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Me he tāheke te wai i aku kamo  
Waterfalls of Tears

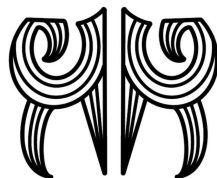
An exhibition report presented in partial fulfilment of the requirements for the degree of

Masters In  
Māori Visual Arts

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## **Abstract**

This report provides context to the conceptual development of ‘Me he tāheke te wai i aku kamo - Waterfalls of Tears’. It has as its fundamental presumption that we are wai and we belong to wai. The work is the subjective response of an uri of Whanganui iwi to the diversion of sacred headwaters to create hydro-electricity for the nation. The accounts given by iwi elders during an extensive period of litigation activated the mouri from which the work was conceived and realised. Consequently this report documents a navigation through the intangible field of emotion, wairuatanga and the metaphysical.

Post-contact visual representation of Whanganui iwi, wai and whenua highlights the focus of the colonial lens to be commercially motivated whereas that of the indigenous lens to be grounded in kaupapa. The works of a range of contemporary artists who portray dimensions of wairuatanga and emotion are explored. A consideration of conceptual forms including puna mahara conclude that form is conceived by the conceiver and that form carries cultural connotations open to interpretation depending on the worldview of the participants.

The work is non-customary, non-explicit and largely non-implicit. It lacks both visual correspondence and empathy to customary models. Paradoxically its conception remains firmly anchored within the tikanga and mātauranga of an iwi who see themselves as a direct reflection of their ancestral waters.

## Aku Mihi

He uri ahau	I emerged from
nō Matua te Kore	the divine plasma of potential
nō Matua te Pō	the epochs of actuation
nō Matua te Ao	and the attainers of light
nō Ranginui e tū iho nei,	from above
nō Papa e takoto ake nei	and below
nō ngā mātāpuna	from the sacred sources of life
nō ngā iaia o ōku tūpuna	from the arteries of my ancestors
nō ngā wai e rua o ōku mātua	and the sacred waters of my parents
Ko wai au, nā wai au	I am water, I belong to the water
Hui e, tāiki e !	And so it is !

Kei ngā uri o ngā manawa whenua o ngā mātua i te pō, tēnā koutou katoa.

Ko taku taumata tonu ko runga ko Ruapehu. Kei te Kāhui Maunga te mātāpuna o ōku awa tūpuna. Ka topa whakauta ki aku nui i Te Kiri o Rauru. Whāia e au te ākau ki te pūau o Te Awa Tupua. Ka tiehutia te wai ko Whangaehu. Kei reira Te Ārepa me Te Ōmeka i rapua ai e ōku tūpuna hei oranga wairua, hei oranga tinana. Ka rere tāhūhū i te one o tōku whaene ka tau ki ahau anō ki Rangitāne, ki Te Kunenga ki Pūrehuroa, ki Toioho ki Āpiti - kei aku wānanga tēnā koutou. Kei te poutokomanawa, e Kura, tēnei a Raukura e mihi ana ki ōu parirau roa, ki āu kupu akiaki, ki ngā rau tini o te aroha. Ka rere tonu, ka tūohu ki aku rahi o Kahungunu, o Ruapani, o Tūhoe, otirā te taha ki taku ure tarewa. Hoki mai ki te pū o te wheke, ki tōku ake pā harakeke, ki tōku pou whirinaki ki a koe e Turama, tēnā koutou, tēna koutou, tēnā rawa atu koutou katoa. Kāti

## Te Kaituhi

I whānau mai au ki Whanganui i te tau 1967. He maunga tapu, he wai tuku kiri tō aku iwi katoa - kei māhuetia ētehi. Ko taku whaene he uri nō Te Kāhui Rere, nō Ngā Rauru Kītahi, nō Ngāti Ruanui, nō Ngā Wairiki me Whanganui nui tonu. Ko aku hononga ki Te Awa Tupua ko Ngāti Hau ki Patiarero, ko Patutokotoko rātau ko Tamareheroto ki te ākau. I mātua koretia taku whaene i a ia e tamariki ana. I riro mā te whānau whānui ia hei taurima. Ko tōna matua whāngai he mokopuna nā Tūroa nō Patutokotoko. Ka whakarite au i tēnei iwi ōna ki ngā kaitakawaenga / ngā ringa kaha o te iwi.

Ko taku matua he uri nō Ngāti Kahungunu, nō Rangitāne, nō Ruapani, nō Tūhoe me te iwi Airihi. Ko tētehi o āna mahi ngahau i au e tamariki ana, he tukurua i ngā peita hinu a Goldie. Te rerehua hoki o tana mahi. I te tekau tau o ngā 1920 i wehe te whānau o tōna papa i tō rātau ao tōnui i Te Awa Kairangi hei tautoko i te māramatanga o Tahupōtiki Wiremu Rātana. Ko te mahi a taku koroheke he peita i te tāhūhū kōrero i ngā kara o te māramatanga. Kitea ai ēnei kara i Te Manuao i te pā o Ngā Āriki me ētehi atu whare puta noa i te motu. He ōkawa te hanga o ēnei tū kara, he āhuatanga kua kitea hoki e au i ētehi o aku mahi toi.

Ka whā ōku tau, ka hūnuku mātau ki Te Awa Kairangi. Kātahi te wā mokemoke ko tēnei. Nā Tauwiwi au i whakaako ki taku ingoa whānau, ki te kupu 'Māori' me te kore noho ōrite o ngā tāngata o te ao. Ka mutu aku rā kura, ka tere hoki atu au ki Whanganui noho ai, ki te mātāpuna o taku ora.

I te tekau tau o ngā 1980 i tīmata ngā pahake o Whanganui te whakatupu i taku reanga hei kaiārahi. Nā te āta wānangananga me te tukutuku i a mātau ki ngā wai hohonu i ea ai tā rātau i rautaki ai. Kua roa a Whanganui iwi e whawhai ana i te karauna mō te mana o Te Awa Tupua. Kua pākiratia te wao i te tini tōtara kua hinga. Kua piako haere te mouri o ngā ara wai. Me he tāheke te wai i aku kamo. Ahakoa kotahi te tohe, he tini ōna mata. Ka oti te taha ki te whakatau ture, kua tīmata te turaki i ngā whakaaro kūare, me kī te whakatoihara iwi kei te kaha ora tonu mai i ngā hāpori me ō reira piringa.

Ko tēnei tuhinga tētehi hīkoinga anō i runga i te ara roa. He tuituinga o ngā kaupapa e ngākaunui ana au, arā ko te wai, te iwi me te mahi toi. He mea nui kia toitū ai ngā kōrero a ngā pahake, ngā kupu i makere mai i ō rātau ake ngutu. Reo Māori mai, reo Tauwiwi mai, he tāngaengae ēnei kōrero ki nanahi, ki onamata. Nei taku iti, nei taku koha hei tautoko i te kaupapa o te wai me te rangatiratanga o te ao iwi taketake.

## Te Rārangi Kōrero

Abstract	ii
Aku Mihi	iii
Te Kaituhi	iv
Te Rārangi Kōrero	v
Ngā Whakaahua	vi
He Kupu Whakataki	9
Ūpoko Tuatahi : Ngā Awa e Rua	10
Ki tā ngā Pahake Kōrero	16
Commentary	23
Hei Whakakapi	26
Ūpoko Tuarua : Representing Awa Narrative in Mahi Toi	27
Past Representations of the Whanganui River	27
Contemporary Whanganui Artists	33
Painters that Portray the Intangible	37
Customary Models and Concepts	42
Hei Whakakapi	46
Ūpoko Tuatoru : Tikanga Mahi	47
Whakataukī as Guidelines	47
My Creative Process	49
Ūpoko Tuawha : Ngā Mahi	54
Upoko Tuarima : He Tātaritanga	57
Hei Whakakapi	60
Ngā Āpitianga	63
References	75

## Ngā Whakaahua

- Page 10 Figure 1 : Photograph of Titi Tihu, 1984. Bruce Connew. Retrieved from : [Titi Tihu](#)
- Page 11 Figure 2 : Niu Pou at Maraekōwhai, Whanganui River. Credit - Jock Phillips.  
Te Ara - The Encyclopedia of New Zealand
- Page 12 Figure 3 : Matua Te Mana (Ruapehu) taken from Te One Tapu side by R.Waitai 2021
- Page 15 Figure 4 : The Wairehu Canal. Lake Rotoaira. Image taken by Raukura Waitai February 2022
- Page 17 Figure 5 : Children of Tāne. Darcy Nicholas. 1984. Oil and acrylic on hardboard. 750 x 1010mm.  
The Fletcher Trust Collection
- Page 22 Figure 6 : The Ohura Awa in April 2022. R.Waitai
- Page 27 Figure 7 : Kohi Cave Carvings *Journal of the Polynesian Society: Incised Designs, Kohi Gorge Shelter, Near Waverley, By WJ Phillipps, P 191-196.* (n.d.). The Journal of the Polynesian Societ
- Page 28 Figure 8 : Okahukura, Otukou. Poupou in the porch with painted scenes. R.Neich
- Page 28 Figure 9 : Huriwhenua, Ranana. Birds and foliage painted on interior rear kaho paetara.  
R.Neich, Painted Histories
- Page 29 Figure 10 : Māori Pā, Whanganui River (Circa 1910). William George Baker b.1864 d.1929.  
Oil on canvas. 595mm x 830mm Collection of the Christchurch Art Gallery / Te Puna o Waiwhetū.  
Retrieved from : [Māori Pā, Whanganui River | Christchurch Art Gallery Te Puna o Waiwhetū](#)
- Page 29 Figure 11 : Wanganui River. William George Baker (1864-1929) Painting: Oil on canvas, framed,  
depicting the Whanganui River with whare and pataka in foreground. Collection of Tairawhiti  
Museum. Dimensions not given. Retrieved from : [Wanganui River - Tairawhiti Museum](#)
- Page 30 Figure 12 : The Drop Scene, Wanganui River. Artist : Charles Blomfield ( 1848-1926)  
Oil on canvas. 58cm x 30cm, dated 1914. Retrieved from : [Charles Blomfield. 1848-1926 New Zealand, Australia - List All Works](#)
- Page 31 Figure 13 : New Zealand Wanganui River Restored Vintage Poster by Vintage Treasure
- Page 31 Figure 14 : Postcard - Scenes in Maoriland. Whanganui River. Photo by Denton. Circa 1910
- Page 31 Figure 15 : Shaw Savill Shipping Line travel poster for the Wanganui River, circa 1930
- Page 32 Figure 16 : The Drop Scene. Postcard. Black and white photo by Denton
- Page 33 Figure 17 : Title unknown by Natasha Keating

- Page 33            Figure 18 : Natasha Keating Version of New Zealand Flag
- Page 34            Figure 19 : Bearing, David McCracken
- Page 34            Figure 20 : Hatrick & Company Ltd (Whanganui, N.Z.). A Hatrick & Company Ltd :The Wanganui River, New Zealand
- Page 35            Figure 21 : Mural at the Whanganui Resource Recovery Centre, Whanganui.  
Created by Cecelia Kumeroa (IHI Design Studio)
- Page 35            Figure 22 : ‘Ki uta, ki Tai’ Created by Cecelia Kumeroa
- Page 36            Figure 23 : A still from Virtual Awa - An introduction to Pounga Wai - A Digital River.  
Cecelia Kumeroa
- Page 37            Figure 24 : *Call of Taranaki*. Darcy Nicholas. Retrieved July 16, 2022, from [Darcy Nicholas](#)
- Page 38            Figures 25 and 26 : An example of Dr. Emoto’s work. Photographs of water from the Fujiwara Dam, before and after a Buddhist monk offered a prayer(Gunma Pref, JPN)
- Page 39            Figure 27 : Star Gossage, Pah Paintings-1-4, 2014 - 2015. Oil and clay pigments on linen.  
Collection of the artist, courtesy Tim Melville Gallery
- Page 40            Figure 28 : Te Tohu Tuatahi (1991). Kura Te Waru Rewiri. Collection of the Auckland Art Gallery
- Page 41            Figure 29 : Pat Steir, *Smaller Yellow on Blue Waterfall*, 1992, oil on canvas, 304.8 x 213.7 cm, 120 x 84 in., © Pat Steir
- Page 42            Figure 30 : He Wakahuia (1) 2016. Regan Balzar. Acrylic on Canvas. 180 x 610 cm
- Page 43            Figure 31 : Reuben Paterson. ‘Guide Kaiārahi’, 2021, Auckland Art Gallery
- Page 44            Figure 32 : Waka Maumahara to Te Pura Manihera McGregor. Photographer : Leslie Adkin
- Page 44            Figure 33 : Waka Maumahara to Te Pura Manihera McGregor. Credit - Cecelia Kumeroa, 2020
- Page 45            Figure 34 : Rhipeti Aperaniko photographed by James McDonald standing in *Te Wehi o te Rangī* at Koroniti in 1921. This waka is now on display in the Whanganui Regional Museum. (Te Papa)
- Page 45            Figure 35 : ‘Native Group N.Z’. Credit - Denton

