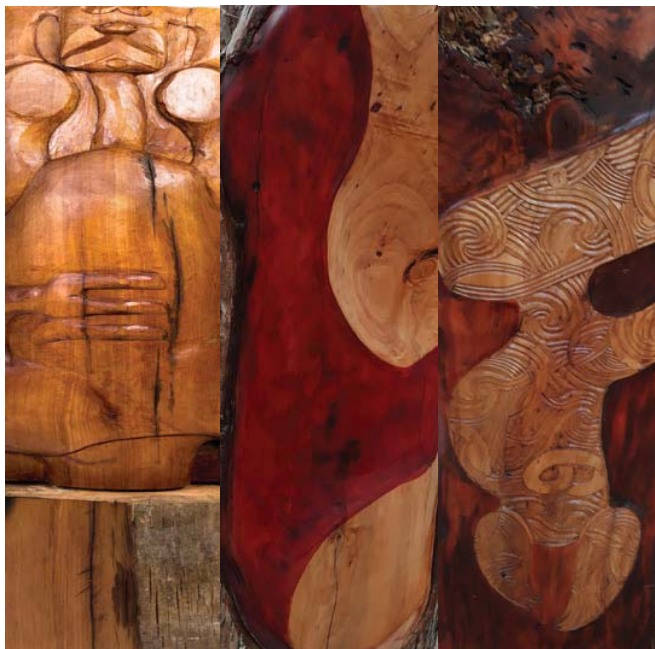


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Tūhono

The United Collective



**An exhibition report presented in partial fulfilment of the
requirements for the degree of**

**Masters
of
Māori Visual Arts**

**Massey University, Palmerston North,
New Zealand.**

Glenn Douglas Hauraki

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Abstract

This exhibition report provides a detailed outline of the pathway undertaken to complete the requirements of a Masters of Māori Visual Arts Thesis and the presentation of works *Tūhono* in December 2017.

Tūhono explores the combination of tikanga Māori and customary techniques alongside modern and contemporary processes. The three pou whakairo were developed to align with the kaupapa *Te Kore*, *Te Pō*, and *Te Ao Mārama*. A range of tools and techniques, both traditional and contemporary were used to explore the medium.

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‘Ehara taku toa i te toa takitahi, he toa takitini kē’

Tēnei au e tuku ana i ngā mihi ki taku tira akiaki, te tira tautoko nei rā, te whakatinana i tā koutou tautoko, ā-hinengaro, ā-wairua, ā-tinana hoki.

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Chapter One: Introduction

“Carvers remove mass to create form”
(Rautangata, 2014)

The inspiration to create this work has come from many sources including my tīpuna, experts in the field of whakairo, tikanga Māori, karakia, whakatauki, mōteatea, waiata, and haka.

Chapter two is a literature review on *Te Kore*, *Te Pō*, *Te Ao Mārama* and how these concepts relate to whakairo. It highlights the thoughts and ideas of a range of experts and practitioners in this field such as; Hirini Moko Mead, Moana Nepia, Chris Winitana, Ranginui Walker, Anaru Reedy and Mohi Ruatapu. Also, two major living exponents of the art; Rangi Hetet and Kereti Rautangata provide another perspective of whakairo and a better understanding of their own work and the work of others in this field.

This research has helped me to understand *Te Kore* as a space of potential, a space of creation and a space for developing new concepts; *Te Pō* as a space of wananga, a space to reflect on traditional teachings and how we learn and *Te Ao Mārama* as the physical world where art comes to life.

Chapter three outlines the process and methods I applied to this project, such as adherence to tapu and the lore's and philosophies of the whare wānanga. In this chapter, I also look at the value of karakia and appropriate karakia for whakairo.

Chapter four introduces the body of work and presentation of *Tūhono; The United Collective*, and reflects on my journey through *Te Kore*, *Te Pō*, *Te Ao Mārama*.

Chapter five provides a summary of this project and my journey of discovery as an art practitioner and educator.

Chapter Two: Literature Review

Te Kore, *Te Pō*, *Te Ao Mārama* are phases in time that played a major role in forming the foundation in time. This investigation is to find a deeper and clearer understanding of Māori space and time phases through a review of literature by Ranginui Walker, Kereti Rautangata, Moana Nepia, Dr. Wayne Dyer, Charles Royal and Chris Winitana and artwork by Roi Toia, Todd Couper, Susan Point, Kereti Rautangata and Pakariki Harrison.

As *Te Kore* is seen as the first state of existence, all of the different versions of the narrative begin here. Walker (1990, pg. 11) states that in the beginning there was *Te Kore* (The great void and emptiness of space). The various states of *Te Kore* are given expressive names to enhance their specific qualities.

Table 1: The many phases of *Te Kore*

Te Kore	The great void and emptiness of space
Te Kore te whiwhia	The void in which nothing could be obtained
Te Kore te rawea	The void in which nothing could be felt
Te Kore i ai	The void with nothing in union
Te Kore i wiwia	The space with no boundaries

Walker's analysis reveals layers of meaning within the different phases of *Te Kore*. Table 1 displays the Māori term with its translation. The descriptions emphasise how *Te Kore* was a void, where nothing could be obtained, felt, unified; it was a space without boundaries. Regardless of all of the boundaries within the void, Walker (1990) also makes reference to *Te Kore* as a space of potential, a space where concepts could be developed. He states that:

Te Kore signified space; it contained in its vastness the seeds of the universe and therefore a state of potential. *Te Pō* was a celestial realm and the domain of the gods. This was the source of all mana and tapu. *Te Ao Mārama* is the world of light and reality, the dwelling place of humans (pg.11).

The statement above describes how the concept of *Te Kore*, *Te Pō*, *Te Ao Mārama* can be seen as spaces of potential. The reference to 'seeds of the universe' highlights the potential for growth, life and sustenance. The different phases of creation can be likened to artistic process beginning with a potential idea (*Te Kore*), contextualizing the idea through the creation of an art piece (*Te Pō*) and finally manifestation of art in the dwelling of people - *Te Ao Mārama*.

