapapa) of their tūpuna who discovered a

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<sup>31</sup> Miners’ term for gold.

wealthy claim on the Shotover River in the Nineteenth Century. Potiki's eldest daughter has already been told *Ferro* will be hers one day and the whakapapa of the ring will be intergenerational.



**Figure 31.** Engagement and wedding rings  
22 carat gold, diamonds  
Areta Wilkinson  
2013

## Tuku Mātauraka: Transmission

Transmission of knowledge or *ako*, describes the Māori cultural principle of reciprocity. This is a critical component of Kāi Tahu community life today and therefore for *Jewellery as Pepeha*. This section *Tuku Mātauraka* incorporates selected initiatives that seek to empower, transform or uplift others. I am whakamā (embarrassed) and wish to note my contribution is a small part of a whole. There are other whānau and colleagues also making contributions and quietly getting on with it without public academic requirements.

### Mentoring

In early 2010 Keri Whaitiri approached me keen to discuss further tertiary study of contemporary jewellery in Christchurch. It was a surprise to learn Whaitiri, a video and sound artist, had been doing community jewellery classes for roughly ten years and wanted to focus on the discipline. We discussed where she wanted to go with jewellery and why, what programs were available, and I explained the mentoring aspect of *Jewellery as Pepeha* to gauge her interest. Whaitiri re-enrolled at *Hagley Community College* giving her access to a studio and tuition, and she started to work

part-time for *The National* a contemporary jewellery gallery in Christchurch<sup>32</sup>. A tone was extended to Whitiri and she accepted.

Whaitiri and I were ready to start when the 4th September 2010 earthquake (epicenter near Darfield) intervened. We were both near the city when the quake struck, Whitiri was in Lyttelton with her young son, and I was at Rāpaki staying with whānau. The destruction is well documented and is now etched in the psyche of the people of Canterbury. Our mentoring relationship was put on hold to enable us to take time out to gather ourselves and care for whānau. Whitiri managed to make space towards the end of the year to reconnect. Talking and plotting our joint project was something positive to hang on to. Living outside Christchurch I was very fortunate to still be able to continue working as usual.

Our mentorship officially began on 15 November 2010 in my studio at Oxford, and to ease into our first studio day we each worked on our own projects side by side. Whitiri demonstrated her experimental pieces and discussed her forms, and her objectives to lift her jewellery practice into the public domain through an exhibition. It was a technical day and I demonstrated an alternative process for her to experiment with at home of fusing brass and silver together instead of soldering each component.

We managed a few studio visits working alongside each other, whether at her studio or mine. I could share the discoveries, challenges and highlights of my research journey with Whitiri, prompting her into giving insights. Originally, the mentoring package was quite specific (offering a ten day workshop residency of studio practice with bi-weekly contact) but it required a more flexible approach. Working with a peer instead of a novice changed the process of engagement and Whitiri determined the degree of support she required and when she needed it. She maintained her jewellery routine through her *Hagley* classes and we checked in with each other by text, email and phone or face to face. We shared information about upcoming exhibitions and events, and reported on exhibitions and projects out of Christchurch. One profound conversation was provoked by my mihimihi (speech of greeting) posted on my studio wall for practice. Whitiri shared how she had taken this on board as something she would like to investigate for her own personal development, and she did. It's important that a Kāi Tahu person is encouraged to express themselves and their identity through pepeha, and my own pursuit to learn also encouraged her.

During our mentorship period the wānaka (workshop) *Emerging Jeweller's Bootcamp: A Professional Practice Symposium for Emerging Jeweller's from Aotearoa* occurred at Ashley Gorge 12-14 February 2011. I was a member of the working party

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<sup>32</sup> In April 2010 Caroline Billing Manager of The National and I initiated an informal jewellers group called *JA: Jeweller's Anonymous* to draw Christchurch jeweller's out of the woodwork and network undergraduate students with practitioners. Whitiri also became an accomplice with this small group that met monthly until the September 2010 earthquake struck.

with Caroline Billing and Damian Skinner. *Bootcamp* was a mentoring wānaka for emerging jewellers that included pro-bono presentations by dealer gallerist Caroline Billing and public gallery curator Karl Chitham. Warwick Freeman contributed an international jewellery perspective; art historian Damian Skinner discussed critical writing; and Studio La Gonda conducted a photography workshop. I provided the local jeweller perspective.



**Figure 32.** (Right) Keri Whaitiri and (Left) Areta Wilkinson. Lyttelton meeting in December 2010

Whaitiri was an emerging jeweller still building her jewellery confidence, so I invited her to participate as kaimahi (worker) in order to benefit from the *Bootcamp* program. The group experienced whānaukataka and manaakitaka over the three-day workshop. Cooking and eating together produced a bond with our group of makers from throughout Aotearoa New Zealand. We were invigorated by the wānaka.

One week after *Bootcamp* the 22 February 2011 earthquake struck. Whaitiri's plans to make a home in Christchurch were upended. She lost studio space in Lyttelton along with tools, moved many times, her son was relocated to Auckland for a term, and

whānau pressed her to leave Christchurch for good. Whaitiri took three months out to travel overseas for some breathing space.

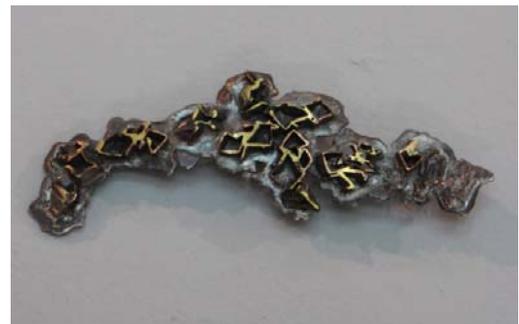
Our mentoring relationship required a lot of flexibility stretching beyond the planned 12-month period and became more of a support role. Jewellery development lost traction and the mentoring did not progress as intended, but the time we managed to spend together was very important. According to Whaitiri, "...it was the one thing I could hang on to, it was the idea of it, of getting together"<sup>33</sup>.

Whaitiri and I had conceptualised our exhibition title and kaupapa as *Tuakana Teina: Knowledge Exchange*. We wanted to acknowledge that in the nature of our mentoring relationship the roles of tuakana (senior, or more experienced person) and teina (junior, less experienced person) were interchangeable (Winitana, 2012).

Because of earthquake disruptions we extended the exhibition premise to include artists connected with the Canterbury region. *Te Whai Ao* was the result, and became the opening exhibition of the Chamber Gallery, Rangiora Library after an 18-month closure for earthquake strengthening. A new title *Te Whai Ao* was developed from artist's sentiments and referenced the interview kōrero with Pōua Rakiihia Tau about striving for knowledge.

It was not easy for this group of artists' to produce work or prioritise an exhibition. Some of the emotion of this time I articulated through the *Te Whai Ao* exhibition catalogue and wall text (Hoult & Wilkinson, 2012):

Ki te Whai Ao ki te Ao Mārama' is an aspiration of Māori origin passed down from generation to generation. The message reminds us all to strive for enlightenment, to pursue our goals, to seek knowledge and find a standing place in the world. The landscape of Canterbury has buckled and woken all of us. No longer do we take for granted opportunities to connect or civil spaces to commune. The re-installment of the Chamber Gallery is a great reason to celebrate, as is the creative act within. Big obstacles had to be overcome to get to this position. The exhibition *Te Whai Ao* acknowledges the importance of manaakitanga (support) and the strength of whanaungatanga (relationships) that drive us to uplift each other. This group of contemporary visual artists is connected through a shared aspiration to revitalise their artistic practices and pursue artistic inquiry through visual means. Tihe i mauri ora! Behold the essence of Life! (p. 1)



**Figure 33.** He mea huna, he mea iti: Tuatahi  
Keri Whaitiri  
Brass and sterling silver  
2012

<sup>33</sup> K. Whaitiri, personal communication, October 17, 2012.

With a vibrant mixture of new and past works the restored gallery sprung into life again along with the exhibiting artists. Whaitiri exhibited three resolved brooches that she had worked through during our mentoring time together, each brooch apparently made in three different studios since she had to move so many times. “It doesn’t bear to dwell too much on what went on to get to this point of presentation”<sup>34</sup>, says Whaitiri.



