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Title:

'Te Hononga Hōhonu'
Interwoven Connections

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Exhibition Report

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Te Hononga Hōhonu
Interwoven connections

Abstract

“Ko te ātārangi o te tangata ka makahia e te roa o tana tīpuna.”

A person’s shadow is cast by the length of his ancestry.¹

This whakataukī I learnt at Rangahaua in 2000 and that was when I began to research my whakapapa. I became aware of my past, and where I am in the present. Looking toward the future heightened my awareness of a generational history of my wider whānau connections. Whakapapa and investigating my whakapapa opened strengths, and weaknesses of my genetic make-up of who and where I am from as a whānau, hapū and iwi. (Bourke, Chapter 32-7).

Dr Leland Ruwhiu, (2000), said, “The experience of coming, throwing off the shackles of ignorance, even cultural amnesia, require personal soul searching. It is for this reason the concept of whakapapa (genealogy) must be a priority for one to address”² These words encouraged me to seek out answers to who I am and where I come from?

This report navigates the history of traditional Māori and European weaving techniques that I will utilise in hopes of acknowledging my whakapapa of who I am. I am enthused by kairaranga (weavers) in my whanau and the notion that raranga has its own whakapapa and matauranga (knowledge). In addition, it can be used as a symbolic representation to exemplify whakapapa connections within the resource of the pā harakeke (flax bush, represents whanau) whanau relationships for the purpose of maintaining our ties.

For the purpose of this report I have referenced other artists and examined their traditional processes. They have inspired me to work with other textiles and utilise other cultural ideologies as for my own self-awareness of identity and a sense of belonging. The artwork conveys a contemporary representation of whakapapa and exhibits an extension of last year’s exhibition, “Nga hau e Wha, Ka Putikitia, 2018”. It contextualises the exhibition Te Hononga Hohonu³, 2019, a collaboration of cultural diversity

¹ Whakatauki, Ranghaua, (2000)

² Dr Leland Ruwhiu: Assignment question of whakapapa received from Ranghaua, (2000).

³ My Exhibition, Te Hononga Hohonu, meaning the interwoven connection, 2019.

Acknowledgement

“Te Hononga Hohonu”

The interwoven connection.

“Ehara taku toa i te toa takitahi engari he toa takimana.”

My strength is not the strength of one but the strength of many.⁴

I would like to acknowledge the guidance given to me from both Professor Robert Jahnke and Professor Huia Tomlins-Jahnke. To travel to Professor Robert Jahnke’s Waipiro Bay marae will be remembered in years to come. To lecturers’ Terri Te Tau, Margaret Foster and Senior Lecturer Israel Birch for their guidance and support in 2018.

Associate Professor Kura Te Waru Rewiri for her ability to challenge my work in pursuit of extending beyond. Tēnā rā koutou the academic staff of Toioho ki Apiti. It was a privilege to learn under the umbrella of the Māori focus unit of Massey. I have met some creative and talented fellow tauira and am grateful to have learnt alongside of them.

To my children and mokopuna for their continued support of me being a student over the past five years. The last two years at Massey has enabled me to learn how to work with raranga and the arts of macramé and crochet. I am pleased to have been able to use art as a platform to continue working on my whakapapa and leave behind a legacy for my children.

To Highbury weavers for teaching me skills in raranga and meeting a wonderful group of creative ladies.

To my late Grandmother Olive Waaka, who inspired me to no end, was a great role model. Aunty Junette Haronga and Honor Potaka for supporting me in my mahi (work). My Mother Laura, sister Sharon and her partner Boycie Te Tauri for their support over the past five years of study.

Ki a koutou ko tēnei te tohu aroha. (Please accept this as a token of my gratitude).
Nga mihi mahana.

Mina

⁴ Whakatauki retrieved from, <https://www.educational.leaders>. Ngā pēpeha a ngā tīpuna. Here Huata attributes this to the pepaha to Paterangi of Ngati Kahungunu which serves the purpose of working together to succeed in any joint project.

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Pepeha

Kei te mihi kia koutou katoa
Kei te kōrero ahau i te pepeha
I te taha tupuna Matua i te tōku whaea

Greetings to all
I am going to tell you my pepeha
on my mother's side of the family

Ko Puke Karaka te Maunga.
Ko Waitohu te Awa.
Ko Tainui te Waka.
Ko Ngāti Raukawa te Iwi.
Ko Ngāti Kapua Manawa Whiti te Hapū.
hapu
Ko te Pou a Tainui te Marae.
Ko Olive rāua ko Patupatu ōku tupuna whaea

Puke karaka is the maunga
Waitohu is the river
Tainui te waka
Ngāti Raukawa is the Iwi
Ngāti Kapua Manawa Whiti is the
hapu
Ko te Pou a Tainui is the Marae
Olive and Patupatu are my tupuna

Kei te kōrero ahau i te pepeha
I te taha tupuna Matua i te tōku Papa.

I am going to tell you my pepeha
From my father's side.

Ko Ruahine te Pae Maunga.
Ko Rangitikei te Awa.
Ko Takitimu te Waka.
Ko Ngāti Hauiti te Iwi.
Ko Ngāti Tamatereka te hapu.
Ko Rata te Marae.
Ko Agnes rāua ko Utiku ōku mātua
Ko Laura rāua ko Arnold ōku mātua
Toko rima ngā tamariki
Ko au te tamaiti toko toru
Ko Mina ahau
Āku tamariki,
ko Kylee rāua, ko Angela, ko Barry
Toko ono ngā mokopuna,
No reira e ōku karangatanga maha
tēnā tātou katoa

Ko Ruahine is the ranges
Rangitikei is the river
Takitimu is the Waka
Ngāti Hauiti is the Iwi
Ngāti Tamatereka is the hapu
Rata is the marae
Agnes and Utiku are my tīpuna
Laura and Arnold are my parents.
They have five children
I am the third child
My name is Mina
my children are
Kylee, Angela and Barry
I have six grandchildren

Statement of Purpose

How does whakapapa and identity impact on hauora? (health). Art as a therapeutic tool may provide opportunities to understand and create a greater appreciation of “self” within cultural paradigms. For future discussion I need to break through barriers for change to occur.

I have in the past felt disconnected and detached from my own whakapapa given the loss of major role models that have impacted on my life and the generational trauma that has plagued our whānau through colonisation. I have searched for answers in order to make sense of this in regard to who I am and where I come from. The answers were only able to be provided by examining my own history. Art has given me the opportunity to create a series of works inspired by my whakapapa connections that has been an avenue to heal and to grow self-acceptance. This experience has helped me move toward finding peace of mind and gratitude. It has been exhilarating in that I appreciate having had this time to learn, reflect and grow.

The purpose of this report is to research whakapapa and to ask the question, how does whakapapa and identity impact on health. In addition, it is to appreciate the hauora benefits of creativity that can provide an alternative therapy to hauora and well-being. It is hoped that this project can also assist with finding alternative solutions from a non-political forum of hope. Artists come from diverse backgrounds and bring an array of skills and techniques. I believe that many artists are the catalyst for change who respond, resist, inspire, provoke discussion through their artworks.