Professor Kereti Rautangata, a distinguished carver, mau rākau exponent and te reo Māori advocate collaborated with author I.G.Vallyon in a book titled *Toi Awe Toi iro Toi Hanga Toi Hua* (2013) which includes the following interpretation of *Te Kore* and highlights the aspect of potential within the void of *Te Kore*. (pg. 121):

Table 2: Rautangata's writing and Vallyon's translations

I te tīmatanga ko te kupu	There is No-thing ineffable, inconceivable, omniscient and potential
Ko Te Kore te kupu	Only a dazzling sun, limitless, all pervasive, Reality
Ko te Atua Te Kore	My soul and countless others, separated from their Omni-present unity, unaware we did so.
Ko te Atua te ia	The paternal blazing sun, appears to be above, though is still within us
Ko lo te atua, i te tīmatatanga	Yet the self is separate from it
Mai ea, mai ea te tipua	There is an awareness of a sweet ecstatic flight
Mai ea mai ea tawhito	Upon the wings of the great bird of eternal sounding light
Ki te ata tauira, mai ea	In this pristine, serene space and endless sea of light, the great bird of refuge
Ki te taketake nui o te tangata!	Journeys with certitude, further and further from home, through pure, shapeless, un-manifest light

Rautangata has incorporated a Māori karakia which he has modified and aligned that with writings of I.G.Vallyon (1987). Rautangata describes Vallyon's writings as magical and as speaking from a celestial paradigm. He developed practices within his Mau rākau wānanga Tuatoatanga – spiritual warriors that are informed by the writings of Vallyon.

Although the karakia is relatively short I found layers of meaning within the text. The line "There is No-thing ineffable, inconceivable, omniscient, potential" raises ideas around unravelling the celestial thinking and aligning it with terrestrial thinking as Rautangata sees this as a way to ensure that your divine spark or inner being is forever being stimulated by new thought.

Rautangata was taught alongside the late Pakariki Harrison. He informed me that carvers remove mass and create voids to enrich form. This form is enhanced by the use of whakarei (embellishment) called Takarangi. Rautangata (2014); states that; "The centre of the design is the space of potential Ko Te Kore te kupu, Only a dazzling sun, limitless, all pervasive, Reality" (2013, pg. 121). The Takarangi is encased by incisions of pākati (chevrons) portraying whakapapa (genealogy).

Moana Nepia investigated Mohi Ruatapu's writing around Te Kore in his doctoral thesis *Te Kore Exploring the Māori Concept of Void* (2012). Ruatapu was a renowned tohunga of the whare wānanga, Te Rāwheoro, an active whare wānanga of the 1800's which was based at Uawa in Tolaga Bay on the East Coast of the North Island. Ruatapu was described as a kai-wetewete by Te Mātorohanga, a tohunga of Ngāti Kahungunu (pg. 26). The term kai-wetewete in te reo refers to someone who can discern layers of meaning within language.

Nepia (2012, pg. 24) discusses how Te Kore is positioned within Te Ao Mārama, the realm of contemporary human existence and that “Te Kore is the nothingness from which everything has emerged.”

Nepia also states that “Te Kore as an architectural or spatial void holds potential for social interaction human activity and layering histories together” (pg.25). I have heard of Te Kore being used within whaikōrero (formal speech) where the kaikōrero (spokesperson) has made reference to the shell of a whare tīpuna being Te Ao Mārama, the physical world and Te Kore the space that is filled with potential when people are inside the whare. Tahārākau Stewart of Rongowhakaata and Ngāi Tuhoe embodied the concept of Te Kore as a space of potential through the spoken word.

Nepia (2012) also describes the nature of Te Kore within tangihanga (funeral). He states that; “Te Kore may articulate experiences and feelings of absence, void, nothingness, kauae runga and annihilation, and also notions of potential, a source of origin” (pg. 28). These are feelings that can be associated with the death of a loved one. The mauri (life force) and wairua separates from the body and starts its journey beyond the veil, creating a void of emptiness which is encased by the tūpāpaku (corpse). During the process of tangihanga an individual will experience every emotion physically possible to a human (Mead, 2003). During a tangihanga the notion of potential applies to the reconnections of whakapapa and returning to the source of origin, their ūkaipō or tribal lands.

The late Vapi Kupenga (2012, pg. 50.) interpreted Te Kore as a womb, highlighting the potential within the empty space to nurture a baby. This is aligned with Nepia’s view that Te Kore is a space for potential and growth.

The significance of the spatial void is highlighted by the Chinese philosopher Lao Tzu. (Dyer, 2007, pg. 52):

Thirty spokes converge upon a single hub; it is on the hole in the centre that the use of the cart hinges. Shape clay into a vessel; it is the space within that makes it useful. Carve fine doors and windows, but the room is useful in its emptiness. The usefulness of what is depends on what is not.

This statement highlights that the important aspect of a clay vessel is not the physical body of the vessel, but the hollow formed by the clay (pg.53). LaoTzu encourages the use of space for its potential as well as its ability to give an object purpose.

Roi Toia and Todd Couper (Toia & Couper 2006) are contemporary whakairo (carving) practitioners. Toia attended The Māori Arts and Crafts institute and Couper was later mentored by Toia at the Waiariki Institute. They have collaborated with First Nations artists such as Susan Point (pg. 185).



Figure 1: Point.S, Toia.R, Couper. T. Manawanui. 2006

Together they have investigated whakapapa and the creation narratives such as the separation of Ranginui and Papātūānuku and Te Kore, Te Pō and Te Ao mārama. They refer to “The gigantic void” (pg. 44) as the space left from the separation of Ranginui and Papātūānuku. Toia and Couper refer to this space as te whatū manawa which the duo see as a potential for human life, commonly referred to as Te Ao Mārama or the world of light.

This concept is reflected in both Toia and Couper’s work. *Ira Tangata* (pg. 116) carved by Toia in 2000 which has voids cut into the negative spaces of the whakarei (surface pattern).

Toia states that; “This work depicts Te Ao Tūroa and the turbulent void in which the Hinengaro (the human condition) now exist in, a carving that celebrates the intrinsic potential of the Hinengaro” (pg.116). By removing sections Toia has created depth and allowed light to penetrate the work. This generates a feeling of ‘potential’ through the continuous movement created by the fluctuation of the light and shadow passing through the art work.

Tāne-nui-a-Rangi

Tāne-nui-ā-Rangi is the whare nui carved by Doctor Pakariki Harrison at Auckland University. Harrison was educated at Te Aute College in the Hawkes Bay and then went on to learn whakairo from Pine Taiapa.



Figure 2: Tāne-nui-a-Rangi (K.Rautangata personal photo)

The kaupapa (theme) within Tāne-nui-ā-Rangi explores Māori creation narratives. Te Kore is referred to as a void and the different phases are categorised numerically starting from Te Kore-tuatahi (the first void) continuing through to Te Kore-tuangahuru (the tenth void). According to Williams (1992) 'tuangahuru' is an old word, for 'tekau', the number ten which has been revitalised over the past 30 years with the strengthening and restoration of Te Reo Māori. The different phases of Te Pō are also listed numerically which I found intriguing as I hadn't seen this before.

From within the ultimate darkness of space there was a void in which aeons of darkness cloaked nothingness. There was a severing, a shift, movements within the darkness, and from the void rose sky and earth, conjoined. The thousands of generations and the multitude of creations that were born when Rangi and Papa have been truncated in the above genealogy (Tāne nui a Rangi, 1988).