**Figure 34.** Te Whai Ao exhibition installation  
Foreground: Whaitiri’s brooches sit on mirrors reflecting the stained glass ceiling dome.  
Background: Crisscrosser by Robyn Webster<sup>35</sup>, and Aberrant Pendants by Areta Wilkinson  
Chamber Art Gallery, Rangiora Library, Rangiora  
2012

<sup>34</sup> K. Whaitiri , personal communication October 17, 2012.

<sup>35</sup> Image reproduced with permission from the artists.

The exhibition of these brooches brought our mentoring project to completion. Whitiri completed carefully constructed works that were visually intriguing and tactile, and worked well as wearable objects. For Whitiri the brooches reference a whakapapa, with each brooch passing on inherent knowledge. The works speak to a time and place of earthquakes, demolition, instability and restructuring and represent building blocks for moving forward.



**Figure 35.** He mea huna, he mea iti: Tuarua  
Keri Whitiri  
Brass and sterling silver  
2012

**Figure 36.** He mea huna, he mea iti: Tuatoru  
Keri Whitiri  
Brass and sterling silver  
2012

### Towards progressing Kāi Tahu visual culture

Rūaumoko<sup>36</sup> presented a new climate of perpetual change. Earthquakes and *Christchurch Rebuild* awareness emphasised a need to gather the whānau of Kāi Tahu creative practitioners together for support, and to create a collective voice to contribute towards *Rebuild* conversations. During the first year post quake TRONT instigated a *Ngāi Tahu Cultural Strategy Advisory Group* that developed a cultural strategy with the directive mission “Successive generations nurtured to be strong, vibrant, champions of Kāi Tahu culture” (Te Rūnanga o Ngāi Tahu, 2012, p. 4). The *Ngāi Tahu Cultural Summit* was hosted at Puketeraki Marae 9-11 March 2012 to “...gain an understanding of the state of Ngai Tahu cultural capacity with a focus on the experts and the transmission of the expertise to new experts” (Ngāi Tahu Fund & Potiki, 2012, p. 1).

Aware of tribal initiatives towards cultural development a small incubator group of professional Kāi Tahu contemporary visual artists gathered at Wigram in February 2012 to wānaka forming a steering group to feed into tribal discussions. With the assistance of *Ngāi Tahu Fund*<sup>37</sup> an expanded artist ropū gathered at Rāpaki Marae July

<sup>36</sup> Māori deity of earthquakes.

<sup>37</sup> A tribal fund with resources to ‘...strengthen Ngāi Tahu cultural excellence...’, Ngāi Tahu Fund, 2014.

2012 to wānaka about the health of Kāi Tahu contemporary visual arts. The outcome of this hui (meeting) was the establishment of *Paemanu Charitable Trust* (Est May 2013) to govern *Paemanu: Ngāi Tahu Contemporary Visual Arts*. Ross Hemera was elected pou tokomanawa (central figure) and I was elected Chair. *Paemanu* artists relate through Kāi Tahu whakapapa, under a shared kaupapa to "...cultivate a vibrant Ngāi Tahu visual culture for future generations by exploring Ngāi Tahutanga through contemporary visual art", with collective strength (Paemanu Charitable Trust, 2012, p. 1). Over the year since conception *Paemanu* is developing a strategic plan towards a long term vision, is updating the database of Kāi Tahu artists aided through hui-a-rohe, casual gatherings of Kāi Tahu artists throughout Aotearoa, social media is being utilised as a mode of communication, an arts issue of *Te Karaka*<sup>38</sup> is being prepared, and a whānaukataka wānaka for Kāi Tahu visual arts is planned for 2014. During this process an emerging Kāi Tahu artist and recent Bachelor of Māori Visual Arts graduate from Te Putahi-a-Toi at Massey University, was contracted as a temporary administrator and joined *Paemanu Charitable Trust* adding a younger perspective. As Chair I worked closely with Priscilla Cowie to support her *Paemanu* Project Manager role, and provided practical assistance towards her professional development as a self-employed artist. Progressing Kāi Tahu visual culture is not a project for the doctoral research but has been included to demonstrate activity and commitment in this community domain.

## Thesis Exhibition

The thesis exhibition *Jewellery as Pepeha* will be held at Koukourārata Marae of Te Rūnanga o Koukourārata, home to whānau of Ngāi Tūhaitara, Ngāti Huikai, Ngāi Tūtehuarewa and Kāti Irakehu. The exhibition will be in the whare Tūtehuarewa named after a female ancestress. This hall was built mid 1920's in the Pā of Puari, across the harbour from an older Pā called Kaitara (Christchurch City Libraries).

As a newcomer to Canterbury for only eight short years I am reconnecting with marae that I affiliate to through whakapapa. The choice of Tūtehuarewa is my way to acknowledge the *Horomaka Taurapa* (the taoka that inspired *Horomaka Praxis* p. 21), the whanau advisors who have been particularly encouraging, and to rekindle my family links to Koukourārata. In a whānau homestead opposite the marae my grandfather first met my Kāti Irakehu grandmother and this is an endearing connection. My aim is to share findings with the haukainga (home people) and participants of the

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<sup>38</sup> The Ngāi Tahu magazine.

research. The contemporary artworks will later be exhibited at Canterbury Museum, 1 November 2014 – 8 February 2015, expanding the audience to the Canterbury community including whānau whānui, national and international visitors. The exhibition work is then planned to tour to public galleries of Objectspace, Auckland, 6 June- 4 July 2015, and the Dowse Art Museum, Lower Hutt, 24 October-7 Feb 2016.

Under the auspice of Tūtehuarewa the body of work *Jewellery as Pepeha* is situated in the cultural context it comes out of, surrounded by the landscape that ‘forged’ some of the contributing taoka tūturu and taoka kōrero. Marae contexts embody *Te Ao Marama* (the world of light) and *Te Pō* (darkness). Marae protocols of pōwhiri (the rituals of encounter when formally visiting marae) will transition visiting manuhiri (guests) through these conceptual states of light and darkness, essential contributors to creation narratives as well as making images.

## Selected Exhibition Responses

The thesis exhibition constitutes *selected* responses from the Creative Projects of *Jewellery as Pepeha*, that visually express a relational narrative about taoka heritage (acknowledging the whakapapa), wāhi ngaro (areas unseen full of creative potential), hangā whakaahua (new forms), and hunga ora (people living today who carry the whakapapa forward). This exhibition narrative also includes a cross-cultural space for Pākehā, represented through the Vangioni Register images (see Figure 24) and collaborations with Adams. As an integral part of the exhibition process brief kōrero to whānau will form an introduction to unlock in part the deeper kaupapa (premise).

## Exegesis Selection

The works in the list below in this thesis exhibition have been used throughout the thesis to contextualise components of the acknowledgements, introduction, cultural production, and conclusion.

<b>Figure 1.</b> .....	1
Huiarei	
<b>Figure 4.</b> .....	151
Kahore ahau e whakatipu, na nga pungarehu (I don't come from the ashes, I am real, I do the things that others talk about)	

<b>Figure 6.</b> .....	153
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17.11.2011 Blueprint 375-2230 Centre Island and 17.11.2011 Blueprint 91-752: From the collections of Okains Bay Maori and Colonial Museum	
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1.11.2011 Silver bromide photogram. Ak:1986.1046.1 Stony Bay Beach, E149.259 Onawe, E167.426 Onawe: From the collections of Akaroa Museum and Canterbury Museum	
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<b>Figure 24</b> .....	171
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Hei Tio (tio paruparu)	
<b>Figure 29.</b> .....	175
Hei Tiki	
<b>Figure 1.</b> .....	195
Hine-Āhua	

## Prior Exhibition Selection

Other works in the thesis exhibition (highlighted in grey) appear alongside new works created as part of the total research project in chronological exhibition order from 2014 - 2010.

### Exhibited at KETE 2014

Academy of Fine Arts, Wellington, New Zealand  
27 February - 2 March 2014

**18.10.2011 Silver bromide photogram<sup>39</sup>.**  
**D75.396-D75.417 Harwood. Collections of Otago Museum**  
Areta Wilkinson and Mark Adams  
Acknowledgements: Otago Museum, Dunedin, New Zealand  
Frame size: H594mm x 282mm x D35mm  
This work is a component of the exhibition thesis



Figure 37

**1.11.2011 Silver bromide photogram<sup>40</sup>.**  
**AK:1986.1046.1 Stony Bay Beach. Collections of Akaroa Museum**  
Silver bromide fibre based paper  
Areta Wilkinson and Mark Adams  
Acknowledgements: Akaroa Museum, Akaroa, New Zealand  
Frame size: H273mm x W325mm x D23mm  
This work is a component of the exhibition thesis



Figure 38

**26.6.2013 Silver bromide photogram<sup>41</sup>.**  
**E142.154 Wairau. Collections of Canterbury Museum**  
Areta Wilkinson and Mark Adams  
Acknowledgements: Canterbury Museum, Christchurch, New Zealand  
Frame size: H326mm x W377mm x D35mm  
This work is a component of the exhibition thesis



Figure 39

<sup>39</sup> From D75.396-D75.417 of dentalium units, Harwood (see Figure 244, p 121).