Page 45	Figure 36 : Te Koanga o Rehua. Photo credit unknown. Retrieved July 23, 2022, from <a href="https://www.stuff.co.nz/whanganui-ohangaiwa/news/122222222">Whanganui River taonga stolen during colonial siege is a step closer to home Stuff.co.n</a>
Page 47	Figure 37 : Turama Hawira leading ruruku at upper Whangaehu Awa. Image credit - R.Waitai 2021
Page 50	Figure 38 : My work space at home in Whanganui. Image credit - R.Waitai
Page 50	Figure 39 : Te One Tapu earth pigment gathered in 2021. Image - R.Waitai
Page 51	Figures 40-42 : In creation 1,2 & 3. Image - R.Waitai
Page 51	Figure 43 : In creation 4. Image - R.Waitai
Page 51	Figure 44 : In creation 5. Image - R.Waitai
Page 52	Figure 45 : <i>Mangatepōpō Blues</i> , 2022. Oil on board. R.Waitai, Whanganui
Page 53	Figure 46 : <i>Waikurarangi</i> , 2022. Oil on board. R.Waitai, Whanganui
Page 53	Figure 47 : Waikurarangi - Kei Te One Tapu, 2021. R.Waitai
Page 54	Figure 48: <i>Wai Memehā</i> , 2022. Oil on board. R.Waitai, Whanganui
Page 54	Figure 49 : <i>Manawa Whenua</i> , 2022. Oil on board. R.Waitai, Whanganui
Page 55	Figure 50 : <i>Me he Tāheke...</i> , 2022. Oil on board. R.Waitai, Whanganui
Page 55	Figure 51 : <i>Te Wai i aku Kamo</i> , 2022. Oil on board. R.Waitai, Whanganui
Page 55	Figure 52 : <i>Puna Mahara</i> , 2022. Oil on board. R.Waitai, Whanganui
Page 57	Table 1 : He Tātaitanga Kaupapa Toi : A Paradigm of Māori Relativity and Relevance / Criteria of Māori Resonance. R. Jahnke
Page 58	Table 2 : He Tātaitanga Kaupapa Toi Genealogical Table. R. Jahnke
Page 62	Figure 54 : Te Awa Tupua, north of Pipiriki. Taken in April 2022 by R. Waitai

## He Kupu Whakataki

*“Na wai koe is figuratively asking who are you or who are your parents and yet it’s literally asking, whose birth waters are you from. This is because the waters of birth establish the identity for members of whanau, hapu and iwi.”<sup>1</sup>*

In 2001 Tariana Turia made the above comment in her speech at the Network Waitangi Conference about the Whanganui River Claim. 21 years later I’ve turned the question into a statement and the manawa line of my enquiry. Now the statement is being questioned. What does it mean to be wai, to belong to wai? How have my wai been visually represented in the past and what does that look like now? Does being wai refer only to the water or does it include the whenua and whakapapa?

This report documents this line of enquiry. It biases the views of my people of Whanganui nui tonu. It considers some of the issues that affect our wai and hence our people, physically and metaphysically. In year one of the Masters programme I considered the impacts of the Eastern diversions of the Tongariro Power Development (TPD) on Te Waiū o te Ika, the Whangaehu River. This year my focus shifted to the Western diversions of the TPD and its impact on the Whanganui River.

In chapter one I use the TPD experience as a key catalyst to highlight the views of Whanganui iwi to their rivers. In chapter two I provide a chronology of post-colonial contact visual representation of my iwi wai, tāngata and whenua. This reveals issues of mana and the distinct difference between the lens of those who speak about the river and those that speak to the river. I then highlight the works of two contemporary artists of Whanganui River descent. I go on to consider the works of artists who communicate the intangible. Lastly I consider the connotations associated with customary and conceptual form as potential means to communicate the intangible nature of iwi narrative. In chapter three I discuss my methodology, the iwi imperatives in the form of whakataukī that guide my practice, and the mechanics of how I created the works within the exhibition. In chapter four I present the exhibition works. In chapter five I discuss and comment on the positioning of these works within existing Toi Maōri frameworks.

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<sup>1</sup> Compton, G. (2001, October 8). *Whanganui River Claim - Tariana Turia Speech* | Scoop News. Scoop NZ. Retrieved July 16, 2022, from <https://www.scoop.co.nz/stories/PA0110/S00149/whanganui-river-claim-tariana-turia-speech.htm>

## Ūpoko Tuatahi : Ngā Awa e Rua

*‘Tuatahi ko te awa. Tuarua ko te awa.’*



Figure 1: Titi Tihu, 1984, Photograph taken by Bruce Connew<sup>2</sup>

### Background

In a burial ground on the banks of the Whanganui River is a humble headstone inscribed with the words, ‘Tuatahi ko te awa. Tuarua ko te awa’. The River first, the River second. This short phrase summarises the mindset of Titi Tihu, Hikaia Amohia, Archie Tairaoa and many others who fought for over one hundred and eighty years for the recognition of the mana of the Whanganui River and its people.<sup>3</sup> The Whanganui awa people are awa-centric people. The wellbeing of the awa is at the heart of all thinking, all decisions, all actions. The awa is the macrocosm, the life giver, the life sustainer, te Ārepa me te Ōmeke.

Titi Tihu was 100 years old when this iconic photograph was taken by Bruce Connew at Ngahuinga where the Ongarue and Whanganui Rivers merge. Where waters merge, whakapapa merges. Titi Tihu was a key leader in the 1938 Riverbed case. I call this the Titi Tihu pose. His outstretched arms and hands remind me of those found on the crossbars of the Pai Mārire niu pou at Maraekōwhai.

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<sup>2</sup> Connew, B. (2018, April 9). *Bruce Connew*. Retrieved July 16, 2022, from <https://bruceconnew.com/writings/briefs/2018-titi-tihu>

<sup>3</sup> See Appendix 1 *Historical Journey*. (n.d.). Ngā Tāngata Tiaki o Whanganui. Retrieved July 16, 2022, from <https://www.ngatangatatiaki.co.nz/our-story/historical-journey/>



Figure 2: Niu Pou at Maraekōwhai, Whanganui River. Credit - Jock Phillips. Te Ara - The Encyclopedia of New Zealand.<sup>4</sup>

There are multiple issues that our awa face, too many to cover within a report of this size. I have chosen the Tongariro Power Development experience to highlight the worldview of a people who see themselves as one with the natural world, or as Che Wilson puts it,

*“We are the river and the river is us. We are the land and the land is us. We are the maunga and the maunga is us.”<sup>5</sup>*

### **Te Timatanga me Te Whakaotinga**

There are two tūpuna considered to be the rootstock of the confederation of Whanganui iwi, i.e Paerangi and Ruatipua. Paerangi is to the mountain as Ruatipua is to the Whanganui River. Paerangi is the eponymous ancestor of Ngāti Rangi who are located on the southern slopes of Ruapehu. The Ngāti Rangi creation begins in Te Moungaroa - the Milky Way, from whence the tupuna atua Paerangi i te Moungaroa descended upon the maunga. From Paerangi atua descended Paerangi tāngata.

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<sup>4</sup> Phillips, J. (n.d.). *Photo of Ceremonial Pole at Maraekōwhai*. Te Ara - The Encyclopedia of New Zealand. Retrieved July 17, 2022, from <https://teara.govt.nz/en/photograph/2188/ceremonial-pole-maraekowhai>

<sup>5</sup> Wood, K. (2012, September 10). *Ngāti Rangi and Genesis Energy deal*. YouTube. Retrieved July 16, 2022, from <https://www.youtube.com/watch?v=PI1MxALx0Zs>

The Whanganui iwi account of the birth of this land, the mountains and rivers is coded in the iwi narrative of Te Kāhui Māui and Te Kāhui Maunga. In true *Whanganui kaiponu*<sup>6</sup> style in which little is revealed, Matiu Mareikura alludes to this narrative. He then continues on to describe the awa as the umbilical cord, the beginning and ending of all things for her people.

*“The Ngāti Rangi people, we reach to the mountain, for the mountain has, to us, the spiritual essence of our ancestors. It was there from the beginning of time. As the people of the river, we speak of the teardrops, the teardrops of Ranginui, and one of the teardrops was our river. Our river is the Whanganui River, and some people claim that the Whanganui River comes out of the Tongariro mountain. That’s right, if they don’t know how Tongariro got there. Before Tongariro was there, the river was there. So if we go back in history, we find that the teardrops of Ranginui were given to Ruapehu. And so we go back to the river, and the river is the beginning, the beginning for our people from the mountain to the sea. It ties us together like the umbilical cord of the unborn child. Without that, it dies. Without that strand of life it has no meaning. The river is ultimately our mana. Our tapu, our ihi, our wehi, all these things make up what the river means to us. Our people go to the river to cleanse themselves, they go to the river to pray, and they go to the river to wash. They go to the river for everything leads back to the river...”<sup>7</sup>*



Figure 2 : Matua Te Mana (Ruapehu) taken from Te One Tapu side by R.Waitai 2021.

<sup>6</sup> Whanganui kaiponu is a Whanganui iwi saying which speaks to the protection of Whanganui tribal intellectual property. For this reason the writer has chosen to only share information already held within the public domain.

<sup>7</sup> Mareikura, M. (1994). *Submission of Matiu Mareikura to Waitangi Tribunal WAI 167, Doc B11*. New Zealand. Pages 2-3

The physical source of the Whanganui River is known by Whanganui iwi as ‘Te Wai Inuinu nā Ruatipua’ - the drinking font of Ruatipua. It is known to Ngāti Tuwharetoa as ‘Te Hokowhitu a Rakeipoho’.

### **Te Waiū o te Ika and Te Awa Tupua**

The Whangaehu River catchment is known by Ngāti Rangi iwi as Te Waiū o Te Ika. The name references the physical position of the awa on Te Ika a Māui, and the fact that whales used the Whangaehu River mouth as a safe haven in which to nurse their young.<sup>8</sup> A visual of the catchment looks like a living tree which stretches from Ruapehu, also known as Matua Te Mana and Paretetaitonga down to the sea. The source of this awa is the ancient burial ground known as Te Wai-ā-Moe, the crater lake upon the sacred head of Matua Te Mana. The mountain peaks are known as Ngā Whakataumatatanga - the place of the gods<sup>9</sup>. It is with this lens that Te Waiū o te Ika is revered by her people.

The Whanganui River has had a number of names throughout time. Some of these include Te Wainui-a-Rua / Te Wainui-a-Ruatipua, Te Awa nui a Rua / Te Awa-nui-a-Ruatipua, Te Awa a Taikehu and Te Kōura-puta-roa . The naming of the Whanganui and Whangaehu awa is attributed to an ancestor named Hau, who named several awa whilst pursuing his runaway wife Wairaka. This event is recorded in He Oriori mō Wharaurangi by Te Rangi-takoru of Ngāti Apa.