The passage makes reference to the void that was created from the separation of Ranginui and Papatūānuku and to the space that contained thousands of generations of children of Rangi and Papa.

The *Tāne-nui-a-Rangi* publication includes a whakapapa that traverses through the various stages of Te Pō to the final state (the soundless-night) before moving on to Te Kore. The numeric system which the author has used

displays ten voids and then moves on to ten nights. The explanation is a simple translation but the use of Te Kore-tuangahuru and Te Pō-tuangahuru are both references to an ancient numeric system which would suggest this information has come from an old publication with no reference. The bibliography of this publication suggests that this information may have come from Elsdon Best's writings such as Tuhoe or Māori religion and mythology, maybe even Apirana Ngata's Rauru-Nui-a-Toi Lectures in the 1940's. The dates suggest it is old information gathered during the early 1900's.

The Tāne-nui-ā-Rangi publication also explores the construction of the wharenuī. There are very descriptive explanations for various tukutuku panels (lattice panels), kōwhaiwhai panels (painted designs) whakarei (carved surface patterns). Pakariki Harrison is well known for his knowledge of whakairo (carving), which is demonstrated in the publication. In Harrison's interpretation of the takarangi spiral he references how the spirals contain the whakapapa (genealogy) of men and women from Rangi and Papa, as well as the mnemonics of energy, tension and light (Te Ao Mārama). The two ridges represent earth and sky, and the incisions of pākati (dog tooth incisions) depict whakapapa, and the voids in the takarangi represent light. The light could be deemed as potential, for example the sun's energy allows a being to nurture and grow.



Figure 3: Te Raukura, Te Atiawa ki Waiwhetu (S. Hauwaho personal photo)

Walker's (1999) publication 'A paradigm of the Māori view of reality' includes two tables of whakapapa. The first table references Te Kore Te Whiwhia – The void in which nothing could be obtained and Te Kore Te Rawea- The void in which nothing could be felt. Walker (1999) states that; "During the first cosmological epoch of Te Kore, the primeval matter that comprised the seeds of the universe scattered throughout the vast emptiness of the space, came

together to form earth and sky” (pg. 6). The potential of life, creation or even growth and or evolution of life within the space commonly referred to as the void or the space of nothingness leads me to think that potential is not found in the space that forms the void, rather the emptiness that the form creates. For example, in whakairo by creating empty spaces in the armpit area of a poupou the chest area is formed and created, the arm starts to take shape, by removing mass and enhancing empty spaces that create form.

Walker’s (1999) whakapapa tables traverse through various stages of the separation of Ranginui and Papatūānuku, a phase which I have found to be well documented in other sources such as Nepia (2012), Rautangata (2013).

Royal (2003), reflects on the writings of Māori Marsden and defines the term ‘Māori world view’ by asking the question; “Is it material, is it spiritual, or both?” (pg. 14). The inclusion of whakapapa throughout his writing displays a definite connection between the physical and spiritual by acknowledging those who have gone before.

Royal (2003) states that Te Korekore is the realm between non-being and being, or the realm of potential being, the realm of primal, elemental energy or underlying being. He explains how the repetition in the word Te Korekore is an intensifier - a convention common in Te Reo Māori. For example, the word kōrero means to speak, whereas kōrerorero is an in-depth discussion. All of the accounts of Te Kore describe it as a place of nothing, without boundaries or limits. With this in mind I wondered how the concept of Te Korokore fits within empty space? How can ‘nothing’ be intensified? Io Matua Te Kore resides in a similar state to Te Korekore but one of his characteristics is his ability to hold positive and negative, passive and active, in doing so he can strengthen a negative, therefore making it stronger or intensifying one’s state. This explains why Te Kore is seen as a place of potential, a place of elemental energy or latent being. Marsden (2003) explains this as a process of continuous creation, a space where wairua make the final journey:

Table 3: A translation of words - Part One

Te Korekore	The realm of potential being
Te Pō:	The realm of becoming
Te Ao Mārama	The realm of being

Another way he viewed various aspects of life were in relation to wairua and kaitiaki (guardians).

Table 4: A translation of words - Part Two

Kaitiaki	Taniwha, of the physical world
Wairua	Those that walked the night
Kēhūa	Wairua that did not return to Hawaiki and still walk the physical world

Chris Winitana (2014) and his whānau are raising their family in Te Reo Māori and Tikanga. Kōrero o neherā (stories of old) are taught in place of nursery

rhymes; Karakia tawhito (ancient incantations) have helped re-develop former belief systems; as well as the teaching of Tūmatauenga (art of war), Rongo (reconciliation) and Tāne (the male element in whare wānanga) (Bates, 2016). The Winitana family have used their teachings to create a new world for themselves and moulded everyone around them rather than trying to fit into the dominant cultural hegemony (Edwards, 2014; Bates, 2016).

Winitana (1992) states that; “Nothing is, in the void of the nothingness. Like a person sleeping, energies dormant, latent” (pg.139). He explains how he sees the potential within this space, when a person is sleeping; they have the ability to process thought through dreams, a peaceful yet invigorating exercise. The idea that sleeping and dreaming provide space for the mind to develop and to process reality also helps to remove the negative connotations of Te Kore as being just a dormant state.

Winiata (1992) also states that; “For eons the primordial force lies motionless. Finally, in its dormancy, it moves and again. It gains size and breadth. It begins to master itself. In the omnipotent gives form to the formless” (pg. 139). This is the most poetic description of Te Kore I have found as it embodies many states of Te Kore and the many phases of time.

Conclusion:

Te Kore, Te Pō and Te Aō Marāma are influential phases in time for Māori. It was the evolution from nothing to darkness and eventually to the world of physical being and light.

The idea that Te Kore is not only a space of nothingness, but a void of potential physically realised through aspects of architecture (Nepia, 2012) and that it can be thought of as a space of mental potential, enabled me to conceptualise new forms and ideas for the visual component of my research, which will be discussed in the methods chapter.

Chapter Three: Methodology

This chapter will outline the methodology I undertake when practicing whakairo. I will explain the research process I follow when preparing for a whakairo project and how I incorporate the use of moteatea, waiata and haka. I will also look at how I use karakia to acknowledge the various deity along with the wānanga associated with whakairo. Finally, I will look at how I understand and utilise the past and present leading exponents of whakairo.

The literature review explored the different phases of creation, Te Kore, Te Pō and Te Ao Mārama, wānanga as spaces of learning and tapu. Te Aō mārama, is a space of light and physical being where various aspects come to fruition. As an artist I see this as a space where the artwork is complete and embodies the research. Te Kore, Te Pō, Te Aō Marāma can be portrayed in many ways. In terms of artistic process these different phases can represent the different stages of producing an art work.