<sup>40</sup> From Ak:1986.1046.1 a carved pounamu tiki, Stony Bay Beach (see Figure 7, p. 83).

<sup>41</sup> From E142.154 moa bone reel units, Wairau (see Figure 69, p. 92).

**Hei Tupa**

Oxidised sterling silver, polyester

Areta Wilkinson

2013

W88mm x H450mm x D7mm

This work is a component of the exhibition thesis

Public acquisition:

Museum of New Zealand Te Papa Tongarewa, 2014



Figure 40

**Mau Kaki**

Oxidised sterling silver

Areta Wilkinson

2013

W50mm x H44mm x D10mm

This work is a component of the exhibition thesis

Public acquisition:

Museum of New Zealand Te Papa Tongarewa, 2014



Figure 41

**Hei Matau**

Areta Wilkinson

Oxidised sterling silver

2014

47mm x H67mm x D2mm

A similar work will be a component of the exhibition thesis



Figure 42

**Mau Kaki**

Oxidised sterling silver

Areta Wilkinson

2014

W45mm x H80mm x D2mm

This work is a component of the exhibition thesis



Figure 43

Exhibited at Wunderruma

Galerie Handwerk, Munich, Germany

13 March - 27 April 2014

and

The Dowse Art Museum, Lower Hutt, New Zealand

23 June - 28 October, 2014

**Hei Tupa**

Sterling silver

Areta Wilkinson

2013

W88mm x H450mm x 7mm



Figure 44

Exhibited at Horomaka: Contemporary Ngāi Tahu Artists from Banks

Peninsula

Tin Palace, Lyttelton, New Zealand  
15 February - 1 March 2014

**Arohanui (much love) from the Maori Women's Welfare League, Rapaki branch I**

C-type analogue prints from digital files  
Areta Wilkinson and Mark Adams  
2011

W285mm x H340mm x D40mm

*Courtesy of Rāpaki Māori Women's Welfare League*



Figure 45

**Arohanui (much love) from the Maori Women's Welfare League, Rapaki branch II**

C-type analogue prints from digital files  
Areta Wilkinson and Mark Adams  
2011

W285mm x H340mm x D40mm

*Courtesy of Rāpaki Māori Women's Welfare League*



Figure 46

**Arohanui (much love) from the Maori Women's Welfare League, Rapaki branch III**

C-type analogue prints from digital files  
Areta Wilkinson and Mark Adams  
2011

H340mm x W285mm x D40mm

*Courtesy of Rāpaki Māori Women's Welfare League*



Figure 47

**Arohanui (much love) from the Maori Women's Welfare League, Rapaki branch IV**

C-type analogue prints from digital files  
Areta Wilkinson and Mark Adams  
2011

H340mm x W285mm x D40mm

*Courtesy of Rāpaki Māori Women's Welfare League*



Figure 48

**Arohanui (much love) from the Maori Women's Welfare League, Rapaki branch V**

C-type analogue prints from digital files  
Areta Wilkinson and Mark Adams  
2011

H340mm x W285mm x D40mm

*Courtesy of Rāpaki Māori Women's Welfare League*



Figure 49

**Nga Whatu Piataata: Stars in My Eyes**

ribbon

Areta Wilkinson

2012

H105mm x W165mm x D5mm



Figure 50.

Exhibited at Her Painted Words

Katherine Mansfield Birthplace, Wellington, New Zealand  
16 November 2012 – 15 February 2013

**Willow (Cam River, Cambridge UK)**

Sterling silver, 9ct gold

Areta Wilkinson

2010

W110 x H115mm x D10mm



Figure 51

**Willow (Cam River, Cambridge UK)**

Cyanotype photograms

Areta Wilkinson and Mark Adams

H178mm x 252mm

2010



Figure 52

Exhibited at Naked Light

Mahara Gallery, Waikanae, New Zealand  
20 October – 2 December 2012

and

McNamara Gallery, Whanganui, New Zealand  
7 December – 25 January 2013

**7.11.11 Okains Bay Maori & Colonial Museum**

Cyanotype<sup>42</sup>

Areta Wilkinson and Mark Adams

2011

H253mm x W200mm

Acknowledgements: Okains Bay Maori & Colonial Museum, Banks Peninsula



Figure 53

Exhibited at Pepeha

Bartley + Company Art, Wellington, New Zealand  
31 January – 25 February 2012

**Aberrant pendant II**

Oxidised sterling silver, cotton

W80mm x H75mm x D2mm

Areta Wilkinson

2012



Figure 54

<sup>42</sup> From Huia feathers, New Zealand

**Aberrant pendant III**

Oxidised sterling silver, cotton  
W80mm x H65mm x D2mm  
Areta Wilkinson  
2012



Figure 55

**Aberrant pendant IV**

Oxidised sterling silver, cotton  
W125mm x H75mm x D2mm  
Areta Wilkinson  
2012



Figure 56

**Aberrant pendant IV**

Sterling silver, cotton  
W80mm x H75mm x D2mm  
Areta Wilkinson  
2012



Figure 57

Exhibited at JOYAVIVA

RMIT Gallery, Melbourne, Australia  
January 2012

**Arohanui (much love) for the whānau of Rāpaki**

Mixed media

2011

*In collaboration with the Rāpaki Māori Women's Welfare League.*



Figure 58

Exhibited at Jewelism

Fingers, Auckland, New Zealand  
7 February- 4 March 2012

**Aberrant pendant VIII**

Oxidised sterling silver, cotton  
Areta Wilkinson  
W78mm x H60mm x D2mm  
2012

This work is a component of the exhibition thesis



Figure 59

**Aberrant pendant IX**  
Oxidised sterling silver  
Areta Wilkinson  
H75mm x W116mm  
2012



Figure 60

Exhibited at KETE 2012

Academy of Fine Arts, Wellington, New Zealand  
6-9 September 2012

**Hei Tiki**

Sterling silver  
Areta Wilkinson  
2012

This work is a component of the exhibition thesis



Figure 61

**Aberrant Pendant X**  
Oxidised sterling silver  
Areta Wilkinson  
H420mm x W120mm  
2012



Figure 62

Exhibited at Eye Catch

Objectspace, Auckland, New Zealand  
11 June 2011- 6 August 2011

**Z6460, Z6469, E1909.17, Z6481, E1920.73 Museum of Archaeology and Anthropology, Cambridge, UK**

Cyanotype photographs<sup>43</sup> made during the artist residency at the Museum of Archaeology and Anthropology, University of Cambridge, Cambridge, UK

Areta Wilkinson and Mark Adams  
2010

W460mm x H460mm framed

This work is a component of the exhibition thesis



Figure 63

Exhibited at Signs of Change

Form, Perth, Australia  
8 April 2010- 1 July 2010

**ExChange Project: Nga Whata Piataata**

Mixed media, photographs, audience participation

Areta Wilkinson

2010

W2000mm x H2000mm



Figure 64

<sup>43</sup> From taoka of South Island provenance

## Installation at Koukourārata Marae

Tūtehuarewa is a wooden hall with no carvings. The interior walls are adorned instead by permanent photographs of tūpuna. It was not appropriate to remove or obstruct existing tributes, nor temporarily hang my framed images alongside the existing photographs on the walls of the whareniui (meeting house). Blueprint and photogram images stand self-supported on a gallery counter placed away from existing displays of remembrance and the pou tūārongo area allocated for tangihanga (funeral rites). Three ink jet digital prints present Vangioni's *Māori Curios: Catalogue Book One, Two and Three* (Figure 24). These image works range up to 4100mm in scale, so are placed horizontally on a gallery counter, to be viewed upon like a book rather than a hanging picture.

Plinths are foreign to marae so the exhibition design incorporates life-sized silhouettes of Kāi Tahu artists constructed out of plywood to display the adornments and communicate modern Kāi Tahu today. Black positive silhouettes of the living wearing adornments, relate to the white negative silhouette forms in the framed images of taoka tūturu. The new personal adornments installed speak across time to museum modes of representation and directly to Mōa Hunter diorama at the Canterbury Museum. This display system presents a sympathetic and portable solution that can be reinstalled anywhere (earthquake options).