<i>‘. Ko te Tokotoko-o-Turoa;</i>	<i>From the portion of the Staff-of-Turoa;</i>
<i>Ka whiti te awa,</i>	<i>He then crossed the river</i>
<i>Ka nui ia, ko Whanganui;</i>	<i>Which won him great renown, and it was Whanganui;</i>
<i>Tiehua te wai, ko Whangaehu;...</i>	<i>He splashed through cloudy waters, hence Whangaehu;...’<sup>10</sup></i>

Within the past decade it has become almost the norm to refer to the Whanganui River as Te Awa Tupua. Gerard Albert provides context to this name,

*“Ko te awa te mātāpuna o te ora. Koia e whakakotahi ai tātou te tai whakarunga ki te tai whakararo, te tai whakararo ki te tai whakarunga. Ka tīmata mai ai tō tātou awa i runga hoki o Tongariro. Ka heke, ka heke, ngā manga iti me ngā manga nui e honohono kau ana ka tupu ka tupu*

<sup>8</sup> Hawira, T. (2017, January 20). *He Korero whakahe i te tono na Trans Tasman Resources Ltd*. Environmental Protection Authority. Retrieved July 16, 2022, from <https://www.epa.govt.nz/assets/FileAPI/proposal/EEZ000011/Evidence/47a22bd355/Te-Kaahui-o-Rauru-Turama-Hawira.pdf>

<sup>9</sup> Mareikura, M. (1994). *Submission of Matiu Mareikura to Waitangi Tribunal WAI 167, Doc B11*. New Zealand. Pages 1-4

<sup>10</sup> Ngata, A. T. (2006). *Ngā Mōteatea. He Maramara Rere nō ngā Waka Maha / He Mea Kohikohi nā Sir Apirana Ngata nā Pei Te Hurinui i whakapākehā Part III = The songs: Scattered Pieces from Many Canoe Areas / Collected by Sir Apirana Ngata and translated by Pei Te Hurinui*. (Vol. 3). Auckland University Press. *He Oriori mō Wharaurangi, nā Te Rangi-Takoru*. Waiata 282, pages 508-515.

*hei awa, hei awa tupua. Ehara i te wai noa iho. He awa tupua. Kei roto i taua wai ko ngā mouri, ngā kaitiaki.”*

## **The Tongariro Power Development**

In 1964 construction of the Tongariro Power Development commenced<sup>11</sup>. It took place in four stages, i.e. 1) The Western Diversion, 2) The Tokaanu Project, 3) The Eastern Diversion, and 4) The Rangipo Power Station to Tongariro River section. The Eastern diversion impacts Te Waiū o Te Ika. The Western diversion impacts Te Awa Tupua.

### **The Eastern Diversion - the Wāhianoa Aqueduct**

Between 1969 and 1979 the Eastern Diversion was constructed. This involved the building of a 8.4 km pipeline to facilitate the diversion of 26 tributaries of Te Waiū o Te Ika via 22 intake structures on the south eastern slopes of Ruapehu. Four of these streams in particular, i.e the Tokiāhuru, Wāhianoa, Mākahikātoa and Tomowai are likened to the life veins which descend from Ruapehu into the main artery being the Whangaehu. This pipeline was called the Wāhianoa aqueduct. Water is piped to the manmade Moawhango Lake and then northwards to the Rangipo Dam on the Tongariro River, Lake Rotoaira, Lake Taupō, the Waikato River and eventually Tamaki Makaurau. Genesis Energy owns this infrastructure. All this took place without the consent of Ngāti Rangī - of the upper catchment, or Ngā Wairiki people of the coast.

Between 2008 and 2021 an approximate mean average of 3.1 cubic metres per second (3100 litres per second) was diverted from the Wāhianoa aqueduct. This amounts to almost 268 million litres per day. The take is continuous.

In 2001 Genesis gained a renewed resource consent for the continued operation of the power scheme for a further 35 years. Ngāti Rangī appealed to the Environment Court and were successful, reducing the length of the consent to 10 years. Genesis in turn appealed to the High Court, and won. To avoid further litigation in the Supreme Court Genesis and Ngāti Rangī came to an agreement. This agreement notes the continued opposition of Ngāti Rangī, provides financial resources for various environmental initiatives, allows for the operation of the power scheme, and the gradual re-establishment of water flow from the mountain to the sea for given waterways, albeit minimal.

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<sup>11</sup>Genesis Energy. (n.d.). *Tongariro Power Scheme* | Genesis NZ. Genesis Energy. Retrieved July 16, 2022, from <https://www.genesisenergy.co.nz/about/generation/tongariro-power-scheme>

## The Western Diversions

As with the Wāhianoa Aqueduct Whanganui iwi were not spoken to in regards the diverting of the headwaters of the Whanganui River. The Western diversions include the headwaters of the Whakapapa, Taurewa, Okupata, Tawhitikuri, Mangatepopo and Whanganui Rivers. All are tributaries of Te Awa Tupua. In 2011, after a sustained period of litigation Whanganui iwi entered into an agreement with Genesis Energy called Hei Whakaaro Tahī ki te Mana o te Awa<sup>12</sup>.

Between 1 June and 30 November Genesis Energy channels an average combined total of 15 cumecs per second into the Tokaanu Power Station. 15 cumecs per second is equivalent to 15,000 litres per second, 900,000 litres per minute, 54 million litres per hour, or approximately 1.3 billion litres per day. Between 1 December and 31 May, Genesis Energy is required not to cause the flow at Te Maire to drop below 29 cumecs per second. Genesis claims that this often results in zero water take during parts of Summer and Autumn.<sup>13</sup>

The final corridor before the diverted waters enter Lake Rotoaira is called the Wairehu Canal. We find here a group of concrete structures that look like an installation of headstones commemorating rivers lost. Their purpose is a last attempt to control the power of the descending waters.

Figure 4 : The Wairehu Canal. Lake Rotoaira. Image taken by Raukura Waitai February 2022.



<sup>12</sup> Whanganui River Deed of Settlement - Ruruku Whakatupua - Te Mana o Te Iwi o Whanganui 5 Aug 2014. (2014, August 5). New Zealand Government. Retrieved July 16, 2022, from <https://www.govt.nz/assets/Documents/OTS/Whanganui-Iwi/Whanganui-River-Deed-of-Settlement-Ruruku-Whakatupua-Te-Mana-o-Te-Iwi-o-Whanganui-5-Aug-2014.pdf>. Pages 6-

<sup>13</sup> Genesis Energy. (2020, April 15). *Striking a Balance. Tongariro Power Scheme. Western Diversion*. YouTube. Retrieved July 16, 2022, from <https://www.newzealandwebsitedesign.com/summerautumnfloweffect>

Note: The Te Maire flow gauging station is located on the Whanganui River approximately 17 km's south of Taumarunui.

## Ki tā ngā Pahake Kōrero

### Mouri / Mana / Tapu / Wairua

The iwi consider the diversion of water as a theft of the wai and its mouri from the ecosystem that it rightfully belongs within. In 2003, Ngāti Rangi kaumatua Colin Richards spoke to the Environment Court about the interconnectedness of the mouri of the environment and that of the people and the consequences shared by both when one is affected.

*“The life-force of the natural world cannot be separated from the life-force of the people. And so, if you divert our streams or rivers, you are taking away their life essence - and by the same token, you are taking away ours”.*<sup>14</sup>

Three years later in 2006, Ngāti Rangi kuia Raana Mareikura reiterated this message to The Waitangi Tribunal, stating that all living things have a mouri.

*“Everything has a mouri, whether it is the maunga, the awa, the whenua or any other living thing. When our awa are diverted it affects their mouri and it affects us the people that gain sustenance from these awa.”*<sup>15</sup>

The people believe that each water source has its own identity. They have their own mouri, their own kōrero, characteristics, kaitiaki, mana, and wairuatanga. Matiu Mareikura told the Tribunal,

*“Each river has its own mana and its own korero. And so its not just water we are talking about, we are talking about the spirituality of the Whanganui River; the spirituality of the Manganui-a-te-ao, the spirituality of the Mangawhero, the spirituality of the Mangateitei....”*<sup>16</sup>

The obvious effect of diversion is the severing of head-waters from its downstream ecosystem, i.e dry riverbeds. It means no tuna, no koura, no manu. It also means that the relationships that the people have with these wai eventually disappear, along with specific tikanga, mātauranga, hauora and reo. Of the 26 wai diverted into the Wāhianoa Aqueduct, many of the names have been forgotten.

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<sup>14</sup> Richards, C. (2009). Water For Wisdom and Life. (A. Rawiri, Ed.). In *Mouri tu, mouri ora : water for wisdom and life : Ngāti Rangi, the Tongariro Power Scheme and the Resource Management Act 1991 : reconciling indigenous spiritual wellbeing, corporate profit, and the national interest*. Te Atawhai o Te Ao, Whanganui, New Zealand. Page 15.

<sup>15</sup> Mareikura, R. (2006, August). *Brief of Evidence of Raana Mareikura to The Waitangi Tribunal (WAI 1130#E23)*. Page 3.

<sup>16</sup> Mareikura, M. (1994). *Submission of Matiu Mareikura to Waitangi Tribunal WAI 167, Doc B11*. New Zealand. Page 5.

Darcy Nicholas's painting 'Children of Tāne' alludes to this type of loss. As a child Nicholas would play in Te Kōtuku Forest, a wāhi tūpuna rich in the history and wairuatanga of the local iwi. Te Kōtuku was an ancient tohunga who transitioned on death in the form of a large cloud. In the 1960's this forest was cleared taking with it the physical connections necessary to keep the special narratives alive. Both man and trees are children of Tāne. When the forest disappeared so too did the people and their stories.<sup>17</sup>



Figure 5 : Children of Tāne. Darcy Nicholas. 1984. Oil and acrylic on hardboard. 750 x 1010mm. The Fletcher Trust Collection

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<sup>17</sup> Shaw, P., & The Fletcher Trust and Sarjeant Gallery / Te Whare O Rehua Whanganui. (2008). *Te Huringa/ Turning Points. Pakeha Colonisation and Maori Empowerment. Paintings From The Collection Of The Fletcher Trust And Sarjeant Gallery / Te Whare O Rehua Whanganui*. Everbest Ltd, Guangzhou, China. Page 98.

In terms of the Whanganui River, Matiu Mareikura likened the river to a tree that birds no longer landed on. He spoke of the impact of lower water levels including the presence of algae, a depletion in traditional kai stocks and the difficulty of travelling by waka.

*“Reducing the head waters has brought about algae because of the low waters that we get now, and we have had a downturn in fish because of the waters. Piharau, and ngaore, are not so prominent now. Now we have less fish, and that’s because we haven’t got enough water in our river. When you come down the river by canoe you’re scraping down the rapids, whereas our old people had heavier canoes, bigger canoes, and they came down the rivers all the time...When our fish don’t come there’s something wrong with our river. They tell us what is good. It’s like the birds, when the birds keep landing on your tree, then your tree is healthy. When they don’t come anymore, there’s something wrong with your tree. And likewise with the river.”<sup>18</sup>*

Like Te Taurawhiri a Hinengākau<sup>19</sup> waterways bind people to one another. They also connect people to their atuaanga - their divinity. One kaumātua likened the diversions to the severing of the awa’s head, the severing of the people’s spiritual connectivity to one another and the sources of these wai.

*“Ultimately, by diverting the water away from us, Whanganui iwi, they have severed the cord of our unity... Now the spiritual cord has been cut because they have taken the water away from us. And that to us is sacrilege... I remember the old man crying, our koro, Taitoko shedding his tears because he said that, ‘my river has been severed, the head has been cut – what is there left for me?’”<sup>20</sup>*

The clash in western and indigenous value sets is highlighted by Hikaia Amohia. He spoke of the interdependency of Ihi, Tapu, Mana, and Wairua. He warns that interference with nature is an interference with tapu, made all the worse if the interference is intentional.

*“For our people, IHI, TAPU, and MANA go together. Each one is dependent upon the others. An interference or breach of one affects the rest. Any interference with NATURE, including the RIVER, breaks the LAW OF TAPU; breaks the IHI or Sacred Affinity of our Maori People with the River; and, reduces the MANA and Soul of the Whanganui River, to what it is becoming regarded of today, to being nothing more than a Product for Commercialisation or a product for purely aesthetic appreciation. The Whanganui River is far more than that. Physical Pollution of the*

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<sup>18</sup> Mareikura, M. (1994). *Submission of Matiu Mareikura to Waitangi Tribunal WAI 167, Doc B11*. New Zealand. Page 5-6.

<sup>19</sup> Te Taurawhiri a Hinengākau (The plaited rope of Hinengākau) - A Whanganui whakatauki alluding to the whakapapa connections and hence alliances between Hinengākau and her two brothers Tamaūpoko and Tūpoho. These three are regarded as key ancestors of the Whanganui River.