As an artist I like to reflect on how my tīpuna were taught within wānanga spaces, how these have changed over time and how I apply this to my own practice. For example, my tīpuna operated within a state of tapu, rather than without tapu restrictions which is how I was taught.

In my work as a Māori practitioner of toi Māori and whakairo rākau, I find that there is a pervading idea that the art form, practices and methods associated to whakairo rākau are tapu and are bound by the restrictions of the past. I am constantly questioning how these customary lores are incorporated into my practice:

- Is there a practical way to practice art while adhering to tapu?
- How do contemporary whakairo rākau artists abide by the lores and philosophies of the whare wānanga?
- Is there value in karakia and what type of karakia is appropriate for what we as carvers do today?

Is there a space for tapu or is it safer to abide by tikanga (values) in the basic sense? Mead (2003) contends that within the Education Act 1989, whare wānanga (modern day university or college specialising in traditional Māori knowledge) are required to run their institutions in accordance with tikanga Māori and āhuatanga Māori. This defines the underlying pedagogy of how students in a wānanga setting are taught; for example, starting and ending the day with a karakia and mihi.

Customarily, whare wānanga were houses of learning. According to Mead (1989), a student's entrance in to whare wānanga, which is determined by selection and the student's whakapapa connection to that particular whare wānanga. Wānanga operated under tapu and were conducted away from

living areas away from food. Tapu determined the teaching timetable, where wānanga were held and how teaching was delivered. Even the attire that was worn during wānanga was deemed as tapu. The students were placed in the most appropriate wānanga.

A lesson conducted within a carving wānanga for example, might explain the process required when selecting a tree, the procedures followed prior to felling a tree, felling the tree and then the procedures taken following the felling. Acknowledgment to various deity such as Tangaroa was important as the waka was to be paddled on the ocean, Tūmataunga as it was a waka taua, Tāwhirimātea for the appropriate weather conditions. This was done through karakia and procedures such as lighting fires with the first chips that were cut from the tree to connect Ranginui (skyfather), Papatūānuku (earth mother) and Tānemahuta (deity of the forests) (Mead, 2003, pg. 310).

Rangi Hetet and his team carved two waka taua at Waiwhetu in 1989; Te Aniwhaniwa and Te Raukura. A site was allocated for the work to be completed, and rules were applied such as the non-consumption of food and males only on site. Anything that passed the lips of a living person is kai or food, even smoking due to its translation kaipaipa (to eat the pipe) Mead (2003). Kumara is a kai of Rongo and, Rongo operates in a state of noa. Kumara is seen as the ultimate kai to stop or breach tapu, kumara was traditionally used during the lifting of the tapu of a carver, his tools and a whare tīpuna during the opening ceremony of a whare tīpuna. Blood is seen as tapu as is the human body and anything that comes from the body. As females menstruate, this period makes her tapu. These are some of the reasons why kai was not to be consumed onsite during the carving of the waka. These are also some of the reasons why women are not permitted in the space where the waka was being carved.

Tikanga was applied due to the importance of the object; a waka taua for Ngāti Hāmua, Te Atiawa ki Waiwhetu and that it was being created for the 1990 Waitangi Day Celebrations. Other tapu restrictions were placed on carvers such as being separated from their families for the duration of the project.

As Māori artists, how do we apply appropriate tikanga within our own practice and do so with integrity?

Tikanga, e 'tika ana' ensures that what is done is done right. This means as an artist, I always make sure my values are aligned to my work. It made sense to me when Eramiha Kapua instructed Pine and Hone Taiapa to stay in the light and not to practice whakairo and tapu together. (Walker, Tohunga whakairo: Paki Harrison, 2008) For the Taiapa brothers to work in a state of noa the whole time gave them the freedom to return home on a daily basis rather than staying onsite for the duration of a project. They were working as carving contractors working forty hours week. They were not paid extra to live within the limitations of tapu. I believe there is no need for tapu today, but I do believe that you can apply restrictions on your individual workspace. My tīpuna Raharuhi Rukupo was renowned for being the first to carve a whare

tīpuna with modern day tools in his time. I believe that if he had lights he would have carved at night, if he had access to a chainsaw he would have used one as well. In no way is the mana taken away from the work, it is up to the individual to ensure that the mana is always maintained whilst carving. The wairua of the work is there throughout the process and for some this guides the carver. The mauri is instilled in the work when the eyes are added and the taonga is named. Personally, I name my taonga after events of significance, where wānanga or in some instances tīpuna.

During the process of whakairo I ensure that as a carver I am spiritually safe with the use of karakia, acknowledgments to where wānanga tawhito, and appropriate whakairo associated to deity. I keep myself physically safe by having breaks when required and eating during the workday. When using any form of machinery, I ensure that I have the appropriate protective clothing to ensure my physical wellbeing.

Whakairo i te whakaaro – Carving as a way to articulate thoughts

When I begin a new project, I start by investigating the kaupapa (subject), researching moteatea, waiata, haka, whakatauki and pepeha. This process helps me to establish a connection with the kaupapa as a foundation for developing the concept of work. I might find words within a moteatea or waiata that relate to forms that can be applied to the design. Three years ago, for example, I was approached to carve a piece for someone from Pahou marae in Manutuke. I investigated the pepeha of the marae, the tīpuna of the marae who is Taharākau and this led me on to the kōrero and whakatauki belonging to him (Mead & Grove, 2001 pg. 241):

“E tata a runga he roa a raro” – “Above is near, below is far”
One must be prepared for everything regardless of the distance.

From this kōrero I thought about the kinds of equipment required to transport gear over distances to be prepared for all occasions. I thought of how an ipū a waka huia, a kūmete of some sorts, could also connect to the tīpuna, Taharākau. When I broke down the tīpuna name Tahā (gourd) and rākau I could see I could see a kūmete in the form of a Tahā made of wood.

When researching the kaupapa, I look for whakapapa and kōrero that are appropriate for creating and refining the design aspects. I also consider whether the whakarei (carved designs) will be customary or more contemporary in their presentation.

Whakairoiro i te rākau – how the whao enables me to contextualise my thoughts within the language of Whakairo rākau.

The type of wood that I select for a project is usually dictated by the type of project that I am doing. I sourced a piece of Kauri for a kūmete (kūmete is a storage vessel for food) that was 600mm long x 400mm wide x 500mm high.