**Figure 65.** Installation of the examination exhibition inside Tūtehuarewa and the artist Port Levy, Banks Peninsula, 12 July 2014

The new articles of cultural production have not come out of nowhere. The contemporary images and jewellery have been informed through cultural practice (a practice that interacts with, contributes to and is influenced by the culture). Thus the new artwork contains all the mātauraka within this exegesis that informs their making.



**Figure 66.** The whare Tūtehuarewa of Koukourārata Marae Port Levy, Banks Peninsula, 2013<sup>44</sup>

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<sup>44</sup> Photographs of marae by permission from Koukourārata kaumātua



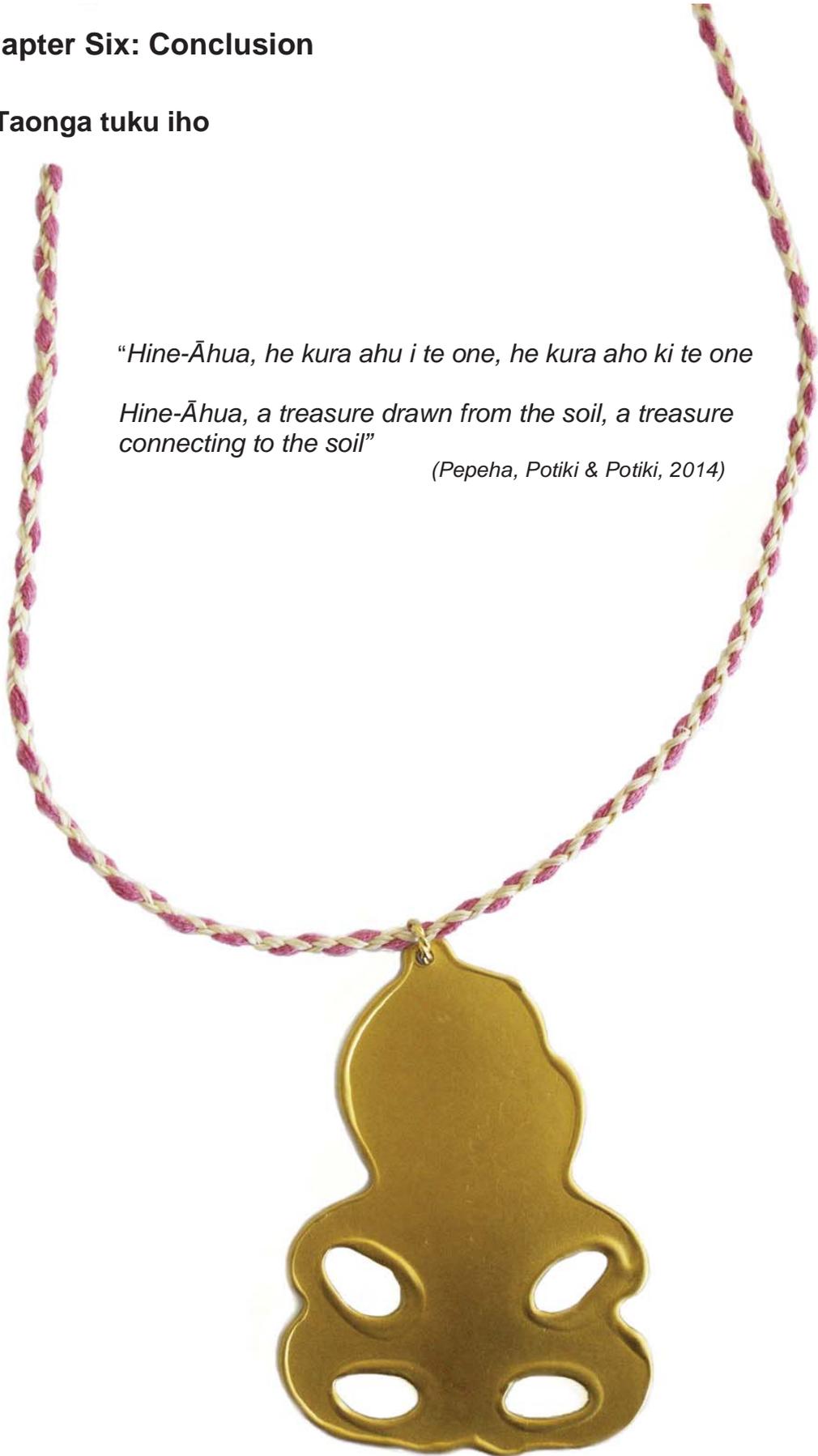
## Chapter Six: Conclusion

### Taonga tuku iho

*“Hine-Āhua, he kura ahu i te one, he kura aho ki te one*

*Hine-Āhua, a treasure drawn from the soil, a treasure  
connecting to the soil”*

*(Pepeha, Potiki & Potiki, 2014)*



A contemporary pepeha was specially composed for this hei tiki form, named Hine-Āhua. The pepeha offers a pithy insight into the realisation of *Jewellery as Pepeha* culminating in the creation of Hine-Āhua. This is a whakapapa that links an iwi creation narrative, to the underlying narrative of my contemporary work.

As the artist, the doctoral journey is metaphorically represented by Hine-Āhua, in her appearance, her naming, her kōrero, her whakapapa, and her existence (in the cultural memory and reinstated into form).

There are many iwi creation stories but in the Murihiku version Tāne-nui-a-Rangi (Tane) performs the original creative act (Wohlers, c1850). As a divine being Tāne wants to copulate but has no partner. He experiments coupling with mountains and trees but remains unfulfilled. These failed attempts help create aspects of the environment such as mountain rivers. Tāne then follows the advice of his mother Papatū-ā-nuku creating the first woman out of the earth called Hine-hā-one<sup>1</sup> (Tremewan, 2002). In another version told by Moeraki rakatira Matiaha Tiramorehu, Tāne sculpts Tiki-Auaha<sup>2</sup> the first human being from earth, and then a female companion was created for Tiki called Io-Wahine (Tiramorehu, van Ballekom, & Harlow, 1987).

My doctoral narrative, referenced *Experiential Learning Theory* and created an experiential research environment grounded in principals of *Kaupapa Māori Theory*. This allowed my practice to be shaped by collective mātauraka (mātauraka Kāi Tahu and mātauraka whakapaipai). The resulting cultural practice was a comprehensive one; concepts were explored and processed through applied practice by responding to the culture including transmission of knowledge and community participation through respectful engagement. I attended to the personal adornments of Waitaha, Kāti Māmoe and Kāi Tahu tūpuna, to make connections in order to generate and extend narratives. The new works for *Hungā Whakaahua* do not replicate the past but offer a new perspective from the world in which I stand informed by the past.

The naming of Hine-Āhua references these whakapapa narratives, primordial and contemporary acts of creation, where concept takes a form.

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<sup>1</sup> Known in other tribal narratives by the names Hine-ahu-one and Hine-hau-one (other names that allude to being fashioned from earth)

<sup>2</sup> Auaha meaning to form or fashion

## “Ko Hine-Āhua Au”

The physical properties of Hine-Āhua is 24carat gold also known as the bright ‘colour’<sup>3</sup>, ‘wherro’ and ‘AU’, and sourced from Māori Creek, Marsden, of Te Tai Poutini the West Coast of the South Island. Hine-Āhua has a mauri, a life essence because she comes from the whenua (land) of Te Waipounamu; of Papa-tū-ā-nuku the Earth Mother. The mauri is further enhanced through the working of the materials, through the voices and stories, and the collective cultural values bound up within this doctoral project.

The shape of Hine-Āhua comes from a consideration of South Island hei tiki identified by the suspension flange<sup>4</sup> typical of South Island provenance. Industrial techniques and jewellery handwork are evidence of the cross-cultural investment in her making. The cord contains its own history inspired by the fastenings on a Rāpaki Tiki (Figure 96. 2001.169.3 Rapaki, p. 100) in the Canterbury Museum collection. The contemporary cordage is made from plaited muka<sup>5</sup> gifted by McIntyre-Wilson and pink lawyers legal ribbon<sup>6</sup> that was sourced from Dodd. This binding of muka and legal ribbon becomes an analogy for the legal and moral obligations that bind our actions as a bi-cultural society today.