Objectives

- To examine the cultural differences within my whakapapa
- To work within a holistic and trans customary paradigm.
- To use artwork as a catalyst for cross cultural visual expression
- To compare the different or similar styles of raranga and weaving.
- To work within the Māori, Irish, Polish, Scottish, Welsh cultural paradigms.
- To make connections, that unites whanau and community.

Chapter One

Introduction

“Whiringa te tangata ka puta oranga.

Whiringa ngā mahi toi ka puta hei oranga

Whiringa ngā mahi toi ka puta he tino rangatiratanga

Kia Mau Ki ngā mahi toi.”

“Weaving people together promotes well-being.

Weaving promotes excellence.

Hold steadfast to creativity.”⁵

Historical background.

My Whakapapa.

This exhibition report contextualises identity and the cultural connections within our whakapapa. Te Ao Māori has influenced my journey and these values have allowed me to learn about our other connections within our whanau. On my mother’s side, I whakapapa to Ngati Raukawa and Ngati Maniapoto, Kai Tahu and Ngati Toa. On my father’s side my affiliations include Ngati Hauiti, Ngati Tuwharetoa, Poland and Ireland.

My father’s grandfather Arapeta Potaka married Esther Caselberg, and she was born in Wales and immigrated to New Zealand with her parents Eli and Catherine Kasrael from Poland. Her mother Catherine was born in Scotland, a Cohen of Jewish descent. They fled from the tyranny of the German invasion and their name was changed to Caselberg by a guard at the border to avoid detection. Last year my daughter Angela travelled to Auschwitz, Poland, and I got a sense of the concentration camp and where our ancestors lived and held captive through her lens.

My father’s mother is a descendent of Ngati Kahungunu and County Down, Ireland. I have been very privileged to have been given the whakapapa of our Irish and Jewish connections and am fortunate to be able to pass this on to my children. It has given me a broad perspective of our cultural connections. For this reason, I have examined their weaving practices to use in my work as a token to my heritage.

⁵ Rob Mader, 2017. Artist Statement.

Māori worldview.

Māori culture is a set of beliefs, attitudes, values and customs. Culture may be defined by the life practices that are adopted by a society which governs the way things are done and managed. The word culture can be described as a group of actions arising out of how we motivate and organise our standards of behaviour according to specific traditions. (R. Walker, 1996).⁶

For me, culture is defined by a race. It is made up of many components and for one to understand culture in its entirety, one would have to be immersed in the culture of Maoridom. Culture for Māori is Māoritanga. Māoritanga, is the term adopted by tangata whenua (people of the land) to denote Māori Culture. Cultural identity is defined by whakapapa. (Ryan, 1994).

Our tikanga and kawa,⁷ relay how we choose to live according to our own rules, boundaries and guidelines. For example, habits, beliefs, dreams and symbols all motivate people to achieve certain standards of behaviour and aspirations and goals.⁸

There is no specific term in Māori for the word value. It is incorporated into the inclusive term, "taonga."⁹ This translates as a treasure or something precious. The ultimate reality to Māori is Wairua, the spiritual dimension. Io Mātua is the great spirit. Wairua has both a positive and negative balance. Everything has a physical and spiritual aspect. These beliefs are a 'given' and influence how we interact with people. Spiritual and social values, for example, mana, tapu (sacred), generosity, hospitality, fulfil one's own social obligations are the cardinal values. We hold a special relationship to Mother Earth and her resources. Samuel Marsden, Chaplain said these are the bonding elements that holds the fabric of the universe together. They trace the genesis of human beings from the creation of the universe to the development of culture and human institutions. (Salmond, 1997). Māori philosophers conceptualised the creation of the universe in these three epochs.

1. Te Kore the vast emptiness of space
2. Te Po the darkness of inner space

⁶ Rangahaua paper, 1999.

⁷ See glossary.

⁸ The retelling of Te Ao Maori comes from attending Rangahaua Wananga in Whanganui and Whakapapa hui at Rata Marae over the years.

⁹ See glossary for the page.

3. Te Ao Marama the world of life in which humans live

The first two epochs are timeless. They correspond to an aeon of cosmological time, when the seeds of the universe scattered throughout space and came together to form earth and sky. The world of light is characterised by a time scale measured through human existence.

The stories of Ranginui (sky father) and Papatuanuku (earth mother) highlight there is a history for Māori and a place of existence in society today. As of a consequence, nature can reflect our lives in a variety of ways.

Papatuanuku was perceived by tangata whenua as the primordial mother who married Ranginui, the sky father and begat departmental Gods and humankind. They took charge over their children, the winds, forests and seas.

Ranginui and Papatuanuku lived in the state of Te Po. (The darkness). One of their children Tane separated them at birth and hence evolved into Te Ao Marama, (the world of light). Tane became Kaitiaki of nature and one of his wives' Hineraumoa, the night star created humanity. (Taituha, 2014). They begat Hine Te Iwa Iwa who became the guardian of raranga, whatu, childbirth and cycles of the moon. Within this whakapapa the art forms of raranga and whatu naturally belong to women. (Taituha, 2014).

Harakeke Whakapapa.

Raranga has its own whakapapa that acknowledges what is received and what is given back to the pā harakeke, the flaxbush that is a metaphor for whānau, where the parents pass on knowledge to their children and so on. Kairaranga (weaver) nurture and harvest the pa harakeke to ensure the flaxbush continues to thrive and provide the resource required to fulfil the role of the kairaranga. When the flax is harvested the ritual of karakia is given to ensure the protection of knowledge is maintained. Within Māori traditions, lie significant taonga entrenched in tikanga like that of the korowai. According to Marsden, (2015), korowai originated from the early Māori who used it for clothing and in particular to incite a recognition of status. He claims that it is a unique type of kākahu usually decorated with feathers and/or tassels and has a border along the bottom that can vary according to tribal custom. The art of raranga and whatu muka originate from Te Ao Māori (the Māori world). (Bargh, Bidois and Taylor, 2015).

Other ātua (God) connected with raranga are Rukutia and Huna. Rukutia means “bound together.” Rukutia is the creator of weaving and plaiting alluding to twisting

the fibre. Huna means hide and is significant due to the tapu side of it. It is the principle atua for pa harakeke, and they live in the atua of weaving making it a living part of the whanau. (Taituha, 2014).

Whakapapa connects the physical and spiritual realm alongside the ancestors and tīpuna. The art of weaving was taught under the realm of Te Whare Pora. At a very young age a taurira student is trained by a tōhunga (expert), to assist in the harakeke process. (Taituha, 2014). The young taurira underwent an initiation ceremony led by the tōhunga and the process is very tapu. No modern weavers are trained by tōhunga and this is a process that is no longer commonly practiced. (Taituha, 2014). Included in the initial stages of the preparation process is the karakia. In days gone by tōhunga practiced this during each process to enable the taurira to quickly grasp the knowledge of power of pattern, taste and dexterity. Pou Karakia was an ancient form of prayer resided over the young person, thus making it tapu. Taituha; (2014), states that as a member of Ngati Maniapoto she performs karakia first thing in the morning of weaving and then at the end of the day to set her in a state of hauora and bring forth the mana of her ancestral realm.