Before I began to carve the kūmete I gave my acknowledgements to Tānemahuta for allowing me to source this timber by reciting the following karakia:

Rata Ware

Table 5: Rata Ware, given to me by James Te Kuiti Stewart 2011

Rata ware, Rata ware	Rata.... Rata dishonourable
I tuatua noatia e koe	You who cut down extensively
Te wao tapu nui a Tāne	The great sacred forest of Tāne
Te maramara i rere noa ki tawhiti	The chips that flew afar
Awhitia mai kia piri, kia tata	Cherish and embrace these
Uenuku tū! Uenuku ara, poutu mai	Return and replace these
Kiri ora, kiri tū, kiri maranga	And stand tall again
Ki te whai ao ki Te Ao Mārama	Come alive! Stand, Arise!!
Tihei Mauri ora!!	

Following this I acknowledge Tangaroa, as he is the deity that protects the art form of whakairo.

Tangaroa

Table 6: Tangaroa written and given by Joel Ngatuere 2014

Tangaroa wai nui, Tangaroa wai roa	Tangaroa the boundless waters, Tangaroa the vast waters
Nāu ko te hohonu, Nāu ko te rangiwhāwhātanga	Yours is the depths, yours is the breadths
Nāu ko te ngarungaru, Nāu ko te marino	Yours is the rough seas, yours is the calm seas
Nāu ko te huanui a ō tātau tīpuna i te Moananui a Kiwa	Yours is the highway of our ancestors of the Pacific Ocean
Tangaroa te wai ora, Tangaroa te wai tapu e Whano, Whano, Tū mai te whao Haumi ē, Hui ē Tāiki ē!!	Let us come together and raise the chisel as one

Karakia Whakairo

Table 7: Recited by Pakariki Harrison 2004, used by Te Wānanga o Aotearoa

Kei te kimi a runga Kei te kimi a raro	Seek high, seek low
Kei te rapa a runga kei te rapa a raro	Glance high, glance low
Kei te mōwai a runga Kei te mōwai a raro	Ensure it is calm above, ensure it is calm below
Kei te ora matapupuni Kei te tu te tapuwae	The lasing of the parts of the canoe are ready, follow the footsteps
Ngaua e ngā pia Ngaua e ngā tauira Ngaua e ngā pūkenga	Those are the new learners, those are the students, those are the learned mans
Rukutia te ata o te Whakairo	Delve deep into the image of carving
Rukutia te ata o te wānanga	Delve deep into the essence of knowledge
Rukutia te ata o te wharekura	Delve deep into the image of schooling
Whano, whano!	Proceed! Advance!!
Haramai te toki	Welcome the adze!
Haumi e! Hui e! Taiki e!	Unite! Assemble! The (vessels) ribs and hull!

Following the process of reciting karakia before commencing a project enables me to pay homage to the various deity in the way tīpuna carvers would have done in their time.

According to Williams (1992, pg. 98) a karakia is a charm, spell, incantation; the ancient rites proper to every important matter in Māori life. He states that karakia is the repetition of words to form a charm or spell.

Mead (2003, pg. 361) looks at relationships between karakia various tikanga such as rāhui (a form of conservation where an area is restricted for a period of time). He also defines karakia tūturu Māori as traditional karakia, and that certain karakia are addressed to appropriate deity. Students of weaving for example, were dedicated to Hine-te-iwaiwa; woodcarving to Ruatēpupuke and Tāne; fishing and seafaring to Tangaroa and Tāwhirimātea; the art of warfare to Tūmataunga, and agriculture to Rongo and Haumia (pg. 307.)

Mead's (1989) view is in line with how I perceive karakia as a form of acknowledgment. Firstly, I acknowledge specific whare wānanga where the knowledge of whakairo comes from such as Te Rāwheoro and Hāmokorau. I also extend those acknowledgements to Tangaroa and his whare Hui Te Ana Nui, also Tānemāhuta for allowing us to access our resources to perform our

whakairo and Tīpuna such as Hingangaroa, Ruatēpupuke, Manuruhi and Raharuhi Rukupo.

As a carver of Ngāti Ūepōhatu, Ngāti Porou, Ngāti Maru and Rongowhakaata I always acknowledge our whare wānanga, Te Rāwheoro. The Ngāti Porou ancestor Iwirākau was trained there and later established his wānanga in the Waiapu Valley (Mead, 1998). His disciples carved several whare tīpuna within the Waiapu Valley such as Porourangi at Waioamatini and Hinetapora at Mangahanea marae (Mead, date).

Te Rangiūia - the last tohunga from Te Rāwheoro, shared his knowledge through waiata (laments), which are now a valuable source of knowledge. I also acknowledge Rongowhakaata through the Hāmokorau wānanga which stood at Ōrakaiapū at Manutūke. The work of these tīpuna is of importance not only for Rongowhakaata, but whakairo nationwide. Hāmokorau was where Te Waaka Perohuka trained Raharuhi Rukupo.

Karakia enables me to feel safe spiritually and to feel connected to tīpuna while I am working. This is particularly important if I am portraying a certain tīpuna within the whakairo.

The types of karakia that I use are seen as traditional Māori as opposed to Christian or Catholic karakia (Mead, 1998). They can be identified by the content of the karakia, who it is directed to whether, Jesus Christ or a Māori deity. Another way to identify customary karakia is in the way it concludes. Karakia Māori conclude in a number of ways, for example:

- Tūtūru o whiti whakamaui ki a tina
- Whano, whano! Haramai te toki Haumi e! Hui e! Taiki e!
Proceed! Advance!! Welcome the adze!
Unite! Assemble! The (vessels) ribs and hull!
- Haumi ē, Hui ē Tāiki ē!!
Let us come together and raise the chisel as one

I was taught to carve in a state of noa and this is how I teach others. Rangi Hetet (2013) makes reference to a kōrero which the late John Taiapa had shared with him about an event which took place in 1926. When Apirana Ngata was trying to establish the Māori Arts and Crafts Institute in Rotorua he had to address issues such as tourism and women being on site whilst students were carving. Ngata went to see the local Ngāti Tarawhai tohunga, Eramiha Kapua who was noted as the man that removed the restrictions of tapu from the modern-day carver. He quoted the following:

‘Noho atu koutou ki tēnā taha, ko au ki tēnei taha. Kei te mōhio ahau ki ngā tikanga o tēnei taha. Ko tēnā taha kei a koutou, ko te ao o nāianeī, ko te ao mārama.’

- You remain on that side - this side is for me. I know and am bound to the customs of this side. That side where you are belongs to the modern world of enlightenment.’

In doing so Eramiha removed the tapu that was associated with whakairo such as carvers sleeping with their partners, blowing of carved chips from carvings, kai being around carvings whilst they were being carved and females on site where carving was in process. During the interview Hetet (2013) explained that the word tapu was used in a safety aspect. John Taiapa had said to him; “kaua e pupuhi ngā maramara” (do not blow your wood chips), this was because the chips wood might go into your eyes, this would mean you would have to distract another worker to help get the chips out of your eye.” (Hetet, 2013)

These aspects were also supported by Pakariki Harrison (Walker, Tohunga whakairo: Paki Harrison, 2008) who, when researching tapu and whakairo, observed that the introduction of Pākehā tools and machinery impinged on the tradition of tapu. He came to see that tapu was used as mechanisms to regulate outsiders not directly connected to the whakairo work.