<sup>20</sup> Mareikura, M. (1994). *Submission of Matiu Mareikura to Waitangi Tribunal WAI 167, Doc B11*. New Zealand. Page 4

*Whanganui River affects its SOUL, its WAIRUA;...its MANA; and, through the Sacred Affinity of this Sacred Place to our People affects us, mentally, physically, and, spiritually... When YOU interfere with the Flow of the River you are interfering with NATURE. Carried out intentionally, you interfere with TAPU... ”<sup>21</sup>*

‘Poke’ is the term that Whanganui iwi use to describe the contamination of tapu. Effluent within an area considered a tupuna, a wāhi karakia, he pātaka kai, he rua kaitiaki, he wai tuku kiri, he wai kaukau, he wai herunga, is both an assault on the physical and spiritual well being of the people. Matiu Mareikura puts it this way,

*“The sewerage that goes into the water to us is sacrilege – it is sacrilege to contaminate water anywhere but in particular, to contaminate the river for that is our source of life as a people, as a tribe. We go there and we suffer for these things... Whanganui has suffered because the river has started to die, and it has started to die because of the pollution. And now the water has been taken away from the top. The source has been taken away from it.”<sup>22</sup>*

### **The Awa is my Tupuna**

Waterways in this part of the world are often referred to by their people as kuia, or as a synonym for the mimi, the urine of eponymous women. Examples are ‘Te Mimi a Hinewaipahangihangi’, ‘Te Mimi a Rere-o-Maki’ and ‘Ngā Mimi a Te Huiatahi’. In 1999, kui Julie (Te Turi) Ranginui told the Waitangi Tribunal that the Awa is her mother, her father, her tupuna:

*“Irrespective of the condition of the river, the little water that I have there is still my mother, is still my father, is still my tupuna, and as long as I see that bit of water, at least I have a little hope to hold that the wairua is still alive, but it is dying.”<sup>23</sup>*

Two decades later, articulations of this relationship between the Awa and her people have become normalised. Iwi whakataukī such as ‘Ko au te awa, ko te awa ko au’ are often heard in pepehā and opening comments, even beyond the Whanganui tribal estate. Gerard Albert, one of the key architects of Te Awa Tupua Act comments,

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<sup>21</sup> Smart, M. J.G., & Bates, A. P. (1973, January). Wanganui Newspapers, New Zealand. Pages 98-99.

<sup>22</sup> Mareikura, M. (1994). *Submission of Matiu Mareikura to Waitangi Tribunal WAI 167, Doc B11*. New Zealand. Page 3.

<sup>23</sup> The Waitangi Tribunal. (1999). *THE WHANGANUI RIVER REPORT*. Julie Ranginui - page 86 – sub reference : Document A70, page 6. Retrieved July 16, 2022, from [https://forms.justice.govt.nz/search/Documents/WT/wt\\_DOC\\_68450539/Whanganui%20River%20Report%201999.pdf](https://forms.justice.govt.nz/search/Documents/WT/wt_DOC_68450539/Whanganui%20River%20Report%201999.pdf).

*“...All Māori share it - the ability to recognise ourselves as part of the natural landscape, as part of nature. And that is why it is easy for us to say ‘Ko au te awa, ko te awa ko au’. That is as natural as saying, ‘This child is mine and I am that child, or, this grandparent is mine and I am that grandparent’. We come from one another. We relate to one another.”<sup>24</sup>*

Belonging to awa and the need to respect awa as one would their grandmother is a message repeated over and over again.

*“And so when we come to the awa here or any other of our waterways we always have a little karakia for ourselves but also for our kuia and to mihi to them, to acknowledge them, to splash some water on our faces, to hongi them, and sometimes just to sit and be with them, and appreciate and celebrate what they have to share with us... We belong to these waterways. We’ve had many many centuries of whanaungatanga, relationship with the waterways and they have nurtured us and looked after us, so in kind we have to repay that respect and acknowledge that...We’ve lost that connection between our mountain and ourselves through the water being diverted here and into the Tongariro power system...We are losing part of our birthright...”<sup>25</sup>*

The acidic nature of Te Waiū o te Ika provided the optimum conditions to heal certain ailments. Kuia Mona Taute spoke of being taken by her parents to bathe in the awa.

*“Our people bathed in particular spots in the Whangaehu for her healing properties. Our parents and other whānau used to bathe us in the Whangaehu to treat hākihaki and burns. The water was blue-y in those days and we used to enjoy bathing, and playing, and swimming in her. We became close friends with the Whangaehu and respected and loved her for her healing properties... As the illness inflicted on our awa from the diversion of water has crept in, so too has illness amongst our people. The diminished life force of our tupuna awa affects us as her whanaunga.”<sup>26</sup>*

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<sup>24</sup> Ngā Tāngata Tiaki o Whanganui. (n.d.). *Our Story / Ko Au Te Awa Video*. Gerard Albert. (6:30-7:00) Ngā Tāngata Tiaki o Whanganui. Retrieved July 16, 2022, from <https://www.ngatangatatiaki.co.nz/our-story/>

<sup>25</sup> Marae Investigates, Parahi, C., Wilson, C., & Woods, K. (2012, September 10). *Ngāti Rangī and Genesis Energy deal*. YouTube. Retrieved July 16, 2022, from <https://www.youtube.com/watch?v=Pl1MxALx0Zs>. Che Wilson . 8:58- 9:12

<sup>26</sup> Taute, I. (2009). 'I am the River, the River is Me'. (Ā. Rāwiri, Ed.). In *Mouri tu, mouri ora : water for wisdom and life : Ngāti Rangī, the Tongariro Power Scheme and the Resource Management Act 1991 : reconciling indigenous spiritual wellbeing, corporate profit, and the national interest*. Te Atawhai o Te Ao, Independent Māori Institute for Environment and Health, Whanganui, New Zealand. Page 28.

The relationship between the health of the wai and that of the people can be summarised in the following comment,

*“Ki te ora te awa, ka ora te tangata. Nā ka mate ai te awa, ka mate ai te tangata.”<sup>27</sup>*

*If the river is well, so too are the people. But when the River is unwell, so too are the people.*

### **Kaitiaki / Tūpuna**

Of significance to Whanganui iwi is the symbiotic relationships they have with their spiritual guardians. Located in all aspects of the sky, earth and water these guardians have their own names, forms, personality traits, and genealogy. On a generic level they are described as kaitiaki, tūpuna, ripo, tupua and tipua. River guardians found in the vicinity of rapids are called Ripo. Tupua have whakapapa from a human source, tipua do not. The term taniwha is generally only used by Whanganui for spiritual guardians / entities that our people do not whakapapa to. In many cases the term tupuna, ancestor, is used because the people can whakapapa to them.

According to Turama Hawira, travelling on the river is like entering an eternal presence, a timeless place where you can be with the ancestors. He says,

*“At each bend (of the awa) there is a guardian. Part of our unique identity as hapū is about the kaitiaki to whom you belong. We as uri of Whanganui tuturu are descendants of ngā atua o te pō and we are descendants of the kaitiaki”.*<sup>28</sup>

Kaitiaki manifest in many forms such as an eel, a log, a bird, a dog, a cloud, a wind, a crayfish, a rock, a dwarf, a giant and so on. In all instances they require respect. A large part of their role is to keep mouri in a state of balance, they are mouri. Matiu Mareikura explains the importance of kaitiaki to the people.

*“You know, if you take away my kaitiaki, you might as well take away my life. I might as well give you my hand to sever my arm because that’s what you do to me. The kaitiaki is very, very important for us because he is our connection to the river. You see it’s not just going to the water, you have to talk to these things first. You sit, and you pray, and you ask for their help, their assistance and their guidance and they give it to you and then you go. Not the other way around. You don’t go halfway across the river and then start asking. He might say no. Those are ultimately important for us*

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<sup>27</sup> Ngā Tāngata Tiaki o Whanganui, Joseph, P., Albert, G., & Hawira, T. (n.d.). *Te Awa Tupua Documentary*. Ngā Tāngata Tiaki o Whanganui. Retrieved July 16, 2022, from <https://www.ngatangatatiaki.co.nz/for-your-information/important-documents/Albert, Gerard. 12:08-12:21>

<sup>28</sup> Ngā Tāngata Tiaki o Whanganui, Joseph, P., Albert, G., & Hawira, T. (n.d.). *Te Awa Tupua Documentary*. Ngā Tāngata Tiaki o Whanganui. Retrieved July 16, 2022, from <https://www.ngatangatatiaki.co.nz/for-your-information/important-documents/> Turama Hawira - 10:00-10:22 ; Ngā Tāngata Tiaki o Whanganui. (n.d.). *Our Story / Ko Au Te Awa Video*. Ngā Tāngata Tiaki o Whanganui. Retrieved July 16, 2022, from <https://www.ngatangatatiaki.co.nz/our-story/> Turama Hawira - 0:30-0:52.

*because we know that we have many Kaitiaki and we can inter-relate with them... as we go up the river. Those ones of us who are fortunate to go on the Tira Hoe Waka every year, we become very involved and at one with those Kaitiaki. Some people get afraid of them. Some, the bond gets stronger and stronger. The Kaitiaki feeds on his mana, the river's. Kei whea taku timatatanga? He is saying, where is my beginning? I can't taste the water of the mountain that I was born in. It's not there."*<sup>29</sup>

Despite the influence of colonisation, Christianity and western science taught in schools, the iwi's faith in the kaitiaki, the tūpuna is absolute.



Figure 6 : The Ohura where it meets the Whanganui awa in April 2022. R.Waitai.

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<sup>29</sup>Mareikura, M. (1994). *Submission of Matiu Mareikura to Waitangi Tribunal WAI 167, Doc B11*. New Zealand. Pages 11-12

## Commentary

### *The Rights of Nature and Indigenous Value Sets in Law*

Attempts have been made throughout the world to protect in law the rights of nature.<sup>30</sup> In 2008, Ecuador became the first country in the world to recognize the Rights of Nature in its national constitution. Various Court rulings have afforded rivers rights, duties and liabilities akin to those of a legal person. These include the 2017 Uttarakhand High Court ruling regarding the Indian rivers Ganga and Yamuna, the Gangotri and Yamunotri glaciers; the 2019 Dhaka High Court in Bangladesh recognition of the Turag river and all rivers in Bangladesh as living entities; and, the 2020 Punjab and Haryana High Court order regarding the Sukhna Lake in Chandigarh. In Aotearoa, the Te Urewera Act 2014 declared Te Urewera to be a legal entity with all the rights, powers, duties and liabilities of a legal person. The management and liabilities of which would be upheld by Te Urewera Board.<sup>31</sup>

In 2017 the Te Awa Tupua (Whanganui River Claims Settlement) Act was enacted. In 2019, the Ngāti Rangi Claims Settlement Act became law. These pieces of legislation contain indigenous value sets and frameworks that reflect the worldviews of their people. The closely aligned value sets, known as Tupua Te Kawa and Ngā Toka Tupua o Te-Waiū-o-Te-Ika, are a window to the worldview of their people.<sup>32</sup> Of fundamental importance is the belief that Te Awa Tupua and Te Waiū-o-Te-Ika are living and indivisible from their ecosystems and indigenous people, stretching from the mountains to the sea, comprising physical and metaphysical elements

The New Zealand National Policy Statement (NPS) For Fresh Water Management 2020<sup>33</sup> provides the guidelines to protect ‘Te Mana o Te Wai’. At the top of the hierarchy of obligations is the health and well being of water bodies and freshwater ecosystems. In second place is the health needs of people. In third place is the ability of people and communities to provide for their social, economic and cultural well being, now and in the future.<sup>34</sup> In terms of the Awa Tupua and Te Waiū-o-Te-Ika context however the hierarchy as outlined has limited mana. Section 3.31 of the NPS in short says that the need of the Nation for electricity out-trumps the aforementioned hierarchy.

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<sup>30</sup> See Appendix 4 for a timeline of events written by the Rights of Nature International Joint Commission.

<sup>31</sup> NZ Government. (2014). Te Urewera Act 2014. Section 11(1) & (2). In *Te Urewera Act, 2014*. The Parliamentary Counsel Office, New Zealand.

<sup>32</sup> I have included these as they appear in legislation in appendices 2 and 3.

<sup>33</sup> Ministry For The Environment. New Zealand Government. (2020). *National Policy Statement for Freshwater Management 2020*. Retrieved July 16, 2022, from National Policy Statement for Freshwater Management 2020

<sup>34</sup>Ibid, Section 1.3 (5).