For the purpose of my practice the inclusion of the whakapapa of harakeke and the pā harakeke knowledge is to allow me to transition without the extensive practice of a kairaranga but a student of raranga into producing the works for my final exhibition that reflect my whakapapa as a whole. Hopefully a rite of passage. Raranga and whatu are comprehensive practices that I have not been able to aspire too in practice, but that journey has begun.

Ireland

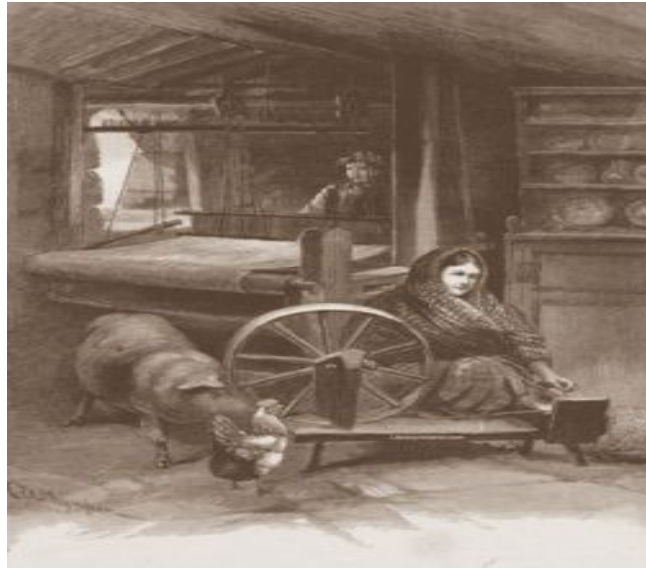


Figure 1. Spinning.

For the Irish the art of spinning and weaving in Ireland goes back centuries to some 6000 years to Neolithic times. Linen begins life as a flax plant, a pretty blue flowering plant that is harvested in August. (Santry,2008).



Figure 2. Flax plant. (Santry, 2008).

The stems would be bunched together into sheaves and women would spread them into sticks called stooks and leave them in the sun to dry. They do not conduct any prayer or spiritual ritual in their preparation; however, they do not waste any part of the flax plant and use it in many different industries. The seed is crushed and used for linseed oil for artists, cabinet makers or furniture restorers. Turning the flax plant into cloth is called retting. The men usually conducted this task as it was hard and unpleasant work lifting the heavy sodden bundles from the water.

Scutching and hackling was the next step of the process and resulted in beating the stems with a wooden mallet to separate and clean the flax fibres. Spinning the fibre into yarn was generally done by women hence the term spinster.

Bleaching methods included boiling the cloth in a solution of water and ashes, seaweed or fermented bran. It was then rinsed and dried in the sun and then steeped in buttermilk, rinsed and dried again and repeated and again.

The last process involved beetling, the pounding of the cloth which turned the flax plant into beautiful cloth.

Ireland has a long tradition of tweed hand weaving. Today woven blankets, caps and scarves are popular and made to the highest standard. (O'Sullivan, 2018).



Figure 3. 5 steps of yarn production and flax plant.

Jewish weaving.

Weaving is a very old craft and tradition in Poland. The Jewish weaving industry was not confined to luxury goods and the basic materials first used were flax and wool. The various processes in preparing the flax is the drying process, the peeling of the stalks and separation of the fibres and the hackling which gets it ready for spinning. (Hirsch, 2003). As early as the Nomadic period the Israelites understood the art of spinning the hair of camels and goats and the wool of sheep. It was primitive and carried out by a woman. Her loom consisted of a few upright sticks which the threads were stretched, and reads were inserted laboriously by the fingers without a shuttle and the fabric was pressed together with a piece of wood. Jewish artisans dominated the weaving and dyeing trades and played a prominent role in the textile and fabric industries.

Weaving is a personal thing and art is woven into Jewish identity by the making of tzitzits, tallits and Jewish shawls. Tzitzit's are attached to four corners of the tallit, a

prayer shawl and tallit katan. Making tzitzits are like tying knots in a deliberate way and the process is like that of macramé.

Macramé originated with 13th century Arab weaver and 19th century British and American sailors who made hammocks and belts from macramé. They called it square knotting after the knot they used frequently to make decorative fringes on bath towels, shawls and veils.



Figure 4. Bleaching and soakings.



Figure 5. Drying.

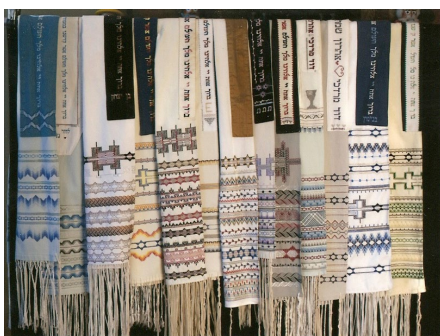


Figure 6. Polish weaving.



Figure 7. Tzitzit tassels.



Figure 8. Jewish weave.

This Jewish weave reminds me of some of our Māori garments such as the rapaki or maro. I liken the similarity of a Maro where it is worn below the front of the torso. Weaving is a very old tradition that is world renown. Although the processes may differ across each culture, it symbolises a strong sense of identity. The design aesthetics are very unique to each culture and are easily recognisable. This exhibition Te Hononga Hohonu, the interwoven connection combines raranga and my whakapapa. It represents a contemporary series of work that is culturally resonant of customary knowledge within my heritage.

Chapter 2.

Literature Review.

Kairaranga toi.

“Aitia te wahine o te pā harakeke” – “marry the woman of the flax cultivation.”¹⁰

This whakataukī is a reminder of the historical importance of raranga to Māori. Kairaranga, who were mostly women, used harakeke and other plants to produce everyday commodities, ranging from the practical (food baskets and floor mats) to the treasured and prestigious (korowai and tāniko). From the early 20th century,

¹⁰This whakataukī is an old traditional one - Hirini Meads ‘Te whatu Tāniko’, 1999.

weaving became less common as the accessibility of cloaks were woven when required to replenish supplies and as clothing was made from other materials and produced through sewing equipment meant it was no longer integral to daily life. This chapter reviews literature to support the innovation of raranga and whatu raranga in kaupapa for using the variety of natural fibres available for the weaving of the different style of cloaks. Over time other materials have been adapted from western society through the process of colonisation.

The works of six weavers Dame Rangimarie Hetet, Diggeress Te Kanawa and Erenora Puketapu-Hetet, Maata McManus, Rose Tahuparae and Ngahina Hohaia are seen to

adhere and maintain processes and practices from their Iwi affiliations. They have focussed on maintaining certain customary raranga, whatu raranga practices. There is a transition of customary practice into the trans customary/contemporary with the work of Ngahina Hohaia.