The form of Hine-Āhua conceptually evolved from the realms of dark and light, and of not knowing (wahi ngaro) and knowing. Through the photogram and cyanotype techniques a shadow cast by taoka tūturu provided a metaphoric ‘blueprint’ for innovation. Working with the shadows of taoka and comprehending *the space that taoka occupies* (from a Māori worldview) released new understanding.

Like a cast shadow Hine-Āhua is silhouette-like with no perceivable front or back but she still exists as an individual personality. To visualise the face of Hine-Āhua, the viewer must recall taoka tūturu and use their unique imagination.

According to Tāua Maruhaeremuri Stirling in the old Māori world “...everything had a name, everything, nothing moved without a name. Now once you name something you give it life” (Stirling, 2012, p. 4). Hine-Āhua has been named because her whakapapa and mauri is recognised by the artist, “...we are interconnected straight away” (Tau, 2012, p. 7).

Hine-Āhua, welcome to the world of light.

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<sup>3</sup> Gold rush prospectors term for gold

<sup>4</sup> Skinner H. D 1966: 126

<sup>5</sup> Flax fibre taken from harakeke (Phormium tenax)

<sup>6</sup> Once used by lawyers to bind their legal files

## ***Jewellery as Pepeha: Summation***

The doctoral journey began by asking the question, “How can my contemporary jewellery practice be informed by narratives of whakapapa, whenua, kaikā, and become taoka tuku iho? The question was a personal inquiry regarding applied art practice, with the desire of producing something of value to be passed back to the community.

What I discovered through the doctoral process was taoka tuku iho as the ‘spirit of continuum’. By considering mātauraka-a-taoka (Waitaha, Kāti Mamoe, Kāi Tahu) I found taoka tuku iho not in an object but in the activity of connecting, treasuring, re-imagining, and reclaiming. My kaumātua already knew this but I had to find this out for myself. Understanding a precedent for creation and innovation grounded in Kāi Tahu whakapapa already existed (for which the name of Hine Āhua references) has validated my contemporary practice as part of this continuum of taoka tuku iho. It is my job as a Kāi Tahu contemporary visual artist to take this legacy forward.

*Jewellery as Pepeha* is the story of my engagement with taoka, it is a personal pathway navigated through my Kāi Tahu whakapapa. I hope contemporary jewellers particularly those living and practicing in Aotearoa New Zealand, may consider a *Taoka Methodology* to unlock what ‘taoka tūturu’ (personal adornment from Aotearoa) and ‘Taonga tuku iho’ as “...the principle of cultural aspiration” (G. H. Smith, 2003) may mean to them. I hope they will be brave enough to engage with mātauraka Māori because this knowledge is unique and comes from here. Artists will have to ask themselves ‘what is the whakapapa?’ in order to find their own relationship to Māori knowledge and the co-joined Māori cultural values, from their cultural position. I hope for a greater understanding and participation in this living culture because it is part of being in this place in the world.

## Cultural practice - the theory

*Jewellery as Pepeha* casts light into an area full of potential by revealing some understanding of a jewellery practice informed by Māori inquiry. The existence of Hine-Āhua (as form generated out of critical theory) makes claim to a Kāi Tahu space within the genres of Māori personal adornment and contemporary jewellery. *Jewellery as Pepeha* expands the space for Māori knowledge into Western contemporary jewellery discourse through this doctoral contribution. The critical theory set in motion is Kaupapa Māori, which comes from Aotearoa New Zealand.

Cultural praxis is described through the *Taoka Methodology: Horomaka Spiral Praxis* (Figure 6. p. 20) as praxis embedded in cultural theory and cultural values from Te Waipounamu, Aotearoa New Zealand. Applied art practice responds to cultural knowledge and enhances cultural knowledge, a transformative activity that aims to progress “Taonga tuku iho – the principle of cultural aspiration” (G. H. Smith, 2003).

*Jewellery as Pepeha* investigates and articulates an ethical Māori framework for New Zealand contemporary jewellery practice that represents a distinctive method of making and thinking unique to Te Waipounamu, Aotearoa New Zealand. This research contextualises taonga-contemporary jewellery and oral narrative as statements of collective identity anchored in Te Ao Kāi Tahu (Kāi Tahu worldview). The jewellery object is embedded in whakapapa (genealogy), whenua (landscape), kaikā (community) enriched by tribal narratives. The jewellery practice is invigorated by community insights and cultural values, and praxis is something of value to pass on to others. It is this praxis that is a taoka tuku iho.

## Postscript

“Use your vision. Don’t let tradition hold you back. Go for it! Te Ao Hou! Na Te Po,  
Titiro atu ki te Ao Marama! Always see the light into the future!”  
Henare Rakiihia Tau, 07.04.1941-30.06.2014

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<sup>1</sup> R. H. Tau, personal communication, March 31, 2014



## Glossary

Definitions of Māori terms are related to the context the words are used in, but the reader is advised these words often have multiple definitions not included here. Kāi Tahu dialectal variations used including “k” substituted for “ng” are also included in the glossary when used by the author and speakers, but is not applied to all of the Māori language quoted in the text.

Ahi ka, burning fires of occupation	Mahika kai/ Mahinga kai, food gathering places
Ahua, shape, appearance	Mai rānō ever since, from that time long ago
Ako, to learn and teach	Mamae, pain, hurt
Aotearoa, New Zealand	Mana, authority, prestige
Ātea, area on marae for public forum	Mana whenua, trusteeship of land, territorial rights
Ātua, deity, divinity	Manaakitaka, manaakitanga, hospitality, support
Hanga whakaahua, concept into form	Manatunga, heirloom
Hapū, sub-tribe	Manu, bird
He Kōrerorero, converse, discuss	Manuhiri, guests
Hongi, smell, press noses	Māori, indigenous people of New Zealand
Hui, to gather, assemble, meeting	Mara, garden
Hui-a-rohe, area gatherings	Marae, courtyard in front of meeting house
Hunga ora, the living	Maramataka/ Maramatanga, insight, understanding, brainwave
Ira Ātua, divine principal of human nature	Mātauraka/ Mātauranga, knowledge
Ira takata, Ira tangata, human principal of human nature	Mātauraka Māori, Māori knowledge
ISG, Iwi Steering Group	Mauri, life principle
Iwi, nation, people, tribal group, bone	Mere pounamu, short flat weapon of greenstone
Kāi Tahu/ Ngāi Tahu, South Island tribal group	Mihimihi, to greet, pay tribute, speech of greeting
Kāi Tahutaka/ Ngāi Tahutanga, Ngāi Tahu culture and identity	Mokopuna, grandchild
Kāika/kāinga, kaik settlement, home, community	Mōteatea, lament, traditional chant
Kaikōrero, narrator, speaker	Ngāpuhi, tribal group of much of Northland
Kaimahi, worker	Noa, free from restrictions (of tapu)
Kaitiaki, custodian, caretaker guardian	Nohoaka/ nohoanga, dwelling place, seat
Kaitiakitaka/ Kaitiakitanga, stewardship	Ōtākou, Otago
Kanohi ki te kanohi, face to face	Ōtautahi, Christchurch
Karakia, chant, prayer	Pā, village, fortified place
Kaumātua, elder	Pākehā, New Zealander of European descent
Kaupapa, topic, premise	Paemanu, collar bone, perch for birds
Kauwae runga, upper jaw, a class of knowledge for things celestial	Pakiwaitara, non-restricted and entertaining folklore
Kawa, protocol	Papatipu rūnaka, eighteen councils of TRONT
Kete, woven basket	Papa-tū-ā-nuku, the Earth mother and wife of Rangi-nui., the progenitors of life
Koha, present, gift	Pepeha, tribal saying, proverb
Kōiwi, Human bones	Pohutukawa, Meterosideros excelsa
Kōmiti, committee	Poipoi, to nurture, toss, swing
Kōrero, kōrerorero, narrative, discussion	Pou tokomanawa, pillar of support, kaumātua
Kōtuku, white heron	
Koukourārata, Port Levy, Banks Peninsula	
Kōwhaiwhai, rafter paintings in meeting house	
Kūmara, sweet potato	
Kurī, dog	
Mahi, to work, to do	