I was taught how to carve by Sam Hauwaho of Ngāi Tūhoe and Te Aitanga a Hauiti. He was taught in the late 1980's by his father in-law Rangi Hetet. Hetet was John Taiapa's first student taught prior to the establishment of the Māori Arts and Crafts Institute. Taiapa (Hetet, 2013) did not practice tapu when working nor did he teach tapu. This teaching was passed on to me by Hauwaho and this is why I practice my art in this manner.

Practicing whakairo in a state of noa (not sacred) is about respecting our tīpuna, our art form and our people and by doing so we are practicing our arts in a safe manner.

The methods of practicing whakairo have changed over time. For example, in order to go in to the bush and harvest trees the correct paper work from iwi and The Department of Conservation must be obtained. This however does not take away from the simple fact that certain tikanga can still be followed such as appropriate acknowledgment through karakia, regardless of how the wood is sourced.

As Māori artists who portray our tīpuna, kōrero o neherā, whakatauki, pepeha and karakia in our work, we need to ensure that we acknowledge these taonga. With specific types of work such as rākau a Tū (Māori Weaponry), I always thank Tānemahuta for the rākau (medium) and then dedicate the rākau to Tū (deity of war).

Chapter Four: Artwork

Introduction

Tūhono (The United Collective) is a collection of three art works, developed over the past sixteen months and are an exploration of Te Kore, Te Pō and Te Ao Mārama. I applied various techniques with chisels and a router. The project has helped me to develop an appreciation for the use of natural forms and subtle manipulation of the form such as removing delicate sections of bark or layers of wood.

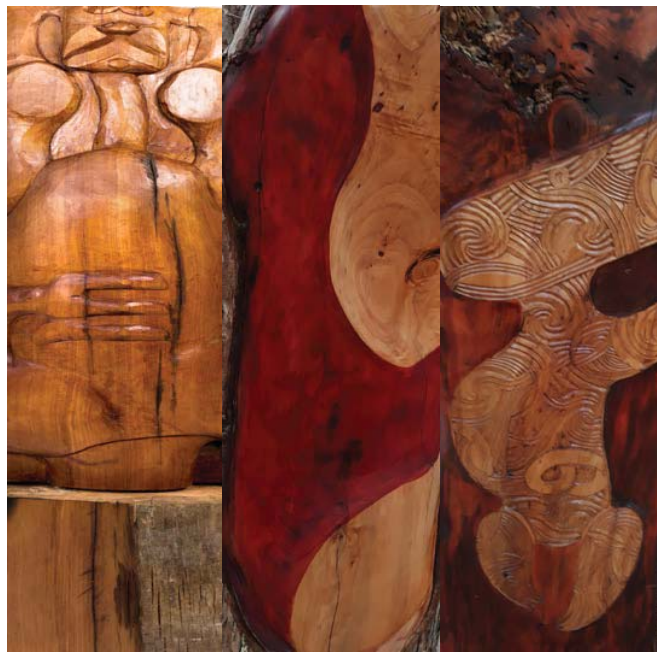


Figure 4: Tūhono (The United Collective) 2017

In this project I chose to employ whakairo techniques without the use of whakarei. Whakarei is the design work used to embellish the completed whakairo. I decided not to use whakarei as I wanted to retain the original and natural beauty of the wood.

Tūhono – The United Collective



Figure 5: Ruia taitea, kia tū ko taikākā anake. External view



Figure 6: Ruia taitea, kia tū ko taikākā anake. Polished top.

Artwork name: Ruia taitea, kia tū ko taikākā anake.

Material: Totara

Measurements: 1300mm x 345mm

Date: June 2017

In this artwork I focused on the bark and the areas where branches had previously been pruned or sawn off and manipulated these aspects to make them features within the work. I removed layers of bark and sapwood to reveal the grain and create space. Leaving the natural forms in the wood was a new process for me and pushed my boundaries but helped me see the natural beauty of the material that I was working with.

I had to explore different ways to maintain the natural integrity of the form of the wood. This work is developed from a Totara log, 1300mm in length and fully encapsulated in bark. I wanted to keep as much of the bark intact as possible.

I was encouraged by my supervisor to find ways that made manufacturing this art work more practical, for example utilising machines that enabled the removal of suitable amounts of material.

My research lead me to see that the space within Te Kore is a space of growth and potential, a notion that Nepia (2012) explored. “Te Kore as an architectural or spatial void holds potential for social interaction human activity and layering histories together” (Nepia, 2012). With this in mind I set out to use a plunge router to remove the bark and create voids but found that the shape of the wood meant I had a lack of control and it was only making a mess. The use of chisels and mallet was the most practical way to remove the bark as it enabled me to generate spaces and voids.



This work is modelled on a customary poupou that has been deconstructed. The jigsaw puzzle appearance of the deconstructed poupou relates to Nepia's (2012) idea of Te Kore as an architectural space: of planning, designing, construction and development.

I used electric planes to remove large sections of wood to help reveal the raw features under the bark. To enhance the form I peeled away layers and layers of wood exposing the raw features of the wood in form. I used an arbortech to develop majority of the form, the chainsaw like actions of the arbortech meant a lot of material could be quickly removed with ease. I used an angle grinder with a vast range of sanding discs to refine the form and finish. I then worked my way through sanding grits from 80 to 400.

The use of stains and wood dyes allowed me to retain the natural beauty of the finished wood while enhancing the grain. I mixed various red and brown wood dyes to give a finish that appears like blood as a connection to whakapapa.

I liked the contrast of the very clean polished finish with the rough Totara bark on the opposite side of the artwork. The finish I was after was clean, glassy and sheen. I applied layers of Bri-wax and polished using a commercial car bonnet buffer. I repeated this process until I achieved the desired finish.

Figure 5: Ruia taitea, kia tū ko taikākā anake. Exploration of wood dyes



Artwork name: Rukutia
Material: Totara
Measurements: 1850mm x 170mm
Date: April 2017

This piece of Totara was selected for its shape and form. Thin and odd in appearance it was a challenge to apply the processes used on the previous sculpture.

Preparation of the external section of this artwork was the first major task. I looked at incorporating the strong features of a poupou, the major limbs. Here at the base of the artwork I have used the legs and feet of a poupou and created voids within the different sections. I chose these shapes because they provide clear examples of the raw value and exposed textures of the wood. I managed to apply the same process as in the first artwork, the chisel and mallet I have found to be the most accurate and productive way to remove the bark. The intention was to remove the bark and ensure that the bark maintained a strong connection to the wood.