The purpose of this review is to support my development within the context of my whakapapa connections, Maori and non-Maori. A knowledge of customary raranga, whatu raranga practice is in its early stages and I have experimented with synthetic and contemporary art for the making of my own visual expressions that relate and connect me to my broader whakapapa. enabling me to place my work in the broader art context.

Pā Harakeke

There are over sixty varieties of harakeke in Aotearoa. (Rauaroha, 2015). The flax that is mostly grown is the phormium tenax – harakeke or swamp flax and phormium cookianum – whariki or mountain flax. Harakeke grow in swampy lowlands and is quite rigid. The finer cloaks use Kohunga which is longer than most and the fibre is extracted from the blade of the harakeke. Piupiu are better made with longer and stronger leaves such as the Ngaro. Mats and kete use Paoa which is more yellow in colour .

Pā harakeke is a living, breathing entity and is treated like a whanau. (family). (Taituha, 2014). The flax plant is similar to the whanau concepts in that the rito is the centre and the child. The parents are situated on either side of the child and

provide nurture, protection, care and family bonding. They are called awahi and are on the inside of the tupuna.



Figure 8. M Bourke, Flax I for muka. My garden, 2018-2019

The tupuna are used by Kairaranga and harakeke is considered as “taonga”, to Maori. (Mead,2003). It is looked after throughout the whole process of growth for the next generation. Kaitiakitanga plays an important role regarding the harvesting and maintenance of the pa harakeke. (Puketapu-Hetet, 1989). When cutting the blades, the cut is always downward on an angle and as low as possible and away from oneself.

Although kairaranga have their own set of beliefs associated with harvesting harakeke, karakia and the aspects of tapu are a common practice in the preparation of harvesting and prior to weaving.

According to Māori tradition, kiekie and harakeke are regarded as long lost brothers. (Wikipedia, 2016).

“Harakeke left home to live with Wainui – the mother of waters – while Kiekie stayed with Tāne – the Lord of the forest – piggy-backing on his shoulders wherever he went.” (Pamphlet of Kiekie, 2016).

Kiekie was an edible source of food for Maori, the floral and fruity parts. It was a mass of roots that bushmen tried to avoid and were despised by trampers. Tuhoe used it a lot for weaving as it is grown wild in their ngahere (forest).



Figure 9. Kiekie, 2019.

Making muka

Te Ati Awa iwi use the three baskets of knowledge when extracting the muka from the blades of the flax.



Figure 10. Extracting muka. M. Bourke 2018-2019.



Figure 11,12,13. Mina Bourke 2019, Muka, soaked, boiled and dried.

The main technique used to weave is called “Whatu. “ The weft is called the aho and is twined over and under each of the whenu. The vertical or warp threads are called “whenu.”

Tāniko

The colourful and decorative band of a Maori garment is called Tāniko. It is the name for the traditional borders and decorative band that generally is found at the top of the cloak and/or the bottom and for a kaitaka at the sides. Whiri is the technique of braiding. They express histories, ideas and values expressed in te ao Māori.



Figure 14 (Mina Bourke, 2018). Woven muka sample with taniko weave (green)

Figure 14 is an example and the taniko is at the bottom of this tauira using the same colours for the whiri, (braiding) which can be used for tying the garment together to keep it in place.

Kakahu

Whatu aho rua and whatu aho patahi are the weaving techniques known as the cloak weave. Kairaranga received little acclaim, which was attributed to the wearer of the cloak, that usually being a person of high ranking. Nowadays, with the revitalisation of kakahu, the acknowledgement of kairaranga is recognised. The making of kakahu is in the main woven by mana wahine.



Figure 15. A traditional korowai with the hukahuka woven by Erenora Puketapu- Hetet. (Wiltshire, 2018). The main adornment is the hukahuka, tassels.

Although there are albatross feathers at the top of the Kahukiwi, the main adornment are kiwi feathers. The tassels or hukahuka are used to at times represent tupuna passed on.

Veranoa daughter of Erenora descends from a generation of kairaranga including Dame Rangimarie's daughter, the late Diggeress Te Kanawa, a leader in the revival of Maori weaving that began in the 1950's. My relatives Kerry and Donna Te Kanawa of Rotorua have allowed me and other whanau the privilege of examining his tupuna's raranga and teachings where they have carried on their own creative artworks.

Erenora married a grandson of Rangimarie Hetet and they lived in Waiwhetu, Wellington. Her husband Rangi Hetet was a Master carver and Erenora learned kairaranga from his Grandmother. Erenora went on to become a key figure in the renaissance of Maori weaving from craft to an art.



Figure 16. Rain cape.

This Pare kiekie, rain cape (cape made from kiekie, a woody vine) provides a rare opportunity to examine a traditional garment that was once in common use. Kiekie was chosen to create these 'rough', practical, serviceable rain capes.

Travelers often had to sleep in the bush. This type of garment would have kept them dry and warm.

Che Wilson (2019), believes there are other terms for imitation or adorned cloaks.

Tatai is a word for adornment and he states that when the processes and textiles are replaced from traditional weave, that they transform into another style. The use of

sewing machines or store brought taniko are not made by the same processes as traditionally made. Another alternative is transforming a customary process to a trans-customary practice, which was a name proposed by Bob Jahnke, Professor (Moomaw and Lukavic,2013).

- Tatai waeroa – adorned fur coat. Tatai rango-under blanket.
- Tatai huruhuru- imitation/sewn feather cloak. Tatai tatana-tartan blanket
- Tatai korowai imitation.
- Tatai rapaki.

Highbury Weavers.

Bev (2018), co-ordinator of Highbury weavers in Palmerston recommends books from renowned weaver Robin Hill to gain basic weaving techniques followed by simple instructions. There are presently 15 women at this club, and it was founded by the late kuia Yvonne Marshall in Palmerston North. She established this place to teach aspiring women the art of the cloak making. I attended in 2018 and wove figure 33 and 34. They weave contemporary cloaks and I am presently a financial member with them.

Frances Te Kōro (2018) from Highbury weavers states, “I came here five years ago to learn weaving in order to make korowai for my mokopuna that could be passed down.” Her late mother in law was a member and she retrieved her loom from them. Last year a Highbury group travelled to Fiji to share their practices with indigenous weavers. They exchanged woven gifts and the locals where very good to them.



Figure 17. Highbury Weavers brochure. 2018.¹¹

Cultural Revitalisation

¹¹ Figure 15. Highbury weaver’s is located in Highbury shopping Centre, Highbury, Palmerston North.

During the times of colonisation Maori adapted to European influences and used wool, exotic feather and sewing techniques. The decline of many Māori customary practices saw the rise in European dress and Māori weaving took a slide. The resurrection of this old tradition did not appear until the 1950's when men and women dedicated themselves to bring back this historical garment.

Diggeress Te Kanawa of Ngati Maniapoto and Ngati Kinohaku, the daughter of another renowned weaver Dame Rangimarie Hetet took part in this hui in the 1950's to promote whariki making and other weaving traditions. (Te Kanawa, 2014).