Pou tūārongo, pillar at back wall of meeting house  
 Pounamu, pounemu, greenstone, jade  
 Pōua, older man, Elder, Grandfather, Uncle  
 Pupuritia, to hold on to  
 Pūrākau, myth, ancient legend, story  
 Rakatira/ rangatira, leader, noble  
 Rākau, branches, tree, stick  
 Rangi-nui, the Sky Father  
 Rakatira/ Rangatira, chief, leader  
 Rakatirataka/ Rangatiratanga, sovereignty, chieftainship, management  
 Rangiora, town in North Canterbury  
 Rāpaki Pā, settlement of Ngāti Wheke on Lyttelton Harbour  
 Reiputa, whale tooth pendants  
 Rohe, boundary, district, region  
 Rohe pōtae, tribal territory  
 Rongoa, remedy, medicine  
 Rōpū, group  
 Rūaumoko, Deity of earthquakes  
 Rūnaka/ rūnanga, marae council  
 Tā moko, tattoo  
 Taha wairua, part of the soul or spirit  
 Tai Poutini, West Coast of South Island, NZ  
 Takata/tangata, People, human beings  
 Takata Tiriti, peoples of the Treaty  
 Takata whenua/tangata whenua, indigenous people of the land, local people  
 Take, concern, issue, reason  
 Takiwā district, area, region  
 Tāmaki-makau-rau, Auckland isthmus  
 Tamariki, children  
 Tāne, male, man  
 Tangihanga, funeral  
 Tāniko, woven border for cloaks  
 Taoka/taonga, treasured possession, including IP  
 Taoka tūturu/taonga tūturu, customary treasures  
 Taoka-tiaki/taonga-tiaki, custodian, guardian of taonga  
 Taoka tuku iho/taonga tuku iho, heritage, ancestral items, inheritance  
 Tapu, sacred, prohibitive, restrictive  
 Tauīwi, non-Māori, people from the ships  
 Tāua, older woman, Elder, Grandmother, Aunty  
 Tauraka/ tauranga, resting place, anchorage, mooring  
 Taurapa, canoe stern post  
 Te Ao, the world/veiw  
 Teina, younger  
 Te Papa Tongarewa, Museum of New Zealand, Wellington  
 Te Reo Māori, the Māori language  
 Te Rūnanga o Ngāi Tahu, The Iwi authority established 1996

Te Waipounamu, the South Island of New Zealand  
 Te Whanganui-ā-Tara, Wellington  
 Tikanga, custom, method, protocol, authority  
 Tiki, carved figure  
 Tino rangatiratanga, self-determination, sovereignty  
 Tīpuna, ancestor  
 Tohu, sign, proof, symbol  
 Tohuka/ Tohunga, skilled person, authority, priest  
 Tono, request, invite  
 Treaty of Waitangi/ Tiriti o Waitangi 1840, founding treaty of New Zealand between Māori & Crown  
 TRONT, Te Rūnanga o Ngāi Tahu  
 Tuahiwi, Pā of Ngāi Tūahuriri, Canterbury  
 Tuaki, cockle  
 Tuakana, elder  
 Tukutuku, lattice work in meeting house  
 Tūpuna (tīpuna), ancestor  
 Tūrangawaewae, home ground, place to stand  
 Tūturu, be fixed, true, authentic  
 Wāhi tapu, restricted location or place  
 Wāhi taoka/wāhi taonga, heritage location  
 Wahine, female, woman  
 Waiata, songs  
 Wairua, spirit  
 Waka, canoe, vehicle, medium  
 Whakaahua, photograph, portrait, transform  
 Whakairo, carving, ornament  
 Whakamā, ashamed, embarrassed  
 Whaikōrero, speech making  
 Waka huia, treasure box for valued objects  
 Wānaka/ wānanga, to meet to discuss, schooling  
 Whakanoa, to remove tapu restrictions  
 Whakapaipai, adorn, jewel  
 Whakapapa, genealogy, give a history  
 Whakataukī, proverb, saying  
 Whakatupuranga, generation  
 Whakawātea, Rites to clear and make way for what ever needs to be done  
 Whakawhānaukataka/  
 whakawhānaungatanga,  
 establishing relationships  
 Whānau, family, kin  
 Whānaukataka/ whānaungatanga,  
 relationships, kinship  
 Whānui, extensive kin  
 Whare, house, building  
 Wharenuī, meeting house  
 Whare taoka/ whare taonga, Museum  
 Whare wānanga, house of learning  
 Whenua, land, earth, country, placenta

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## Appendices

### Appendix I: Interview Schedules (He Kōreroreo)

*Jewellery as Pepeha:  
Contemporary Jewellery Practice Informed by Māori Inquiry*

#### **Interview Schedule: Iwi Experts (Kāi Tahu)**

*Mihi and introduction to project.  
Request permission to commence recording.*

*Questions:*

- Can you please tell me a little about yourself and where you come from?
- Please introduce yourself in your own way.
- What has been your involvement with our Ngāi Tahu exhibitions?
- What does the Mō Tatou exhibition of Ngāi Tāhu taonga mean for you?
- What taonga from the Mō Tātou exhibition had particular significance to you and why?
- What are the connections you make between taonga, whakapapa and whenua?
- You'll notice my working title Jewellery as Pepeha, what is your understanding of a 'pepeha'?
- Why are pepeha important?
- Where do pepeha come from?
- How are they relevant today?
- How did you learn this knowledge about our taonga (including pepeha)?
- Considering the significance historic taonga have for you, what Ngāi Tāhu principals or cultural values do you think are important to consider, the contemporary creation of objects (that could become future taonga)?

*Jewellery as Pepeha:*

*Contemporary Jewellery Practice Informed by Māori Inquiry*

**Interview Schedule: Expert makers (Personal Adornment Artists)**

*Mihi and introduction to project.*

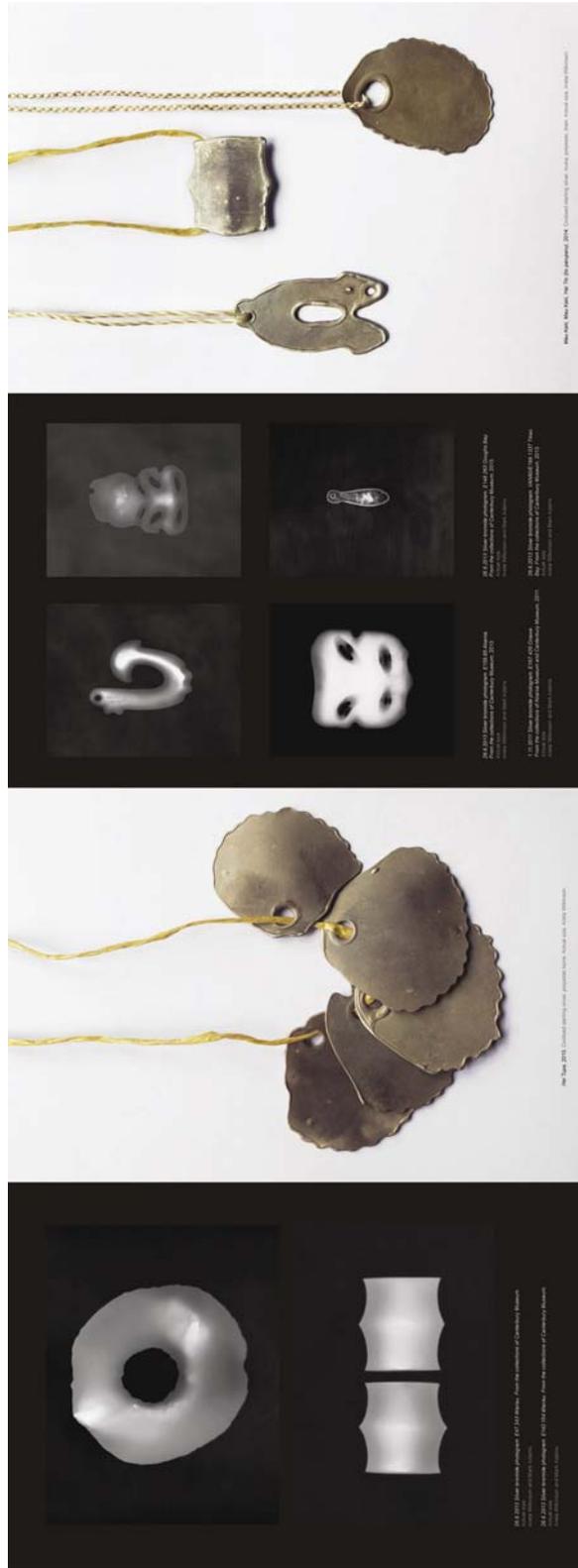
*Request permission to commence recording.*

Questions:

- Could you please tell me a little about yourself i.e. where you are from, and share some background to your mahi (practice) of personal adornment?
- How did you learn your art form and who were your influences?
- What motivates (drives) your practice?
- As a maker I'd really like to hear more about your process. Looking at a piece of your artwork could you run me through how you turn abstract ideas into object?
- Your work carries a strong personal signature, how do you account for this (where does this come from)?
- What values do you regard or uphold highly as a maker?
- Do you conceptually locate your personal adornment practice to New Zealand? If so, how and why?
- Who do you make the work for?
- Is oral narrative (korero) important for your work? If so, how is this evident in the work you create?
- Do you collaborate in the creation of your artwork? If yes, please explain?
- Do you collaborate with community? If so, please explain? And if so, what role do you play in this?
- What are some of the ways you contribute to the community of your art form?
- For less experienced makers, can you offer any words of wisdom for 'best practice'? What would have been great to hear when you were starting out?