## ***Tupua Te Kawa***

Tupua Te Kawa is a set of four Kawa found in Te Awa Tupua (Whanganui River Claims Settlement) Act, 2017. Ngā Toka Tupua are the equivalent found within the Ngāti Rangi Claims Settlement Act, 2019. Whilst the actual wording within the Act is crucial, what is equally important is the deeper understanding of the Kawa to the people. The power emerges when the people are unshakeable in their convictions. It is for this reason that I have taken the opportunity to examine my own thoughts and those expressed by our people on Tupua Te Kawa. These thoughts also help inform my exhibition pieces. I leave in bold text the words found in statute. My commentary follows. Without doubt these thoughts will evolve in time and through practical application.

## **Ko Te Kawa Tuatahi**

***Ko te Awa te mātāpuna o te ora: the River is the source of spiritual and physical sustenance. Te Awa Tupua is a spiritual and physical entity that supports and sustains both the life and natural resources within the Whanganui River and the health and well-being of the iwi, hapū, and other communities of the River.***<sup>35</sup>

The term ‘Te Mātāpuna o te Ora’ refers to those places in the natural world that we as indigenous people regard as our source of physical and spiritual well being. For my Awa whānau the awa is that place. For my maunga whānau the maunga is that place. When I am on my Kai Iwi ancestral lands, the ocean is my mātāpuna. It is not a coincidence that the common denominator of all these places is the water. It is the plasma of life, through which dimensions are entered and exited. Mātāpuna are portals which link us to our orokohanga, atuatanga, puna mahara, Rangīātea, te whānau whetū, te pō, te kore, to our tūpuna, to our kaitiaki, to all realms. We are the reflection of what is found in those mātāpuna. Portals are those places that silence you, that whakatau your mouri to the frequency that allows you to engage with one’s raukotahi - multiple self.

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<sup>35</sup>New Zealand Government. (2017). *Te Awa Tupua (Whanganui River Claims Settlement) Act 2017*. Part 2 subpart 2 Te Awa Tupua. Te Awa Tupua and Tupua Te Kawa. Parliamentary Counsel Office. Retrieved July 16, 2022, from [https://www.legislation.govt.nz/act/public/2017/0007/latest/whole.html?search=qs\\_act%40bill%40regulation%40deemedreg\\_Te+Awa+Tupua+Act\\_reselel\\_25\\_h&p=1#DLM6831459](https://www.legislation.govt.nz/act/public/2017/0007/latest/whole.html?search=qs_act%40bill%40regulation%40deemedreg_Te+Awa+Tupua+Act_reselel_25_h&p=1#DLM6831459).

## **Ko Te Kawa Tuarua**

***E rere kau mai te Awa nui mai i te Kāhui Maunga ki Tangaroa: the great River flows from the mountains to the sea: Te Awa Tupua is an indivisible and living whole from the mountains to the sea, incorporating the Whanganui River and all of its physical and metaphysical elements.***<sup>36</sup>

The core of my existence is cyclic and interconnected – it flows from the mountains to the sea, above land and below, up into Ranganui and back down again – in alignment with Tupua Te Kawa – the sacred law of equilibrium. I am an interconnected whole, made up of the seen and unseen. This whakataukī reminds us about cause and effect. Actions have consequences. Upstream activity affects downstream. Subterranean activity affects the surface.

## **Ko Te Kawa Tuatoru**

***Ko au te Awa, ko te Awa ko au: I am the River and the River is me: The iwi and hapū of the Whanganui River have an inalienable connection with, and responsibility to, Te Awa Tupua and its health and well-being.***<sup>37</sup>

The awa is a tupuna with descendants who are reflections of one another – we are the same – we are co-dependent, we are inseparable. Consequently only uri of the awa have the inherent right to speak for and make decisions regarding their place on the awa. With rights also come intergenerational responsibilities. Connections of this kind can never be severed despite the ongoing activities of the colonising state to physically, politically and systemically disenfranchise tangata whenua from their ancestral homelands.

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<sup>36</sup> New Zealand Government. (2017). *Te Awa Tupua (Whanganui River Claims Settlement) Act 2017*. Part 2 subpart 2 Te Awa Tupua. Te Awa Tupua and Tupua Te Kawa. Parliamentary Counsel Office. Retrieved July 16, 2022, from [https://www.legislation.govt.nz/act/public/2017/0007/latest/whole.html?search=qs\\_act%40bill%40regulation%40deemedreg\\_Te+Awa+Tupua+Act\\_resele\\_25\\_h&p=1#DLM6831459](https://www.legislation.govt.nz/act/public/2017/0007/latest/whole.html?search=qs_act%40bill%40regulation%40deemedreg_Te+Awa+Tupua+Act_resele_25_h&p=1#DLM6831459).

<sup>37</sup> New Zealand Government. (2017). *Te Awa Tupua (Whanganui River Claims Settlement) Act 2017*. Part 2 subpart 2 Te Awa Tupua. Te Awa Tupua and Tupua Te Kawa. Parliamentary Counsel Office. Retrieved July 16, 2022, from [https://www.legislation.govt.nz/act/public/2017/0007/latest/whole.html?search=qs\\_act%40bill%40regulation%40deemedreg\\_Te+Awa+Tupua+Act\\_resele\\_25\\_h&p=1#DLM6831459](https://www.legislation.govt.nz/act/public/2017/0007/latest/whole.html?search=qs_act%40bill%40regulation%40deemedreg_Te+Awa+Tupua+Act_resele_25_h&p=1#DLM6831459).

## Ko Te Kawa Tuawha

***Ngā manga iti, ngā manga nui e honohono kau ana, ka tupu hei Awa Tupua: the small and large streams that flow into one another form one River: Te Awa Tupua is a singular entity comprised of many elements and communities, working collaboratively for the common purpose of the health and well-being of Te Awa Tupua.***<sup>38</sup>

I am a vibrant, living, interconnected entity comprised of and co-dependent upon all wai that give me life. My mouri reflects the mouri of the collective. I am affected by the presence, the absence, the well-being, the dis-ease of all parts of me. It takes all of me to look after me.

## Hei Whakakapi

My line of enquiry has told me that Whanganui iwi are awa-centric people. The awa is Te Mātāpuna o te Ora; a tūpuna; indivisible from source to sea; physical and metaphysical. Awa-centricism is about placing the wellbeing of the awa, and hence the people, at the centre of all decision making. Ngāti Rangi see Te Kāhui Maunga as Te Mātāpuna o te Ora. As the awa descends from the maunga, the two views can be seen as synonymous. The common denominator is the fundamental belief that the awa and maunga are tupuna from whence life in its purity emerged and upon which life in its purity depends.

Ngāti Rangi / Whanganui see the diversion of wai as a theft of mouri, an assault on the mana, tapu, ihi, wairua, mouri ora of the people. Iwi have fought the colonising system for over a century to have the rights of the awa recognised in law. As a result Whanganui Iwi have developed strong value statements now enshrined within law. Despite this the iwi has limited authority to influence the diversion of wai. New Zealand government policy places the need for hydro-electricity and contributions to the lowering of greenhouse gas emissions above the values held by tāngata whenua directly impacted by such policy.

Wai is life. Ko wai tātau, nā wai tātau. Wai has consciousness. Wai holds memory. The health of the wai is a direct reflection of the health of our people, and vice versa. As at 2022, wairuatanga is still the number one puna of strength relied upon to keep the people well. The overwhelming message that has come through is one of sorrow and loss. It is this message that I attempt to portray within the exhibition 'Me he tāheke te wai i aku kamo - Waterfalls of Tears'.

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<sup>38</sup> New Zealand Government. (2017). *Te Awa Tupua (Whanganui River Claims Settlement) Act 2017*. Part 2 subpart 2 Te Awa Tupua. Te Awa Tupua and Tupua Te Kawa. Parliamentary Counsel Office. Retrieved July 16, 2022, from [https://www.legislation.govt.nz/act/public/2017/0007/latest/whole.html?search=qs\\_act%40bill%40regulation%40deemedreg\\_Te+Awa+Tupua+Act\\_resel\\_25\\_h&p=1#DLM6831459](https://www.legislation.govt.nz/act/public/2017/0007/latest/whole.html?search=qs_act%40bill%40regulation%40deemedreg_Te+Awa+Tupua+Act_resel_25_h&p=1#DLM6831459).

## Ūpoko Tuarua : Representing Awa Narrative in Mahi Toi

Within this chapter I look at past and contemporary representations of the Awa. I then reflect on artists who portray with apparent ease the intangible. I then consider the associations held within selected customary concepts to convey emotions including sorrow and loss.

### Past Representations of the Whanganui River

The first record of non-Māori arriving at the Whanganui River Mouth occurred in 1831 resulting in Joe Rowe, a trader of mokamokai, and two of his companions being killed. Prior to colonial contact the customary forms of Whanganui mahi toi were either carved in or from wood, stone, bone, uku or human skin; woven - raranga, whatu, whiri, tukutuku; or painted - kōwhaiwhai or rock tuhituhi.

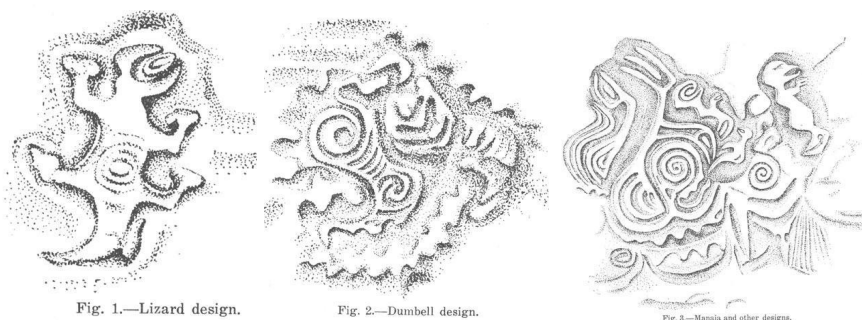


Figure 7 : Kōhi Cave carvings.

Quite distinct in visual form are the rock carvings found in a cave on the south side of the Kōhi Gorge, north west of Whanganui.<sup>39</sup> Unlike many of the ancient images drawn in charcoal and kōkōwai in Waitaha, the Kōhi petroglyphs are carved into the stone cliff face. The Mōriori iwi of Rekohu have similar examples as well as carvings on living trees, known as Rākau Momori.<sup>40</sup>

Between 1870 and 1893 four whareniui within the rohe were built, i.e Te Waiherehere (c.1870), Huriwhenua (c.1885), Te Koangarehua (c.1890) and Okahukura (c.1893). With them saw the early integration of European fine art conventions, composition and use of foreign artisans. It signalled a

<sup>39</sup> *Journal of the Polynesian Society: Incised Designs, Kōhi Gorge Shelter, Near Waverley*, By WJ Phillipps, P 191-196. (n.d.). The Journal of the Polynesian Society. Retrieved July 16, 2022, from [http://www.jps.auckland.ac.nz/document/Volume\\_59\\_1950/Volume\\_59%2C\\_No\\_2/Incised\\_designs%2C\\_Kohi\\_Gorge\\_Shelter%2C\\_near\\_Waverley%2C\\_by\\_W\\_J\\_Phillipps%2C\\_p\\_191-196/p1#](http://www.jps.auckland.ac.nz/document/Volume_59_1950/Volume_59%2C_No_2/Incised_designs%2C_Kohi_Gorge_Shelter%2C_near_Waverley%2C_by_W_J_Phillipps%2C_p_191-196/p1#); *Petroglyph, Kōhi Gorge*. (n.d.). Puke Ariki. Retrieved July 16, 2022, from <https://collection.pukeariki.com/objects/143799/petroglyph-kohi-gorge>

<sup>40</sup> Te Ara - the Encyclopedia of New Zealand & Richards, R. (n.d.). 'Chatham Islands - From First Settlement to 1860' - Mōriori rock carvings – Chatham Islands. Te Ara. Retrieved July 16, 2022, from <https://teara.govt.nz/en/photograph/37791/mori-ori-rock-carvings>

diversification from the customary forms of whakairo, raranga and tuhi. In *Painted Histories* Roger Neich writes,

*'It is in the presence of all these features of perspective, painterly shading and aerial perspective in the painted scenes of Okahukura and Koangarehua that betray their foreign origin and their contrast to Maori conventions of landscape painting. The Maori painter was never concerned with scenery for its own sake.'*<sup>41</sup>

He goes on to comment that landscape features, if used by Māori, were for conceptual purposes. I would contend that all forms of toi seen within the whare, whether they have visual correspondence or empathy to customary forms or not, are declarations of mana whenua, mana atua and mana tangata. All are conceptual in origin. All involve a multitude of considerations grounded in iwi / hapū paradigms including whakapapa to place, people and the resources they chose to use.