Hosted by the

Maori Women's Welfare league, she was at the forefront of this initiative for years and a founding member of the Aotearoa Moananui a Kiwa weavers, late Te Roopu Raranga Whatu o Aotearoa.

From 1951 with the advent of the Māori Women's Welfare League and over recent decades, a growing trend of cultural revitalisation has seen many communities regain the knowledge of these traditional practices. (Brankin, 2016).

French explorer Duperrey of Lo Coquille states, "The highly developed and remarkable industry among Māori was their manufacture of fabric". (Prendergast: p83, 1997). Admired for their beauty and analysed by academics, his is confirmed by the most impressive Te Māori exhibitions that were shown in U.S.A. and all-over New Zealand.



Figure 18. Te Rito, displaying their raranga taonga. ¹²Te Puia NZ Māori Arts and Crafts Institute, in Rotorua. (Te Kanawa, 2014).

¹² Figure 16. Image taken by Emily Tutaki, 2005. Te Rito replaced Te Whare Raranga, in 1994. Taonga includes a variety of mediums including, muka, harakeke, corn husk, pingao, woody plants, wood, paua, wire and mop cottons, wool.

The Eternal Thread

“In 2004 a major exhibition of traditional fibre arts, The Eternal Thread – Te Aho Mutunga Kore, opened at Pataka Museum in Porirua. It toured throughout other regional museums before being exhibited in San Francisco in 2005. Following a three-year tour of the United States, ‘the eternal thread’ returned in 2007 for a final showing at the Christchurch Art Gallery – Te Puna o Waiwhetū, attracting 81,000 visitors “. (Te Kanawa; p 5, 2014).

The 21st century has seen the maintenance of traditional materials along with new interpretations such as corn husks, wool, and feathers incorporated into the woven articles. (Te Kanawa, 2014). A series of wananga held in the deep south have reignited a passion and excitement among the local wahine for the traditional practice of weaving. Kai Tahu Toi iho weaving-The thread that binds the past with the future. Te Wananga o Aotearoa, Palmerston North campus has offered an arts degree in raranga for the past five years and Taylor-Jensen Fine Arts has hosted the exhibition for the past four years. (Thomas, 2018).

Eight students were involved in the exhibition, titled Tuia Te Tangata, which translates as "that which binds us", a reference to the materials employed and to the cohesiveness of the students who have shared the experience of training as Māori weavers.

Tracy Te Hemi, Kāti Wīwī, Kāti Pākehā, has split her studies between the South Island and Palmerston North campuses and has used corn husk, pinecones, kowhai seeds, leaf skeletons and paua shell in her creations, depicting earth, wind and fire. She claims, "I wanted to use some different things that I haven't used before." (Thomas, 2018).

Maata McManus (Waikato Tainui) is renowned for her skill in weaving korowai and is committed to ensuring that her knowledge is passed on, saying: “When I first started teaching, the art was starting to die. I’m very passionate about it because I think it’s about whanaungatanga, whakapapa, manaakitanga. It’s about bringing people together.” (Brankin, 2016)



Figure 19. Tutors Anne Rewharewha (left) and Maata McManus, Te Rau Aroha Marae, 2016.

Ngāhina Hohaia (2005), uses traditions and weaving techniques to create art that highlight serious issues relating to her home in Parihaka. Her famous work *Te Kahu o Karauna* (therefore I won't stand for the national anthem), is a powerful installation of a korowai made from ungalvanized chain that represents the confiscation of land by the Crown from Maori in Taranaki. It is impeccable.



Figure 20. Te Kahu o Karauna by Artist Ngahina Hohaia, 2005.

Rose Tahuparae is a well-known local weaver from Whanganui who was self-taught and derives from a long line of weavers. She is a natural and advised that she has woven many cloaks for the purpose of her late husband's work. Much of her work is commented locally and on a global front given their work of meeting dignitaries from all over the world. She took on the role after her husband passed away. She has held exhibitions presenting her work and is recognised for her ability to work quickly while still maintaining a high quality. Her weaving is admired and in demand by many.



*Figure 21, 22. Rose Tahuparae and some of her own cloaks she has woven.
(see references).*

In summary, this chapter has explored the history and whakapapa of harakeke, kiekie and weaving. Harakeke and kiekie is easily attainable in New Zealand and weaving is hugely recognised in Maoridom as a taonga. Customary practices are still being used by many weavers who regard it as a crucial part of the process. It is evident that the different interpretations of cloaks and the different titles used to ensure the integrity of traditional processes are maintained, hence Che' Wilsons interpretation is discussed and Bob Jahnke's definition of trans-customary practices. Each weaver uses the processes they were taught and passed down from their own tribal connections. Since embarking on this journey, I too am respectful of our tapu processes and I am inclined to follow what I have learnt from my Aunties, Mana Wahine relatives and respective Kaiako. In following through this process, I have been able to find my own creative instinct and utilized my authenticity to be able to do my art some meaningful purpose as well as a visual piece of work.

Chapter 3. Methodology

Karakia

***“Tukua te wairua kia rere ki nga taumata hei arahi. I a tatou mahi me ta tatau whai.
I nga tikanga a ratou ma. Kia mau kia i ta kia kore ai e ngaro kia pupuri
Kia whakamaua kia tina, Tina!
Haumie Hui e
Taiki e.”***

*Allow one's spirit to exercise it's potential to guide us in our work as well as in our pursuit of our
ancestral traditions.
Take hold and preserve it.
Ensure it is never lost.
Secure it.
Draw it.¹³*

The methodology chapter of this exhibition report explains the development of ideas and the production of works for the art exhibition. It will explain the approach, process and materials utilising the framework that aligns with the art pieces right down to the placement of them. The specific issue I'm researching is the connection between whakapapa, identity and hauora. The question is how does whakapapa and identity impact upon hauora? I utilise this exhibition commitment to address and to process my own healing rather than make a political or social statement. The exhibition is less rigid and open. It aids in my healing with tapu (sacred) subjects of the hinengaro and wairua, so why would it not for others.

My work reflects a customary tradition against an indigenous framework of taha Māori and compares with other cultural backgrounds that are part of my heritage.

This concept stems from an awareness and mindfulness of linking us back to the traditional aspects of raranga for Maori and examining how other cultures weave in comparison. In particular, Ireland, Scotland, Wales and Poland because I am a descendent of these other four countries, making me a 'liquorice all sort'.

Much of the rationale, principles and practices of cross-cultural research stems from a direct engagement with the Treaty of Waitangi as the founding document of Aotearoa, New Zealand. (Cleaver, 2001). It represents a highly contested agreement between the British Crown and Iwi and hapu that occurred in 1840.

¹³ Karakia timatanga. Retrieved from www.otago.ac.nz. I first used this karakia when embarking on my Grandmother's whakapapa from Kai tahu me Ngati Toa. Olive Waaka, nee Ropata.