PhD Fine Arts Exhibition Catalogue: Side B (opened out)





## **KETE 2014: Art Fair and Craft Symposium, Academy of Fine Arts, Wellington LIST OF WORKS**

ARETA WILKINSON

### **Framed Works**

#### **26.6.2013 Silver bromide photogram. E47.343 Wairau. Collections of Canterbury Museum**

Silver bromide fibre based paper  
Areta Wilkinson and Mark Adams  
2013

Acknowledgements: Canterbury Museum, Christchurch, New Zealand  
Frame size: H387mm x W326mm x D35mm

#### **26.6.2013 Silver bromide photogram. E199.290 Wairau. Collections of Canterbury Museum**

Silver bromide fibre based paper  
Areta Wilkinson and Mark Adams  
2013

Acknowledgements: Canterbury Museum, Christchurch, New Zealand  
Frame size: H272mm x W H325mm x D23mm

#### **1.11.2011 Silver bromide photogram. AK:1986.1046.1 Stony Bay Beach. Collections of Akaroa Museum**

Silver bromide fibre based paper  
Areta Wilkinson and Mark Adams  
2011

Acknowledgements: Akaroa Museum, Akaroa, New Zealand  
Frame size: H273mm x W325mm x D23mm

#### **18.10.2011 Silver bromide photogram. D75.396-D75.417 Harwood. Collections of Otago Museum**

Silver bromide fibre based paper  
Areta Wilkinson and Mark Adams  
2011

Acknowledgements: Otago Museum, Dunedin, New Zealand  
Frame size: H594mm x 282mm x D35mm

#### **26.6.2013 Silver bromide photogram. E142.154 Wairau. Collections of Canterbury Museum**

Silver bromide fibre based paper  
Areta Wilkinson and Mark Adams  
2013

Acknowledgements: Canterbury Museum, Christchurch, New Zealand  
Frame size: H326mm x W377mm x D35mm



**Jewellery**

**Hei Tupa**

2013

Oxidised sterling silver

W88mm x H450mm x D7mm



**Whakapaipai**

2013

sterling silver, paua

W123mm x H72mm x D2.5mm



**Hei Tiki**

2013

Oxidised sterling silver

W48mm x H100mm x D2mm



**Mau Kaki**

2013

Oxidised sterling silver

W50mm x H44mm x D10mm



**Hei Matau**

2014

Oxidised sterling silver

47mm x H67mm x D2mm



**Mau Kaki**

2014

Oxidised sterling silver

W45mm x H80mm x D2mm



**Hei Tio (tio purupuru)**

2014

Oxidised sterling silver

W45mm x H80mm x D2mm



SOFIA TEKELA-SMITH, LISA WALKER,  
ARETA WILKINSON

*Pepeha*

31 January – 25 February 2012

**Areta Wilkinson**

*Aberrant pendant I, 2012, oxidised sterling silver, cotton, 400 x 340 mm*



*Aberrant pendant II, 2012, oxidised sterling silver, cotton, 400 x 340 mm*



*Aberrant pendant III, 2012, oxidised sterling silver, cotton, 400 x 340 mm*



*Aberrant pendant IV, 2012, oxidised sterling silver, cotton, 400 x 340 mm*



*Aberrant pendant V, 2012, sterling silver, cotton, 400 x 340 mm*



*Aberrant pendant VI, 2012, sterling silver, cotton, 400 x 340 mm*



*Aberrant pendant VII, 2012, oxidised sterling silver, cotton, 400 x 340 mm*



Ornaments in jewellery box

Oyster shell, 2012, sterling silver, 60 x 45 mm



Shark's tooth1 , 2012, 18 ct yellow gold, sterling silver, 48 x 38 mm



Shark's tooth 2 , 2012, 18 ct yellow gold, sterling silver, 45 x 30 mm



Dog teeth, 2012, 18 ct yellow gold, sterling silver, 37 x 25 mm



Human incisors, 2012, 18 ct yellow gold, sterling silver, 60 x 25 mm



Dog tooth, 2012, 18 ct yellow gold, sterling silver, 30 x 15 mm



Whiri chain, 2012, sterling silver, 600 mm long



Areta Wilkinson would like to acknowledge Creative New Zealand and Massey University in the creation of this work. She is also grateful to Museum of New Zealand Te Papa Tongarewa for access to the Taonga Maori collection.

Catalogue continued

**Keri Whaitiri**  
 Ngāi Tahu, Ngāti Kahungunu/Dutch  
 He mea huna, he mea iti: Tuatahi  
 He mea huna, he mea iti: Taurua  
 He mea huna, he mea iti: Tuatoru

**Areta Wilkinson**  
 Ngāi Tahu, Ngāti Irakehu  
 Aberrant pendant I  
 Aberrant pendant V  
 Aberrant pendant VII  
 Aberrant pendant VIII

**Wayne Youle**  
 Ngāpuhi, Ngāti Whakaeke, Ngāti Pākeha  
 Whetu II  
 Golden Girl  
 Slippery slope  
 Pound of flesh  
 Talk softly and carry a big stick  
 Solid Foundations  
 Up hill in *black*  
 Down hill in *red*  
 If only for a minute

NFS  
 NFS  
 NFS

\$2,100  
 \$2,000  
 \$2,100  
 \$2,000

\$600  
 \$400  
 NFS  
 NFS  
 NFS  
 \$400

\$1,200 pair  
 \$1,200

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 RANGIORA LIBRARY

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**PRISCILLA COWIE**  
**NATHAN POHIO**  
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**RACHAEL RAKENA**  
**JENNIFER RENDALL**  
**ROBYN WEBSTER**  
**KERI WHAITIRI**  
**ARETA WILKINSON**  
**WAYNE YOULE**



# TE WHAI AO



**AUGUST 10 -**  
**SEPTEMBER 12**  
 OPENING AUG 10, 6PM

*Areta, Hana, Priscilla, Nathan, and Jennifer would like to  
 acknowledge the support of Creative New Zealand*

**To purchase  
 Please contact Brian Hoult  
 03 313 7558**

WAIMAKARIRI COMMUNITY ARTS COUNCIL  
 EXHIBITION PROGRAMME 2012

Poster artwork by Wayne Youle

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*All photography is credited Areta Wilkinson and nominated photographer, unless otherwise stated.*

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Acknowledgements: Okains Bay Māori and Colonial Museum, Banks Peninsula, New Zealand

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## Appendix VI: CD-ROM Kōrero Peter Te Rangihiroa Ramsden

CD attached

## Appendix VII: CD-ROM Kōrero George Tikao

CD attached

## Appendix VIII: Curriculum Vitae

### Areta Wilkinson

1969 born Kaitaia, Aotearoa / New Zealand  
Iwi (Tribal affiliations): Kāi Tahu, Kāti Mamoe, Waitaha,  
Ngāi Tūahuriri,  
Hapū (subtribe): Ngāti Irakehu, Ngāti Wheke  
Whanau (kin): Tikao, Horomona, Paipeta



### Education

2015 PhD Fine Arts, Massey University, Palmerston North  
2009 Postgraduate Diploma in Maori Visual Arts – Distinction, Massey University  
2001 Bachelor of Design (3-D Jewellery), UNITEC NZ, Auckland  
1991 Diploma in Design, UNITEC NZ, Auckland

### Employment

1992-2014 Practicing jeweller  
2008-2009 Casual lecturer Christchurch Polytechnic, Christchurch  
1995-2008 Tenured Lecturer (jewellery) Unitec, Auckland  
1993-2006 Partner Workshop 6, Auckland