Figure 7: Rukutia, external view

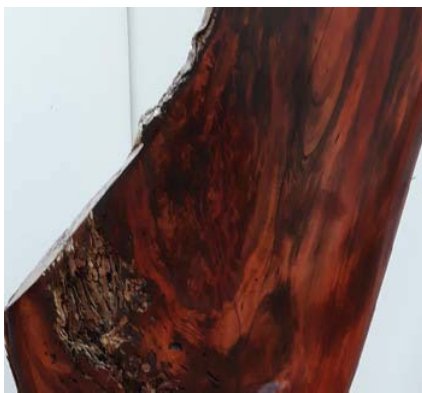


Figure 6: Rukutia, polished wood stains and waxes

Once I had removed the bark I found that I was able to remove hairline layers of sapwood to create depth and use the depth to create a subtle design within the forms.

Towards the bottom I have two feet, one is at the very first layer of sap wood whereas the opposite foot has been dropped to 30mm deep. I attempted use a trim router for its ability to get in to smaller spaces. This was unsuccessful, the trim router has a lot of power and I was unable to control the machine with accuracy. I returned to various chisels to define the shape and depth and then removed the unwanted material to create a void. I peeled layers of sapwood away to create a design in the legs and used my chisels to create form, shape and depth.



Figure 8: Rukutia, polished finished section and natural

Ruia taitea, kia tū ko taikākā anake - Cast aside the sapwood and let the heartwood alone stand.

This whakatauki makes reference to finding the quality wood of a log by removing layers of sapwood. I stripped away 20mm of bark and sap wood to reveal the beauty of the natural grain. Working through the various grades of sand paper grits allowed for a clean finish contrasting with the natural elements of the bark. The grain in this section is a rich brown colour; the addition of coloured stained really drew this quality out of the wood.



Figure 9: Rukutia close up view of the natural rot and polished finish

My intention for the opposite side of the poupou was to make the figure appear to have been pushed out of the wood by removing the space around the figure. I initially attempted to do this by carving with chisels however I was unable to achieve a consistent depth. In order to use the trim router I had to make a flat surface to use the router to lower the surrounding areas of the poupou figure. I then used a grinder to manipulate the surrounding areas, putting a slight but subtle roll away from the poupou with the intention of pushing the poupou out enough to create an illusion that it was standing free.

For the whakarei on the poupou I used a range of haehae with a (V cutting chisel) to produce a range of incisions widths, angles and depth. Within the poupou form I have reflected on a range of whakarei spiral forms used in whakairo. These are Rauru ki Tahī, Maui, Taratara a Kae and a series of haehae under cutting each other. In order to help increase the illusion that the figure was protruding out from the artwork, I went for a lighter finish using Teak oil with a darker background using Danish oil. Teak oil is finer than Danish oil so it penetrates faster but also leaves a lighter finish as Danish has a thicker texture and penetrates at a slower rate tinting the surface.

After meeting with a local panel beater, he put me on to a new supplier that supplied 700 grit, 800 grit and 1200 grit sand paper. Over several days I sanded and refined the finish. I then manipulated the final appearance by

applying several layers of wood dye which has a consistency thinner than water. After this I applied two coats of Bri-wax. Bri-wax has a hard consistency which means it can be buffed and polished, using a car bonnet polisher with a pure wool pad to create a glass like appearance. Once the wax had settled and the process had been repeated three times, I then applied several coats of Teak oil, thin enough in consistency to penetrate the wax, but strong enough to seal the artwork and enrich the glassy finish.



Figure 10: Rukutia, poupou figure



Figure 11: Ruku Te Pō, hara mai te ao
mai te ao, routed figures

Artwork name: Ruku te Pō, hara mai te ao
Material: Totara
Measurements: 1300mm x 300mm x 300mm
Date: December 2016

This artwork was made from an old pylon from the old Waiapu Bridge, Ruatorea, which I selected for its worn weathered appearance. It was rotten in places where bolts once sat and a huge chainsaw cut where someone and tried to create something else out of it prior to it coming in to my possession.

I have created a series of ten figures representing different phases of Te Pō. I lowered each of the figures to a range of depths using a speed adjustable router and a 3mm router bit. I wanted to retain the tarnished appearance of the wood surrounding the poupou forms however I found the surface to be very brittle so I had to locate another router with an adjustable speed. Once I was able to slow the router speed down I regained control which minimised breakout and crumbling. As the wood was aged and weathered the finish the router left was fluffy rather than crisp and clean. I used a chisel (Pfeil 5mm Fishtail range) to clean out the sections where I had used the router. The fishtail shape of the blade allowed the chisel to get in to small spaces with ease and for me get gain a desired finish. I used a range of finishes and colours in each silhouette to portray each phase of Te Pō to represent an individual phases in time. I used two colours from the Resene colorwood range. The finish that the Resene product gave once set was very dull. To counter this I used Danish oil for its tendency to sit on top of the stain and give a cleaner finish. For the remaining poupou forms I used Wattle colour wood stains and Teak and Danish oils applying several coats to ensure penetration of the dry wood surface. One major problem I faced with this section was the dryness of the wood; it was soaking the oils and stains up leaving a very dry cracked surface finish which I managed to counter through several applications. In order to negate the drying process causing further problems later on I used Woodoc Polywax sealer. The sealer creates a skin like finish and seals the surface that it has been applied to, giving it a great finish and protection from the elements.

This section of the work had some severe rot running down one entire side, but the opposing side -although visually dry and cracked was still workable. To counter the rot I used an electric plane, slowly taking away



Figure 12: Ruku Te Pō, hara mai te ao, displaying the poupou

millimetres at a time until I was able to find a surface that was firm enough to either take a design or to be manipulated without crumbling. Once I had gained a good surface to work with I set out to establish a strong contrast with the opposing side of the work with the aim of creating a weathered and worn out surface on one side and a clean polished surface on the other.

Working through the various sandpaper grits over several days I reached 1200 grit, which drew out the natural beauty of the wood and revealed rich and deep colours. I systematically placed seven triangles alternating from side to side to give the impression of Taratara-a-Kae pattern, drawing upon the common theme from all three of my works which is to create relief passages and spaces within the carvings. I used the speed adjustable router to reach the required depth that I wanted, leaving a section where I could carve out the deconstructed figures. I found the weathered side also very dry and brittle to work with but as I had already overcome this issue on the opposite side knew how to work through the problem. To enhance the contrast even more I used the stain in the relief areas on one half and oil on the figurative forms, alternating these on the opposing side. One side is buffed and polished which stands out in comparison to the weathered side.