Three articles conveying an English and Maori interpretation pertaining to kawanatanga, (Governorship), tino rangatiratanga, autonomy and protection over Maori resources and taonga (treasure), and that all Maori citizens would obtain equal rights of British subjects.

The second article of protection of Maori resources, taonga is the one I am gaging with given that Maori cloaks, pounamu and whakapapa fall into this category and need to be protected.

This critical analysis reflects these cultural relationships my tupuna connect with through marriage and it is with respect and honour that help manifest these principles into the collective consciousness. For these reasons I illustrate the following:

- Mason Durie's whare tapa wha model: Hauora, meaning to discern an issue or problem.
- How relationships evolve through cultural connections and the gene factor.
- Kairaranga and the processes used in bringing weaving processes together illustrate my heritage.
- Restorative justice, of uplifting the spirit.

My Art symbolises the multiple communities that are within kinship, common purpose and responsibility. Communities are an inter-dependent ecology made up of people, flora, fauna, water, rock, earth, air, aquatic life, energy, the past, the present, the future, the animate and the inanimate.

Such art forms are more than merely quaint artefacts from the past associated with an antiquated pastime or craft of the Maori native of days gone by. "On the contrary, these art forms were a critical activity often associated with political decision-making of the tribe, trade and exchange, clothing and the adornment of nobility and the wharenuī." (Stafford & Williams: p6, 2007).

Extracting from the genius of the experts and learning from the best, I have been blessed. The professors at Te Pūtahi-a-toi and Toioho ki Apiti challenge and provide a safe haven for all entering this environment. I found it to be unsure at first, tough, sad, frustrating and yet smitten with what I learnt.

Wairua is also part of Mason Durie's whare tapa wha model of the four cornerstones. Wairua, whanau, family, hinengaro, emotions, tinana, physical well-being. Should one

of the four dimensions be missing or in some way damaged, a person, or a collective may become 'unbalanced' and subsequently unwell.

The Maori worldview is seen in the natural order of the universe, the interrelationship or whanaungatanga of all living things to one another and to the environment, an over-arching principle of balance. Whakapapa links Maori people back to the beginning of the world, and women played a key role in linking the past, the present and the future through childbirth. With our connection to Papatuanuku, the placenta is returned to the whenua.

Te whare tapa wha is the Maori philosophy toward health that is based on a holistic health and wellness model called 'Te whare tapa wha' was developed by Mason Durie in 1982. This model could be applied to any health issue whether it involved physical or psychological well-being.

The four cornerstones that underpin Maori health is:

- Te taha hinengaro: psychological health. Thoughts, feelings and emotions.
- Te taha whanau: family health
- Te taha wairua: spiritual health. Faith hope and aspirations. Dreams and that which cannot be seen by the visible eye.
- Te taha tinana; physical health

Mason Durie uses the four cornerstones of a home to illustrate his model.

My research and art production have been a journey with the "te whare tapa wha" philosophy.

My work has been in response to the te whare tapa wha philosophy.

It is noted that if one or more of these cornerstones are damaged or attacked, there is an imbalance of the whole person.

Whakapapa

This represents all four concepts, that being taha whanau, taha wairua, taha tinana and taha hinengaro. For this, I have used my taha Maori and woven individual pieces representing all parts of my whakapapa that I hail from through my parents.

For the

difficult times I go to the awa Otara to cleanse and lift the mamae of my whakapapa to revitalise me during difficult times.

The main resources I have used in this part of the exhibition is muka, corn husks, pounamu, karingo, huruhuru resources.



Figure 23. *Ati Haunui A Paparangi*. (Mina Bourke, 2019).¹⁴

¹⁴Muka and kie kie, tāuira (pupil) symbolising iwi Atihunui A Paparangi.



Figure 24. *Corn husks. (Erena Metekingi-Anson, 2019).*¹⁵

Wairua

On the bright side, karakia, incantation, karanga and other spiritual processes in te ao Maori are concepts of a spiritual energy. We acknowledge those invisible forces in as much as the visible and for me it's in all Maori. Tohunga (experts), were the Kaitiaki (guardians) and holders of this process.

Hinengaro

Hinengaro in this series aligns with mana wahine, the emotional, the personal, psychological and well-being. (Hauora, whanau ora). I am amazed at the complexities while using macramé as one of the medium to represent my art, I have utilised the kaokao (chevron) and the unaunahi (scales) design specific to Maori so that a common thread is consistent throughout my work. The chevron (kaokao) and the alternating scale pattern (unaunahi) have inspired me to utilise these patterns.

The hospitality and assistance I received from my whanau allowed me to complete my work to the standard I wanted. For example, my Aunty Junette made the cabinet and ordered me some muka. My Aunty Erena gifted me some corn husks and drove me to Highbury weavers to get some feathers. I was extremely lucky that I received

¹⁵ Corn husks made by a kuia at Ngati Hauiti.

all the help I received did wonders for my spirituality and emotions in that I could complete my work with awahi, manaaki and tautoko (care, help and support).

The resources I have utilised and the art pieces I have chosen for this special project involve the use of mainly contemporary manmade fibres.

The materials and resources I'm using are a variety of mediums, however the main practice and resourcing is raranga.

I used fence posts, laser wood and paintings given that my work reflects a contemporary approach aligned with discussions from a traditional mindset. The results of this approach were not the advised focus within the exhibition. Instead the woven, macramé works were the focus and the response was positive. The impact for me is still to be realized as I continue on my journey with raranga and the weaving and macramé of my whakapapa.

Chapter 4.

Background

I have alluded the reader to my exhibition and ask the question:

“How does whakapapa and identity impact on hauora?”

Professor Robert Jahnke and my supervisor Associate Professor Kura Te Waru-Rewiri have had a very big influence on my work. They challenged me in ways that I wanted to resist.

Key Issues

The achievement's I have gained by undertaking this research has been massive for me. I recall getting very emotional during this time, the scope, the length and depth I took to create work that in the end were removed or taken out. I even discarded some material or gifted it to people to acknowledge this as part of my process. The magnitude of what was me controlling my choices was hard!

Hauora.

Adapting to the western European ways of life has come with the process of colonisation. I have followed the path of academia and taha Maori but my eldest brother who provides for his whanau and works hard as a butcher is a man, I look up to. He is our mataamua (eldest sibling). My younger sister, our potiki (youngest sibling) kept us all on our toes when we were younger because Mum spoilt her. Today she is the glue between Mum and the rest of us siblings. Part of my wellness is connecting with my siblings and Mother and to be able to have made a korowai for each of my girls last year was a way of blessing them for their hard mahi. Kylee my eldest went on to gift it to my Mother when she was diagnosed with Alzheimer's to protect her Nanny. How can you put a value on that? Taonga on taonga. This is my living proof that kairaranga and whakapapa and all those connections pertaining to taha Maori are all about wellness. How can it not be?

Te Hononga Hohonu: The Exhibition.

A resistance towards how the exhibition was to be arranged was to a process of elimination. It became obvious that there were more controlling forces at bay. I obviously could not have everything in the exhibition.