### Selected Solo Exhibitions

2014 Whakapaipai: Jewellery as Pepeha, Canterbury Museum, Christchurch  
2010 Waka Huia, Sarjeant Gallery, Waka Huia, Whanganui  
2009 Waka Huia, Hawkes Bay Museum and Art Gallery, Napier  
2007 Wahine Kino, City Gallery, Wellington  
2007 Turbulence the 3<sup>rd</sup> Auckland Triennial, Auckland  
2005 Takapau will Travel, Auckland Musuem, Auckland  
2005 Legere To Gather, Waikato Museum, Hamilton  
2000 Wai: Recollected Works, University of Canterbury SoFA Gallery, Christchurch

### Selected Group Exhibitions

2014 Wunderruma, The Dowse Art Museum, Lower Hutt  
2014 Wunderruma, Galerie Handwerk, Munich, Germany  
2014 Kete 2014: Art Fair and Craft Symposium, Academy of Fine Arts, Wellington  
2014 Horomaka: Contemporary Ngai Tahu Artists from Banks Peninsula, Tin Palace, Lyttelton  
2013 Aotearoa, Arts in Oxford, Oxford (NZ)  
2012 Her Painted Words, Katherine Mansfield Birthplace, Wellington  
2012 Kete 2012, Academy of Fine Arts, Wellington  
2012 Te Whai Ao, Chamber Gallery Rangiora Library, Rangiora  
2012 Te Whariki o te Piharau: Ngai Tahu Hui-a-Iwi, Lincoln  
2012 Jewelism, Fingers Gallery, Auckland  
2012 Pepeha, Bartley and Co Art, Wellington  
2012 Joyaviva, RMIT Gallery, Melbourne, Australia  
2011 Geography, Art Jewelry Forum, Flux 40<sup>th</sup> Annual convention of Goldsmiths, Seattle and SOFA Chicago, USA  
2011 The Dowse Gold Award Recipient Show, Fingers Gallery, Auckland  
2011 Chambers One, Chambers@241, Christchurch  
2011 Pocket Guide to NZ Jewellery, Rancine Art Museum, Wisconsin, USA  
2011 Pop up show - A Group Exhibition, The National, Christchurch  
2011 Eye Catch, Objectspace, Auckland  
2011 The Shed, Nelson Sculpture Trust, Nelson

- 2010 Pocket Guide to NZ Jewellery, the Society of Arts and Crafts, Boston and Velvet da Vinci, San Fransico, USA
- 2010 Signs of Change, Form Gallery, Perth, Australia
- 2006 Mo Tatou Ngai Tahu Whanui Exhibition, Museum of New Zealand Te Papa Tongarewa , Wellington
- 2006 Growing Up, Objectspace. Auckland
- 2004 From a Different Landscape, RMIT University, Melbourne, Australia
- 2003 Te Puawai o Ngai Tahu, Christchurch Art Gallery
- 2002 Taiawhio: Continuity and Change, Museum of New Zealand Te Papa Tongarewa, Wellington
- 2001 Grammar: Subjects & Objects, The Dowse Art Museum, Wellington
- 2001 Purangiaho Seeing Clearly, Auckland Art Gallery, Auckland
- 1998 Turangawaewae, The Dowse Art Museum, Wellington
- 1998 Jewellery Moves, National Museums of Scotland, Edinburgh, Scotland
- 1992- Fingers Gallery Group Shows, Auckland

### **Bibliography**

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- Wunderruma by Warwick Freeman & Karl Fritsch (ISBN 9780987668530) p77
- Contemporary Jewellery in Perspective, edited by Damian Skinner (ISBN 978454702771) p154
- Kete 2014: Art Fair and Craft symposium by New Zealand Academy of Fine Art (ISBN 9780473277789) p22
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- Signs of Change: Jewellery Designed to make a Better World. Form: Perth
- The Compendium Finale of Contemporary Jewellers 2008. Darling Publications: Koln
- Turbulence 3<sup>rd</sup> Auckland Triennial 2007, Auckland Art Gallery (ISBN 086463272X)
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- Objectspace, Auckland. Growing Up. 22 July 2006
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- Learning from the knee. Te Runanga o Ngai Tahu, Christchurch. Feb 24 2006
- Te Puawai o Ngai Tahu: 12 Contemporary Ngai Tahu Artists. Christchurch Art Gallery 2003 (ISBN 0 908874 41 3)
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- Aukaha Kia Kaha. Dunedin Public Art Gallery. Oct 2000
- Wai Recollected Works, Areta Wilkinson. The University of Canterbury School of Fine Arts. June 2000
- Art New Zealand. Christchurch by Margaret Duncan, p40, 2000
- Turangawaewae. Dowse Art Museum. 1998 (ISBN 0958341445)
- Jewellery Moves. National Museums of Scotland (ISBN 1901663035) 1998, p55& p101
- Pretty: Current Work from 12 Jewellers. Workshop 6, Auckland, NZ. (ISBN 0473051885)

100 New Zealand Craft Artists. Helen Shamroth (ISBN 1869625) 1998, p94  
Object, Sydney, Australia. Areta Wilkinson Negotiated Piece-NZ jeweller, Douglas  
Lloyd-Jenkins. No3 1997, p14 -1  
Aoraki Hikurangi. Robert McDougal Art Annex, Christchurch 21 June -7 August 1994  
(ISBN 0908874367)

### **Public Collections**

Auckland Art Gallery, Auckland, NZ  
Auckland War Memorial Museum, NZ  
Cambridge University Museum of Archeology and Anthropology, UK  
Dowse Art Museum, Lower Hutt, NZ  
Otago Museum, Dunedin, NZ  
Pitt Rivers Museum, University of Oxford, UK  
Te Papa Tongarewa Museum of NZ, Wellington, NZ

### **Residencies**

2010 Museum of Archaeology & Anthropology, University of Cambridge, UK  
2009 Southern Lakes Festival of Colour, Wanaka, NZ  
2006 Christchurch Art Centre, Christchurch, NZ  
2003 The Banff Centre 'Communion & Other Conversations', Banff, Canada  
2001 Canterbury University School of Fine Arts, Christchurch, NZ  
1999 Edinburgh College of Art, Edinburgh, Scotland

### **Workshops and Artist Talks**

Kaihaukai: reclaiming and reinvigorating our Ngāi Tahu spaces, Otakaro River Bank  
(Avon River), Christchurch 30 November  
Material Histories: Antipodean Perspectives symposium, Massey University & Museum  
of New Zealand Te Papa Tongarewa, 15 November 2012  
Jemposium, Wellington, 12 February 2012  
Rehua Marae, Matariki public programs 29 June 2013  
Arts in Oxford, She'll be Right Mate, public programs 8 & 9 June 2013  
Rehua Marae, He Taonga Rakai, Matariki public programs July & October 2012  
Emerging Jewellers Bootcamp 2011, Ashley Gorge 12-14 February 2011  
CPIT Spark Series, 10 August 2011  
Puketeraki Marae at Karitane, Ngai Tahu Hui-a-Tau 19-21 November 2010  
Canterbury Museum. Matariki Workshop, Public programs June 2010  
Te Papa Tongarewa. Matariki Workshop, Public programs June 2009  
Christchurch Art Gallery. Matariki Workshop, Public programs June 2008/ 09  
Christchurch Museum. Pacific Adornment, Public programs 1 February 2008  
CPIT Polytechnic, Christchurch. Bach Design Jewellery Workshop. 2008/ 09  
BOP Polytechnic, Tauranga. Aka Rakai Toi Diploma. 2007/ 08  
Whitireia Polytechnic, Porirua. Visual Arts program 11-15 June 2007

### **Awards and Delegations**

2010-2013 Massey University Vice-Chancellors Scholarship  
2009-2013 Purehuroa Scholarship Awards, Massey University  
2009 Massey University Masterate Scholarship for Maori Students  
2012 Objective Art Awards 2012 Auckland Council Manukau Arts Centre – Guest judge  
2009 The New Dowse Gold Award – Winner  
2004 Aotearoa /NZ Maori Delegation for 9th Festival of Pacific Arts, Republic of Palau

### **Highlights**

2013-2015 Chair and Trustee Paemanu Charitable Trust  
2012 Ngāi Tahu Cultural Development Strategy committee  
2010 Assisted Rachael Rakena on painted tukutuku panels for Rāpaki Marae