Okahukura at Rotoaira has poupou painted with small panels depicting a range of scenes including the lake, the maunga, waka, the coast and a pātūwatawata. Neich says,

*'All these scenes are painted in a blue, black and white painterly technique with elements of perspective, shading, water reflection, light effects, clouds and compositional arrangements using trees and bushes as framing devices. The basic concept of 'a scene' and these technical characteristics clearly mark these paintings as the work of a European or a European-trained Maori artist.'*<sup>42</sup>

Both Huriwhenua at Ranana and Te Waiherehere at Otukōpiri have naturalistic paintings of manu, the later being the depiction of the whakataukī 'Kōtahi tui nā Pāmoana, kōkō Pāmoana'. The tui in this kōrero is a symbol for a chief. Te Koangarehua also has small naturalistic scenes depicting the interests of the time.



Figure 8 (above) : Okahukura, Otukou. Poupou in the porch with painted scenes. R.Neich.<sup>43</sup> Figure 9 (right) : Huriwhenua, Ranana. Birds and foliage painted on interior rear kaho paetara.<sup>44</sup>

<sup>41</sup> Neich, R. (2002). *Painted Histories: Early Maori Figurative Painting*. Auckland University Press. Page 218.

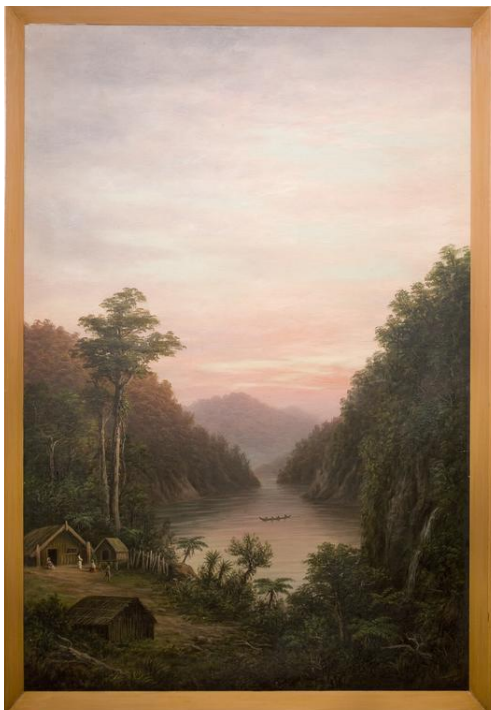
<sup>42</sup> Ibid, page 260

<sup>43</sup> Ibid, plate 41.

<sup>44</sup> Ibid, Fig,174, page 306

Toi created within the whareniui context was subject to the mana and tikanga of the tangata whenua. The positioning of mana distinguishes the paintings within the aforementioned whare from other representations where the recipients of benefits accrued were not the tangata whenua.

Early colonial representations of the Whanganui River included sketches, paintings and photography. The works were created through a non-indigenous colonial lens. Despite the lack of formal training both



Charles Blomfield and William George Baker in particular became prolific artists known to satisfy the market for paintings depicting the idealised Māori life.<sup>45</sup> Baker was born in 1864, the year that Whanganui iwi of the Upper and Lower River fought one another at Moutoa. During his adolescence New Zealand experienced such events as the invasion of Parihaka in 1881.<sup>46</sup> His compositions are those of a voyeur who uses Māori architecture, the natural landscape and a rose tinted sky to beguile the viewer into a false sense of serenity, whilst also managing to romanticise the remnants of what was mistakenly thought to be a dying race.

Figure 10 (above right) : Māori Pā, Whanganui River (Circa 1910). William George Baker Oil on canvas. 595mm x 830mm. Collection of the Christchurch Art Gallery / Te Puna o Waiwhetū.<sup>47</sup>

Figure 11 (above left) : Wanganui River. Artist: William George Baker (1864-1929). Painting: Oil on canvas, framed, depicting the Whanganui River with whare and pataka in foreground. Collection of Tairāwhiti Museum. Dimensions not given.<sup>48</sup>

<sup>45</sup>Shaw, P., & The Fletcher Trust and Sarjeant Gallery / Te Whare O Rehua Whanganui. (2008). *Te Huringa/ Turning Points. Pakeha Colonisation and Maori Empowerment. Paintings From The Collection Of The Fletcher Trust And Sarjeant Gallery / Te Whare O Rehua Whanganui*. Everbest Ltd, Guangzhou, China. Pages 30-31.

<sup>46</sup>Owen, D. (2020, October 29). *Remembering Parihaka*. National Library of New Zealand. Retrieved July 16, 2022, from <https://natlib.govt.nz/blog/posts/remembering-parihaka>

<sup>47</sup>Baker, W. G. (1910). *Māori Pā, Whanganui River*. Collection of the Christchurch Art Gallery / Te Puna o Waiwhetū. Retrieved July 16, 2022, from <https://christchurchartgallery.org.nz/collection/69-192/william-george-baker/maori-pa-on-the-wanganui-river>

<sup>48</sup> Baker, W. G. (n.d.). *Wanganui River - Tairāwhiti Museum*. Explore the collection - Tairāwhiti Museum. Retrieved July 16, 2022, from <https://collection.tairāwhitimuseum.org.nz/objects/4150/wanganui-river>



The following comments reflect the thinking of the time:

*'...with settlement securely founded in New Zealand, the notion of the dying race has acquired several meanings, roughly corresponding to the speaker's disposition towards the fate of those it signifies. The notion expresses the complacent assumption among white New Zealanders that Maori will fade as a living race to be replaced by a mythical version of their past, suitable for romantic art and tourist postcards. It conveys the mournful conviction that the ancient 'type' of the Maori is fading away and needs to be memorialised, as when H. P. Sealy reflects on the value of C. F. Goldie's paintings of Maori subjects: 'The old Native heads should be much prized, as the type is rapidly passing out altogether, and will soon be obsolete'.<sup>5 49</sup>*

Figure 12 : The Drop Scene, Wanganui River. Artist : Charles Blomfield ( 1848-1926)

Oil on canvas. 58cm x 30cm, dated 1914<sup>50</sup>

The 'Drop Scene' is an iconic depiction of the Whanganui River. It was given this name because it looked like a stage backdrop for an opera scene.<sup>51</sup> This painting of the Drop Scene, by Blomfield was painted in 1914, one year after 196 members of Whanganui iwi petition the Court to halt the alienation of riparian lands by the Crown under the Scenic Reserves Act.<sup>52</sup> The text on the bottom edge 'International Art Centre suggests that it is a reproduction. Scenes like this were used as propaganda to attract tourists.

<sup>49</sup> Stafford, J., & Williams, M. (2006). 4. Smoothing the Pillow of a Dying Race: AA Grace | NZETC. In *Maoriland: New Zealand Literature 1872-1914*. NZ Electronic Text Collection. Victoria University Press. Wellington, New Zealand. Retrieved July 16, 2022, from <https://nzetc.victoria.ac.nz/tm/scholarly/tei-StaMaor-t1-body-d4.html>

Note : Footnote 5 within this quoted paragraph refers to H. P. Sealy, 'In the Studio, Mr Goldie's Work', *The New Zealand Illustrated Magazine*, 5 no. 2 (November 1901), p. 147. Hamish Winn cites this article in 'Reading Maoriland: New Zealand's Ethnic Ornament', pp. 53–4.

<sup>50</sup> Furphy, J., & Australian and New Zealand Art Sales Digest. (n.d.). *Charles Blomfield. 1848-1926 New Zealand, Australia - List All Works*. Australian Art Sales Digest. Retrieved July 16, 2022, from <https://www.aasd.com.au/index.cfm/list-all-works/?concat=blomfieldcharl&direction=0&order=4&start=401&show=100>

<sup>51</sup> Phillips, J. (2020, September 12). *Tales of the Whanganui: Rediscovering the 'Rhine of New Zealand'*. A Maverick Traveller. Retrieved July 16, 2022, from <https://www.a-maverick.com/blog/tales-of-the-whanganui-rediscovering-the-rhine-of-new-zealand>

<sup>52</sup> *Historical Journey*. (n.d.). Ngā Tāngata Tiaki o Whanganui. Retrieved July 16, 2022, from <https://www.ngatangatiaki.co.nz/our-story/historical-journey/>

Blomfield's painting is not significantly unlike the first image below which is advertised for sale by an online USA based company called Zazzle as a restored and digitally enhanced vintage poster.<sup>53</sup>

From left to right. Figure 13 : New Zealand Wanganui River Restored Vintage Poster by Vintage Treasure. Figure 14 : Postcard - Scenes in Maoriland. Whanganui River. Photo by Denton. Circa 1910. Figure 15 : Shaw Savill Shipping Line travel poster for the Wanganui River, circa 1930.



The tourism market portrayed the Whanganui River as the Rhine of New Zealand<sup>54</sup> or the Rhine of Maoriland.<sup>55</sup> The Shaw Savill Shipping Line in one of their posters, circa 1930, created an image of the Whanganui River as a mysterious destination domiciled by cultured natives who travel in elaborately carved waka. This was to entice travel between the United Kingdom and New Zealand via the Panama Canal. Postcards such as the one above used illusory text such as 'Maoriland', a young native woman clad in costume, a kiwi, the river and a waka to suggest a lifestyle of movie like quality.<sup>56</sup>

<sup>53</sup> Zazzle.co.nz. (n.d.). Retrieved July 16, 2022, from <https://www.zazzle.co.nz/s/retro+poster+of+wanganui+river+new+zealand>

<sup>54</sup> Phillips, J. (2020, September 12). *Tales of the Whanganui: Rediscovering the 'Rhine of New Zealand'*. A Maverick Traveller. Retrieved July 16, 2022, from <https://www.a-maverick.com/blog/tales-of-the-whanganui-rediscovering-the-rhine-of-new-zealand>

<sup>55</sup> Kuaka. (2010, February 16). *Whanganui River - The Rhine of Maoriland - Travel Poster, circa 1930*. The New Zealand Journal. Retrieved July 16, 2022, from <https://thenewzealandjournal.blogspot.com/2010/02/whanganui-river-rhine-of-maoriland.html>

<sup>56</sup> Kuaka. (2010, February 16). *Whanganui River - The Rhine of Maoriland - Travel Poster, circa 1930*. The New Zealand Journal. Retrieved July 16, 2022, from <https://thenewzealandjournal.blogspot.com/2010/02/whanganui-river-rhine-of-maoriland.html>



Figure 16 : The Drop Scene. Postcard. Black and white photo by Denton.<sup>57</sup>

The use of black and white images in postcards taken by photographers such as Frank Denton that included people of the river in staged settings such as that above invoke a different set of emotions. From commercialisation in the former examples, Denton introduces a sense of nostalgia, a wairua that has the viewer creating a narrative without the commercial cues used in the previous marketing tools. For instance I wonder who is at the other end of the waka. I also find myself wondering why a young girl like this is wearing huia feathers in her hair. The fact that it doesn't quite make sense to the indigenous eye is irrelevant. We were not the targeted market.

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<sup>57</sup> The Drop Scene, Wanganui River. Frank Denton; photographer; circa 1900; New Zealand. Photomechanical postcard. DimensionsSupport: 139mm (width), 90mm (height). Registration Number: PS.002789. Gift of Valerie Blennerhassett, no date. Photography collection - Te Papa Tongarewa. Museum of New Zealand. Retrieved from : <https://collections.tepapa.govt.nz/object/706899>

## Contemporary Whanganui Artists

For this section I have sought contemporary artists who have as their focus 1) the Whanganui River, 2) the narratives of Whanganui iwi as told by them, and 3) the use of Whanganui customary design elements.