*Figure 25-26: Fence post weaving with tape and black charcoal.
Te Hononga Hohonu-The Interwoven Connection, Mina Bourke, 2019).*

Whakapapa – part one to the exhibition

This is the first part of my exhibition entitled **whakapapa** and will be placed separately in the corner room. It is an important part of the exhibition for me in that it represents my whakapapa and genealogy from my cultural background. I will be discussing at length with the moderators this part to demonstrate the research at length. It includes a number of visual conversations.



Figure 27. Hongiri, meeting of the minds.



Figure 28,
Genealogy, 2018,
Ireland, Scotland, Wales, Poland.
(Mina Bourke, 2019).

Hongiri and Genealogy

The hongiri represents a contemporary take on the greeting in hospitality some Iwi in Māori displayed, (Awhina, manaaki and tautoko). It may have been seen as a sign of weakness amongst the colonisers and our hospitality could have been misconstrued as meaningless.

Fig. 26: The mural is the only bit of controversial piece of art that I find a bit unhinged. The top left demonstrates immigration to New Zealand of my connections from Ireland and Poland. The Treaty of Waitangi is fraught with discrepancies and there are two different interpretations of the three articles, the Maori version and Pakeha version. The Maori version Te Tiriti speaks of tino rangatiratanga (self-determination), autonomy, kawanatanga, governorship and that all Maori be equal to that of the British subjects. I honestly don't know why we needed a treaty as we had our own lore.

Tātai Korowai

Using the whare tapa wha model by Mason Durie has been part of the wellness and wholistic approach in relation to my work. Initially I made this korowai from mop cotton to illustrate simplicity in using one main base colour and I added in the hukahuka (tassels), given that korowai is a cloak with tassels, otherwise it is called a kakahu.



Figure 29, Tātai korowai. (Mina Bourke, 2019).

This is an adorned contemporary cloak and if I pass this last year, I will wear it for my graduation. It is going to be gifted to our Tuahine Frances Puketapu. (First cousin). It is significant given that was made as part of my exhibition in the final year of the Master's degree.

Much of this exhibition is white and represents simple designs using one major colour and easy on the eye. It represents all four of the whare tapa wha concepts given that it is wearable art and can be tailored for all whanau members. It carries a spiritual element and I even did karakia when I was doing the contemporary designs during the making processes if I felt uneasy about anything. They were inspired with

kowhaiwhai or tukutuku in mind with the aim of representing a unique or authentic take on Maori design.



Figure 30, 31, 32 Unaunahi, scales and practicing the interwoven connection. (M Bourke, 2019).



Figure 33 34, 35, Tinana. One design of Chevron using macramé chord and creating three different pieces of wearable art. (Mina Bourke,2019).

I made one korowai out of mop cotton but have used some other resources to rearrange the same korowai with spirals that interpret the koru (fern).



Figure 36, 37: "Koru wai. " A cloak with koru made from macrame.



Figure 38: Koru shape fronds out of unaunahi.

(M Bourke, 2019).



Figure 39. Wearable art entitled, "Huia" (M Bourke 2019).¹⁶

Wahine Mā

The best thing I discovered in creating my mahi was the ability to minimise my input. This was inspired by the collaboration of mixed marriages with the welcome mat in view. There are two rows that I did not follow suit with the rest of this art piece to illustrate that relationships can hit curve balls and they can be tested as to whether they last the test of time.

In conclusion to this exhibition it is hoped that the viewer will be provoked into thinking about their whanau relationships and connections within whakapapa. It is an evolving process.

¹⁶ Huia named after Professors wife Huia Jhanke. My late Aunty Huia Brown was a huge influence in my life and I acknowledged her as mummy number two.



Figure 40, 41

*Wahine Mā, below posing alongside Associate Professor Kura Te Waru-Rewiri, 2019
Exhibition at Edith Gallery, UCOL.*



Chapter 5

“He tina ki runga, he tamore ki raro.”

Contentment above, firmly rooted below.¹⁷

Analysis Discussion

As cultures evolve, cultural practices transpire and adapt or adhere to change. This project is a result of five years study at UCOL Whanganui after having completed a Bachelor of Design and Arts and now, Masters of Māori Visual Arts, Toioho ki Apiti, Massey University in Palmerston North. The methodology of my work reflects a customary tradition within an indigenous framework that encompasses other cultural backgrounds within my whakapapa.

The interwoven connection (a trans-cultural framework); constructs a methodology for identifying the elements of Māori art within a Māori visual continuum. The associations with fibre arts natural and man-made trans-culturally have been done and progressed today by Māori Artists. My exhibition reflects and projects the analytical framework Te Hononga hohonu, the interwoven connection. (Appendix One, Edith Gallery Proposal form, Whanganui UCOL). (Appendix two, Poster for the exhibition).

My final chapter discusses the first three years of whakapapa development from year one through to this final stage. A summary will define the processes and as a result I will document the personal journey. I experienced throughout this learning curve an amazing journey of tears, pain, sorrow, joy and excitement.

One of the most significant lessons I will take away from this is the gratitude I hold for my two professors and senior lecturer, Professor Jahnke, Associate Professor Kura Te Waru-Rewiri and Israel Birch. Their teachings have been profound in the last two years and I am a better person because of this art changing process. I appreciate being a Māori with my other cultural identities and do not take it for granted. Getting on with the differences across the racial mixes has been complex, challenging and like diving into the unknown.

¹⁷ This whakatauki means that those with a good family foundation and proper grounding in their own culture and heritage will find satisfaction and contentment in life. It's intended to empower Maori to be Maori using their customs values and lore.

The Concept. Atihaunui-A-Paparangi.

One of my goals for doing this project Whakapapa vs genealogy was to give something back and pay it forward. It really does take a community to raise a child and come together (Kotahitanga). Another goal was to leave a legacy behind for my children, so I was able to inform them of their whakapapa and the purpose of knowing who one is and where one comes from.

I was born in Whanganui and I am having my exhibition at Edith Gallery in Whanganui, therefore I must acknowledge my links to Ati Haunui-A-Paparangi. They are through paramount chief Tapui Potaka who married Niho from Ngati Raukawa in 1870 and had Utiku Pehitāne Potaka.

They individually hailed from Whanganui hapu, Ngati Poutama, Ngati Ruaka and the Pirere line at Ngati Haukaha me Ngati Whiti Hinemanu.

Tapui and Niho's son Utiku married RoraTe Oiroa, (nee Broughton). She hailed from up the river too, hapu Ngati Ruānga, Koroniti and Ngati Pāmoana.

Nanny Agnes Potaka (Nee Teki-Down), my Father's Mum also affiliates to this Iwi through her Ngati Tuwharetoa lineage and her Ngati Kahungunu Iwi.

The vision of integration is about sharing the practices of both Maori and non Maori, in this land now. This is not about assimilation. It is about finding the dynamic relationship and the joy of cultural exchange from the deepest spiritual perspective. One of the greatest honours is to provide a mutual appreciation.