The final section of this work was the area that was weathered, rotten and affected by a chainsaw cut. I removed large sections of rot and what remained was an embellishment running down the centre of the work. The chainsaw cut in this section had to be used or removed, so I decided to make it a feature in this area. I stood the work up and used the chainsaw cut as the neckline of a figure.



Figure 13: Ruku Te Pō, hara mai te ao, the polished and worn contrast in the finished work

I applied a poupou design to stand on its head as the chainsaw cut was towards the base of the artwork. I set out to 'break out' the poupou, which means to remove unwanted mass and to start finding the form within the wood. For this procedure I use a set of 35mm Pfeil chisels, which move wood fast and with ease due to the chisel blade size. When the breaking out procedure was complete, I refined the shapes and limbs. I changed down in chisel size and slowly peeled away at the surface aiming for a clean chiselled finish, a procedure that is very time consuming. I found the cleaning process very rewarding, the more I cleaned the richer and darker the wood grain underneath became.

To increase the contrast I used a Woodoc liquid wax product, the finish darkened any blemishes in the wood (such as the rot down the middle) and enhanced a section in the shoulder where an old bolt has rusted and discoloured the wood, this has turned to a rich black. To reach the desired finish it took just over a week with 24 hours drying time between applications, this process was repeated four times, each application drawing out the natural colouring and giving a clean matt finish to the poupou.

Along the head area I had to remove a substantial rotten section which I sanded through the various grades of sandpaper and used the Woodoc product again to give this section a nice balance for this entire section of the work.

Chapter Five: Conclusion

This project has been a challenging yet rewarding journey. I was able to develop a new methodology and set of guidelines for my whakairo practice and for the first time I incorporated new machinery into my work. Just as Raharuhi Rukupo is renowned for carving Te Hau ki Turanga with the use of modern tools, I am certain he would have embraced the use of machinery and equipment just as I have over the past eighteen months.

I feel my visual output of *Tūhono* (The United Collective) was successful in terms of capturing Te Kore as a space of potential, design and thought, Te Pō as a space of tapu and wānanga and Te Ao Mārama the physical world where art comes to life. It also enabled me to further develop my appreciation for the use of natural forms and how their subtle manipulation can be enhanced in various ways to unlock the potential creativity within *Te Kore*, *Te Pō*, *Te Ao Mārama*.

If I was to approach this particular subject again I would do so in a different way allowing my own creativity to drive the artwork and I would utilise more of my own practices to articulate my research.

To extend on this kaupapa at a later date or in further studies I would do this using all traditional whakairo as I feel whakairo with whakarei gives the artwork another level of depth and it would enhance the kaupapa *Te Kore*, *Te Pō*, *Te Ao Mārama*.

Ruku Te Pō, hara mai te ao, tau ana.

Glossary

A	
Ahorangi	Teacher of a higher level
Āhuatanga Māori	Māori likeness
Ao Mārama	World of light
Atu	Indicate direction
E	
H	
Hāmokorau wānanga	Whare wānanga of Te Waaka Perekura
Haka	War dance
Heke	Descend
Hīanga	Devious
Hinengaro	Seat of thoughts and emotions
Hingangaroa	First tutor of Te Rāwheoro
Hine Te Iwaiwa	Deity of weaving
Hui te Ana nui	The house of Tangaroa
I	
Ipū	Vessel
Iwirākau	Founder of the Iwirākau style of carving, from the Waipua Valley
K	
Kaikōrero	Orator
Kaitiaki	Guardian
Kaiwhakairo	Carver
kaiwhakawhiti ahua	Shape shifter
Karakia	Incantations
Karakia Māori	Old incantations
Karakia tawhito	Ancient incantations
Kauae runga	Celestial realm
Kaupapa	Theme
Kaupapa	Subject
Kēhua	Wairua that did not return to Hawaiki and still walk the physical world
Kiko	Body
Kōrero o neherā	Stories of old
Koutou	You, three or more people
Kōwhaiwhai panels	Painted scroll work
Kumete	Wooden vessel
Kupu	Word
Kuru	Mallet
M	
Manu	Bird
Manuruhi	First Tekoteko from Hui Te Ana Nui

Matakupenga	The net of knowledge (surface design)
Maunga Kura Toi	Bachelor of Arts, Degree in Māori Visual Arts
Māui-tikitiki-a-Taranga	Demi god
Mauri	Life force
Moana-Nui-a-Kiwa	Pacific islands
Mōhio	Understand
Mōteatea	Song of lament
Moutere	Island
N	
Nāianeī	Now
Ngāngara	Insect
Noho	Sit
NG	
Ngāi Tāua	Term used by Māori for Māori people
O	
Ōna	His or her possessions
P	
Pākati	Carved incisions
panekiritanga	Pinnacle
Papatūānuku	Earth Mother
Poupou	Carved pillar
Pūkenga	Skills
R	
Rākau	Wood or tree
Ranginui	Sky father
Rongonui	Famous
Ruatepupuke	Father of Manuruhi
Ruruku	Ancient incantations
T	
Taha	Side
Tahā	Gourd
Takarangi	A carving feature used on canoes and lintels
Tangaroa	Deity of the Ocean
Tangihanga	Funeral
Tautohe	Persist
Taura	First entrant in to Whare wānanga
Tāwhirimātea	Deity of weather
Tēnā	That over there
Tēnei	This
Te Whatu manawa	Potential of human life

Te Ao turoa	Established, of long standing
Te Aho Matua	Bachelor of Arts, degree in Māori teaching
Tuangahuru	An old māori word for ten
Tikanga Māori	Māori rule
Tohunga	Priest
Tikanga	Rule, plan or method
Tūmatauenga	Deity of war
Tūpāpaku	Corpse
Tukutuku panels	Lattice work
Taputapu	Carving tools
Toki	Adze
Tū	Stand
Tīpuna	Ancestors (plural)
Tinana	Body
Tipua	Demi god
Taniwha	Spiritual entity
U	
Ūkaipo	Tribal land
Ure	Male genitalia
W	
Wairua	Spiritual
Waka Huia	Vessel to hold huia feathers
Waiata	Song
Waiariki	Bay of Plenty
Wānanga whakairo	House to learn carving
WH	
Whare wānanga	House of learning
Whare Pora	House for learning weaving
Whaikōrero	Art of oratory
Whao	Chisels
Whakarei	To embellish whakairo with surface decoration
Whakapapa	Genealogy
Whakāro	Thought or to think
Whare wānanga	Traditional house of learning
Whare	House
Whare nui	Large meeting house
Whakairoiro	To act like a maggot
Whakairo rākau	To carve wood
Whakakitenga	Vision
Whakatauki	Proverb

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