### Natasha Keating

Natasha Keating is an uri of Ngāti Tūwharetoa, Tūhoe and Whanganui iwi. She is a mixed media artist. Her paintings of indigenous women, motifs, and elements of the natural world on wood has become a recognizable hallmark of her practice. This painting shows a Māori woman who is clothed in native flora including rau kawakawa and kōwhai blooms. The length of the Whanganui Awa appears like the jagged edge of a garment winding down her body. The awa is likened to a living tree, whose tributaries are branches that connect to the asymmetrical manawa line. I interpret this to mean that this woman is the whenua, she is the awa. It speaks to me of the life nurturing qualities that awa possess.

Figure 17 : (right) : Title unknown by Natasha Keating



Figure 18 (Left) :  
Natasha Keating Version of New Zealand Flag



In this image Natasha holds her version of the New Zealand Flag. The elements speak of our relationships to the environment and our relationships to one another. The imagery represents

Papatūānuku - our connection to the land; a red cross fighting symbol that she also interprets as 'Ngā hau e whā' - our connections to indigenous families throughout the world; native birdlife as our connection to Ranginui and our spirituality; and the maunga being symbolic of our identity and being grounded in this

country.<sup>58</sup> The individual elements read collectively create the narrative. The use of the ‘Awa line’ can also be seen in works such as the large stainless steel sphere named ‘Bearing’, by Auckland based artist David McCracken.

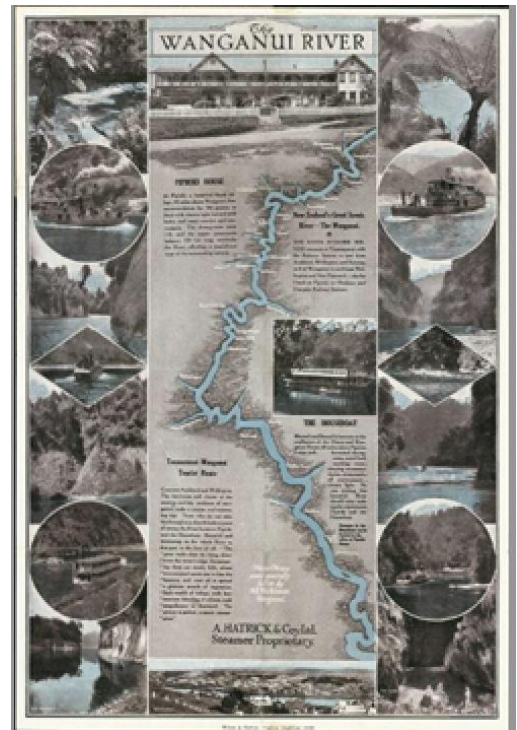


Figure 19 (above left) : Bearing, David McCracken. Whanganui.

‘Bearing’, located on the right bank of the Whanganui River was installed in 2011. Measuring 3 metres in diameter the line represents the main stem of the Whanganui River and its tributaries.

This line was likely inspired by representations of the Whanganui River found on early advertising material. Below is an example.

Figure 20 (right) : Hatrick & Company Ltd (Whanganui, N.Z.). A Hatrick & Company Ltd :The Wanganui River, New Zealand. With the compliments of A Hatrick & Co Ltd, tourist steamer proprietary. These photos were specially taken by A E Watkinson, Whanganui. Wilson & Horton, printers, Auckland - 43488 [1910s].<sup>59</sup>



<sup>58</sup> Hulme's, K. (2015, April 6). *Native Affairs - Natasha Flag*. Te Ao Māori News. Retrieved July 17, 2022, from <https://www.teaomaori.news/native-affairs-natasha-flag>

<sup>59</sup> Watkinson, A. E., Hatrick & Company Ltd, Wilson & Horton, & Edgar, A. (1910s). *A Hatrick & Company Ltd :The Wanganui River; New Zealand., New Zealand. With the compliments of A Hatrick & Co Ltd, tourist steamer proprietary*. [Photolithograph on sheet]. National Library of New Zealand. Retrieved July 17, 2022, from <https://natlib.govt.nz/records/23086647>

**Cecelia Kumeroa** (Ngāti Tūmango, Ngāti Tuera, Ngāti Hinearo, Whanganui Iwi)

Cecelia Kumeroa is one of Whanganui iwi's best known resident digital artists. Like the previous images Cecelia's work also has the winding awa running through it. I see similarities in the use of this line to that of the manawa line of a kōwhaiwhai design. Despite the obvious asymmetricality the awa is the manawa - the heart that runs through the land and the people.



Figure 21 (above) : Mural at the Whanganui Resource Recovery Centre, Whanganui. Created by Cecelia Kumeroa (IHI Design Studio).<sup>60</sup>



Figure 22 : 'Ki uta, ki Tai' Created by Cecelia Kumeroa.<sup>61</sup>

The use of native flora and fauna, Whanganui whakairo, tukutuku and tāniko design elements to communicate iwi narratives are a key feature of Cecelia's work. This large scale digitally created piece is named Ki Uta, Ki Tai which Cecelia translates as Over the land and Water. Kaitiakitanga is the theme. It aligns with the location of this work being upon an ancient pā site, where the Sarjeant Art Gallery was first opened in 1919. Cecelia gives context to this composition,

*“Starting from the left panel, there is a Piwaiwaka, Kōkopu, Katipō, Kahawai, Kārearea, Ruru, Pou, Kotare, Mangō, Pou, Tui, Pātiki, Inanga, Hihi, Tuna, Piharau, Ruru (with Tūmango design). The central shark also signifies the mana of the Ngāti Tumango, a pre-eminent hapu of this area. The focus is on the environment and the fish/birds are given priority over the designs which are*

<sup>60</sup> Kumeroa, C. (2014). *Awa Mural at the Whanganui Resource Recovery Centre*. whanganuimuralwordpress.com. Retrieved July 17, 2022, from <https://whanganuimural.wordpress.com/gallery/>

<sup>61</sup> Kumeroa, C. (2019). 'Ki uta, ki tai'. Sarjeant Gallery. Retrieved July 17, 2022, from [https://sarjeant.org.nz/wp-content/uploads/2019/01/Cecelia-Kumeroa-mural\\_meanings-A1.pdf](https://sarjeant.org.nz/wp-content/uploads/2019/01/Cecelia-Kumeroa-mural_meanings-A1.pdf)

*imbued with various meanings. There is a direct correlation between some designs and events from local history (pre-settler contact), whereas other designs are more generic. From left to right are various designs using niho-taniwha (to convey attributes of bravery, determination, strength, perseverance, tenacity). There are also designs associated with protection, abundance, achievement, cultivation, innovation, balance, proliferation of ideas & life. The last panel (featuring the white Ruru with Tūmango design) is named 'Nga hau e wha' or the four winds - for the location of the Sarjeant Gallery building atop Pukenamu, a historic fighting pā & a special site of significance for our local Whanganui tribes.'*<sup>62</sup>

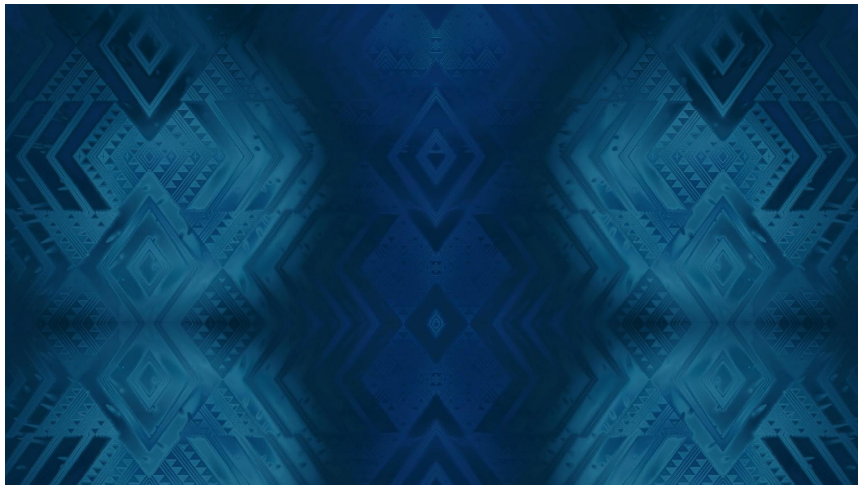


Figure 23 : A still from Virtual Awa - An introduction to Pounga Wai - A Digital River. Cecelia Kumeroa<sup>63</sup>

Cecelia is currently working on a large scale interactive digital art installation called 'Pounga Wai Digital Awa'. Many of Cecelia's works are focussed on the Whanganui River. The project is a dialogue between Whanganui mana whenua design and new media technology. One of her key collaborators is Dr Billy Van Uitregt, also of Whanganui descent.<sup>64</sup> Billy has a PHD in Evolutionary Ecology. He has an interest in the expression of indigenous mātauranga in contemporary environmental science, policy and governance, the tensions this creates and the outcomes this achieves.<sup>65</sup>

<sup>62</sup> Kumeroa, Cecelia. *Ki Uta, Ki Tai*. Retrieved from [https://sarjeant.org.nz/wp-content/uploads/2020/10/Cecelia-Kumeroa-mural\\_meanings.pdf](https://sarjeant.org.nz/wp-content/uploads/2020/10/Cecelia-Kumeroa-mural_meanings.pdf)

<sup>63</sup> Kumeroa, C., & Space Gallery. (2022, January 30). *Virtual Awa 2022*. Space Studio & Gallery. Retrieved July 17, 2022, from <https://spacestudiogallery.co.nz/exhibition/virtual-awa/>

<sup>64</sup> Tweed, M. (2022, March 7). Three Whanganui arts, culture and heritage projects receive funding from Te Urungi: Innovating Aotearoa. *NZ Herald*.

<https://www.nzherald.co.nz/whanganui-chronicle/news/three-whanganui-arts-culture-and-heritage-projects-receive-funding-from-te-urungi-innovating-aotearoa/L5XOEVALHXGC345TX4LH52CNGU/>

<sup>65</sup> *A visit from Dr Billy van Uitregt*. (n.d.). Whakauae Research for Māori Health and Development. Retrieved July 17, 2022, from <https://www.whakauae.co.nz/blog-item/112/>

## Painters that Portray the Intangible

Many of the iwi members whose comments are found in this report spoke of things like mouri, tapu, wairua, mana and kaitiaki. They spoke of the tangible and intangible, the physical, the spiritual and the metaphysical attributes of the awa and hence themselves. I have chosen three Māori painters and one Tauwiwi painter who manage with ease to portray these elements in their works.

**Darcy Nicholas** : Te Kāhui Maunga, Te Āti Awa, Tangahoe, Ngāti Ruanui, Ngāti Haua, Tauranga Moana. Darcy Nicholas is a Waitara - Taranaki born painter and sculptor of international repute. A central theme of his work is the universal concept of identity. Like Whanganui iwi Darcy also sees himself as a reflection or continuation of the ancestors.

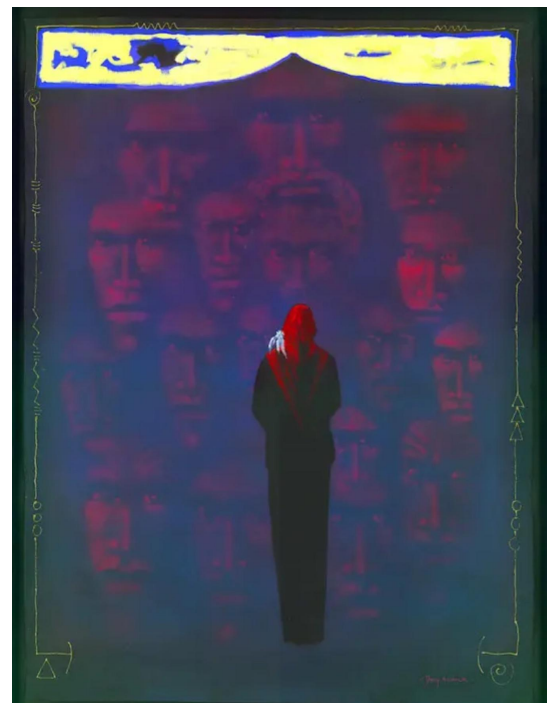
*‘...I am my ancestor and my ancestor is me. It is all about identity and who I am as a person. And that same thing applies to people all over the world. We are the living ancestor.’<sup>66</sup>*

Figure 24 : Call of Taranaki. Darcy Nicholas.<sup>67</sup>

The subtle and not so subtle presence of multiple ancestors is a common feature of his work. Taranaki maunga is also often present, who Darcy says he has come to acknowledge as his *whare tupuna*, his ancestral house. This is akin to maunga Ruapehu also being known as *te whare toka* - the house of stone.