Involvement of this community project at Whanganui is an awesome experience to collaborate with other peers and our name is Ngā Kaipeita o te Awa (the painters of the awa). It stems from an awareness and mindfulness of linking us back to the natural world. In neglecting our innate bond with nature we have caused a 'natural deficit disorder' which has contributed to the current global environmental crisis. We as people protect what we love and a true love of nature has the ability to inspire solutions for the creation of a more sustainable world.

"We are all related.

What we do to nature we do to ourselves.

If we harm nature we harm ourselves.

We live in an interdependent world."

Satish Kumar – Soil Soul Society.

(Received by Tania Ngapeka, 2018).

At present a group of about ten artists are painting a mural on the Whanganui Awa and it discusses history of Whanganui Iwi that you will not find in a Captain Cook, book. It needs to be told in the schools and more so on the media front so that it familiarises people with tangata whenua¹⁸ histories and stories of the like.

Very recently, the Whanganui River was given legal recognition likened to that of a living person with rights and responsibilities. The principles of the Te Awa Tupua Settlement now enshrined in law encapsulate the spirit of the art piece that we are endeavoring to create. With respect and the spirit of wanting to honour and help manifest these principles into the collective conscious we acknowledge the following:

1. *Ko te Awa te mātāpuna o te ora: The river is the source of spiritual and physical sustenance.*
2. *E rere kau mai te Awa nui mai i te Kāhui Maunga ki Tangaroa: The great river flows from the mountains to the sea.*
3. *Ko au te Awa, ko te Awa ko au: I am the river and the river is me.*
4. *Ngā manga iti, ngā manga nui e honohono kau ana ka tupu hei awa tupua: The small streams and the large streams that flow into one another and form one river.*

The river is an ancestor, a living entity that is formed from the multiple waterways that flow together to form the river that we are blessed to share and care for on its' journey out to sea. The iwi of this Awa has a history, which stems back and before the time that Maui Tikitiki a Taranga fished up this island. The narratives are rich, and the communities are an inter-dependent ecology made up of people, flora, fauna, water, rock, earth, air, aquatic life, energy, the past, the present, the future, the animate and the inanimate.

My exhibition represents historical information of my whakapapa and genealogy depicting the four winds from which I hail. In completing my journey with the Masters, the following information has transpired.

- Ngati Hauti, Arapeta and the Polish; the Caselbergs has experienced generational trauma that has plagued our whanau because of loss of land, loss

¹⁸ Tangata whenua: People of the land.

of identity and mana. These issues are presently being resolved through treaty claims in collaboration with Mokai Patea, five iwi in the Rangitikei.

- My Grandmother Olive (Nee Ropata) is a descendent of Tupuna Wi Parata of Te Ati Awa and Ngati Toa and the gifting of the land for educational purposes in Waikanae. It was not used for the purposes that it was gifted to Pakeha and when Mr Parata sought to get it back, Judge Prendergast deemed it a nullity, saying that as natives, Ngati Toa did not have any leeway in their court.

A result of colonisation was a loss of identity, language and strained relationships. Between Māori and the settlers. In spite of this, remedy is sought through treaty claims and land successions. We are discerning a lot of those underlying issues and past trauma so that we can break the cycles and move forward. Our tamariki can enjoy the fruits of our Tupuna inheritance without the past raru-raru and build new memories. (past problems). You cannot do that unless you bring the issues to the surface and seriously hash it out until it is resolved. After the hui, maintaining whanau integrity and keeping their mana intact is paramount at the end of the day. We will finish it off with a shared kai and are going to be organising a reunion in celebration of 2020 for new beginnings.

Summary of chapters.

My pepeha and acknowledgements are part of the foreward and abstract beginning of this research paper. The contents, glossary and references at the end are more the administrative side of this project and allows the reader to canvas meanings of words and what books I used for this. The introduction of this exegesis poses the question, how does identity and whakapapa impact on hauora? Using the whare tapa wha model and other customary notions based on this research, it has been a humbling experience and one that I will cherish. It illustrates the importance of who you are and where you are from.

Chapter 1 introduces a historical background of my cultural connections, taha Māori and the traditional values and customs we adhere to as a culture. It examines the whakapapa of harakeke and raranga and other ways the Irish and the Jewish weave.

In addition the types of flax and what they are used for are also discussed in making traditional cloaks and using muka. (The material produced from flax to make garments).

Chapter 2 captures the types of raranga there are and draws on very experienced kairaranga, (Maori women weavers), and their techniques and experiences. It is called the literature review and includes the contemporary wear and the resources used for weaving.

Chapter 3 This exhibition has meant more to me than passing a qualification explains the methodology and processes used for this exhibition. Te Hononga hohonu, the title of the exhibition means the interwoven connection and it is about the building of connections as well as the journey of myself, the weaver. I am mindful of the following impacts that I believe I have experienced in answering my research question.

Chapter 4 touches on the creativity of the art pieces and what will be going in the exhibition and what will not be. I made some artwork just to keep up a momentum on the process and although they will not be all used in the exhibition, they will not go to waste and will be used to koha out to others in gratitude of their support. There are images used to illustrate the work and artist statements for the explanation of each piece.

Chapter 5 is about the final analysis and discussion of the exhibition, the artwork and preparation to make this happen. It provides feedback as an overview and my opinion of this mahi, (work). It has been a journey of discovery on all sides of our whanau and through weaving, I have connected with some wonderful people. I have been blessed to have received the support that I have and the techniques and skills I have learnt from the Professors and Kaiako and acknowledge this with inspiring pieces from our trip to Waipiro bay.

My goal is to use art as a healing tool and historical information for future generations. My plan in moving forward is creating a therapeutic or creative tool to assist others in reaching their full potential. The political arena I once worked in did not allow for creative and unstructured measures. It has become a crucial visual resource for me and the messages I want to relay. This historical information will serve my whanau well as it has given me more than I could have desired.

Glossary

No.	Māori name	Translation	Page
1.	Tikanga	Guideline, lore	9
2.	Kawa	Rules	9
3.	Taonga	Treasure	9
4.	Wairua	Spiritual	9
5.	Raranga	weaving	10
6.	Whatu muka	weaving term	10
7.	Tohunga	Expert	10
8.	Wharenuī	Meeting house	10
9.	Kaiwhakaruruhau	Social Worker	11
10.	Whare taonga	Museum. Te Papa	11
11.	Tuia te tangata	That which binds us	11
12.	Hauora	Wellness	29
13.	Karakia	Prayer	30
14.	Te Hononga hohonu	interwoven connection	
15.	Hongi	Rubbing noses.	
16.	Maro	Garment for a male	37
17.	Whakapapa	Genealogy	40
18.	We are all related	Tania Ngapeka	40
19.	Awhina	Help	43
20.	Manaakitanga	Care	43
21.	Tautoko	Support	43
22.	Hinengaro	Emotions, feelings	43
23.	Tangata Whenua	People of the land	
24.	Tomokanga	Gateway	

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