In terms of our approach as artists to the *wairuatanga* that comes through when creating *mahi toi* Darcy advises,

*“One has to understand that when you create art you are not only going back and pulling into your art the things that are visible in the physical world but you are also pulling things out in the spiritual world and when you move into that area you are also going into things that are really part of your genetic memory, and you have to control some of that, you have to understand it, and*



<sup>66</sup> Nicholas, D. (n.d.). *Māori Artist Darcy Nicholas Paints My Ancestor is Me*. YouTube. Retrieved July 16, 2022, from <https://darcynicholas.co.nz/?playlist=737e0ed&video=38560f1>

<sup>67</sup> Nicholas, D. (n.d.). *Call of Taranaki*. - Maori Artist Darcy Nicholas. Retrieved July 16, 2022, from <https://darcynicholas.co.nz>

*you have to sort of be able to put that into some art form, and some artists use it in music or writing or like me in painting and sculpture.”*<sup>68</sup>

His use of the term ‘genetic memory’ says to me that within our D.N.A is a coded record of all things physical and metaphysical connected to the whakapapa that has created us. Wade Davis would likely refer to this as the ethnosphere.

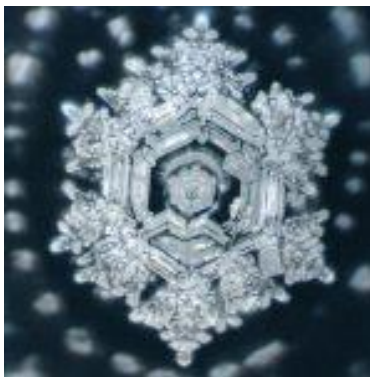
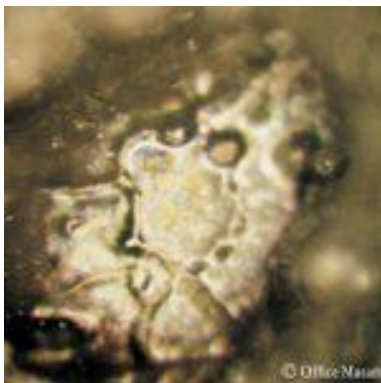
*“...And you might define the ethnosphere as being the sum total of all the thoughts, dreams, ideals, myths, intuitions, and inspirations brought into being by the imagination since the dawn of consciousness.”*<sup>69</sup>

The ability of water to retain memory is not a new concept for indigenous peoples.

*“Water carries memories like computer cells which is why when the rains come – say thank you for visiting, thank you for remembering, meaning water is memory – so you yourself contain not only your memories but the memories of your ancestors, going way, way back. They will never be destroyed and we will always be with the ancestors.”*<sup>70</sup>

An alignment of thought can also be found in the work of the late Dr. Masaru Emoto of Japan who illustrated through the photography of frozen water, from and under the influence of certain vibrational frequency, the connection between water and our individual and collective consciousness. Dr. Emoto believed that the hexagonal ice crystals seen in this process represent the life force of Mother Nature, absence of which is a sign that the life force of the area has been energetically compromised. His work

showed that water can be healed and it’s composition transformed through the energies it is exposed to.<sup>71</sup>



Figures 25 and 26 : An example of Dr. Emoto’s work. Photographs of water from the Fujiwara Dam, before and after a Buddhist monk offered a prayer (Gunma Pref, JPN)<sup>72</sup>

<sup>68</sup> Rolls, L. (Director). (2007). *Darcy Nicholas Land of My Ancestors. Part 2.* [Film]. Island Productions Aotearoa and Maori Television. <https://www.youtube.com/watch?v=WHOWouA83FU>

<sup>69</sup> Davis, W. (n.d.). *Keynote Speech: The Ethnosphere and the Academy.* Where There Be Dragons. Retrieved July 16, 2022, from <https://www.wheretherebedragons.com/wp-content/uploads/2014/09/DavisEthnosphereAcademy.pdf>

<sup>70</sup> The Seventh Generation Fund - 7GenFund (Director). (n.d.). *Water is Life - Indigenous Perspectives on Water* [Film]. [https://www.youtube.com/watch?v=keRf2\\_Dc0No](https://www.youtube.com/watch?v=keRf2_Dc0No) (0:55-1:36)

<sup>71</sup> Dr. Masaru Emoto - *Messages From Water* [Film]. (2014). [https://www.youtube.com/watch?v=\\_t0rjiPwNs8](https://www.youtube.com/watch?v=_t0rjiPwNs8)

<sup>72</sup> The Office Masaru Emoto. (n.d.). 3 – Office Masaru Emoto. Retrieved July 17, 2022, from <https://masaru-emoto.net/en/crystal-3/>

**Star Gossage** : Ngāti Manuhiri, Ngāti Wai, Ngāti Ruanui, French, English, Portuguese.

Star Gossage is a Māori woman painter who lives on her family land at Pākiri, north-east of Auckland. In a 2020 article titled ‘Artist Star Gossage on impressionism and the unconscious realm,’<sup>73</sup> Andre Chumko describes the images in Star’s ‘He Tangata The People’ exhibition as dreamy, sometimes shadowy, spiritual, sourced from emotions and the unconscious realm. The New Zealand Portrait Gallery described the exhibition as a survey of works that have emerged from Star’s wāhine centred world, that expresses the view that people are bound by the wairua, whakapapa and whenua - spirit, land, ancestry and family.<sup>74</sup> Virginia Were remarked that Star’s work is, “*more like portraits of psychological and emotional states rather than of individuals.*”<sup>75</sup> Grant Hall, co-curator of the exhibition, says that Star’s work,

“...harks back, like a memory of a karanga carried by the wind, to her ancestors, to the living and dead, to the very makeup of the whenua.”<sup>76</sup>

Figure 27 : Star Gossage, Pah Paintings-1-4, 2014 - 2015. Oil and clay pigments on linen. Collection of the artist, courtesy Tim Melville Gallery<sup>77</sup>



What enchants me about Star’s paintings is the wairua that the ethereal images and landscapes evoke. Her brush strokes appear free yet deliberate, unconcerned with small detail yet totally in tune with the emotive entity she is creating. This style delivers well the emotional narratives of the people.

<sup>73</sup> Chumko, A. (2020, November 26). Artist Star Gossage on impressionism and the unconscious realm. *Stuff.co.nz*. <https://www.stuff.co.nz/pou-tiaki/123434131/artist-star-gossage-on-impressionism-and-the-unconscious-realm>

<sup>74</sup> Hall, G. (2020). The Time To Paint. In *Star Gossage: He Tangata The People: Free Digital Catalogue* — New Zealand Portrait Gallery. New Zealand Portrait Gallery. Retrieved July 17, 2022, from <https://www.nzportraitgallery.org.nz/shop/star-gossage-he-tangata-the-people-digital-catalogue>

<sup>75</sup> Were, V. (2015). *Profile Autumn*. Art News New Zealand. Retrieved July 17, 2022, from <http://www.artnews.co.nz/profile-autumn-2015/>

<sup>76</sup> Hall, G. (2020). The Time To Paint. In *Star Gossage: He Tangata The People: Free Digital Catalogue* — New Zealand Portrait Gallery. New Zealand Portrait Gallery. Retrieved July 17, 2022, from <https://www.nzportraitgallery.org.nz/shop/star-gossage-he-tangata-the-people-digital-catalogue> Page 5.

<sup>77</sup> New Zealand Portrait Gallery. (2020, November 25). *Star Gossage: He Tangata The People*. New Zealand Portrait Gallery. Retrieved July 17, 2022, from <https://www.nzportraitgallery.org.nz/exhibitions/2020/11/25/star-gossage>

**Kura Te Waru Rewiri :** Ngā Puhi nui tonu, Ngāti Kahu ki Whangaroa, Ngāti Rangi, Ngāti Kauwhata.



Figure 28 : Te Tohu Tuatahi (1991). Kura Te Waru Rewiri. Collection of the Auckland Art Gallery

Whilst the works of Star Gossage and Darcy Nicholas largely involve people and landscape, I have chosen Kura for her abstract mahi and their strong portrayal of wairuatanga. Her works are influenced by her tūrangawaewae and whakapapa. Kaupapa that have re-appeared throughout Kura’s mahi include the Treaty of Waitangi, Christianity, the Rātana

Movement, ture wairua, taonga tūpuna, mana tangata, mana whenua, and politics as it has affected tangata whenua, to name a few. Kura speaks about the incorporation of ture wairua within her practice as a means to keep oneself balanced and well.

*“...From the Christian influence and the connections to the Hāhi Rātana, the kōrero was from my father’s generation - the lack of ture wairua - everything was on the level of ture tangata, so it influenced my thinking and my work, and I started to work with what I saw as the intangible presence of the wairua to give myself balance. Because it seemed like that without ture wairua in te ao Māori context - I wasn’t balanced. So you know, so my generation have been acknowledging that presence for some time now. And I think prior to that too it was being acknowledged but not coming out. So my emphasis on wairua was about my well being, my stability as wahine toi, or mana wahine.”<sup>78</sup>*

<sup>78</sup> Te Waru Rewiri, K., Munn, L., & Tahuri, T. (2022, 5 23). *Kōrero Toi- Kura Te Waru-Rewiri*, Linda Munn & Tāwera Tahuri. YouTube. Retrieved July 25, 2022, from <https://www.youtube.com/watch?v=UyJbc6g3afo&t=849s>

Te Tohu Tuatahi references the ‘X’ marks tūpuna were compelled to use to sign the Treaty of Waitangi along with the long legacy of anguish and intergenerational trauma that followed.<sup>79</sup> I find myself wondering whether the painting is dripping with ink, bleeding or weeping. These aspects are helpful in the portrayal of my kaupapa in that the people are crying for the loss of the awa, mouri ora, our ancestral waters.

Figure 29 (above right) : Pat Steir, *Smaller Yellow on Blue Waterfall*, 1992, oil on canvas, 304.8 x 213.7 cm, 120 x 84 in., © Pat Steir

### **Pat Steir : American**

Pat Steir, born in 1940, is a painter and printmaker. Her art has been described as conceptual, minimalist, and abstract. Pat is well known for her large scale ‘waterfall’ paintings. Her process of creating these works involve pouring, throwing and / or dripping very thin oil paint onto an upright canvas, after which she allows the work to create itself. She explains,

*“I want the paintings to express something in the will of nature... it’s a spiritual quest... my idea was not to touch the canvas, not to paint, but to pour the paint and let the paint itself make a picture. I set the limitations. The limitations of course are the colour, the size, the wind in the room, and how I put the paint on, and then everything outside of me controls how that paint falls. It’s a joy to let the painting paint itself. It takes away all kinds of responsibility.”*<sup>80</sup>



<sup>79</sup> Te Waru Rewiri, K. (n.d.). *Te Tohu Tuatahi*. Auckland Art Gallery. Retrieved July 25, 2022, from <https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/7719/te-tohu-tuatahi?q=%2Fexplore-art-and-ideas%2Fartwork%2F7719%2Fte-tohu-tuatahi>

<sup>80</sup> Steir, P. (2017, December 19). *Pat Steir: Artist - Trailer*. YouTube. Retrieved July 25, 2022, from <https://www.youtube.com/watch?v=AVIMJgLZpnU>

Pat's paintings have been described as an inquiry into the art of painting itself. Her dripping technique is said to be an echo of Jackson Pollacks.<sup>81</sup> The limited control of this type of practice appeals to me. It encourages the elements of wairuatanga to take control.

## Customary Models and Concepts

In consideration of the conceptual design of 'Me he tāheke te ua i aku kamo - Waterfall of Tears', I considered the potential of various customary models including Puna Mahara, Waka Maumahara and Waka Huia.

Figure 30 : He Wakahuia (1) 2016. Regan Balzar. Acrylic on Canvas.<sup>82</sup>



### Puna Mahara

Puna mahara are pools of memory within which we may dive at both a conscious and subconscious level. They are portals to yesterday, apōpō, and parallel realms. We

may think of them as pātaka of memories, a collective hard drive, or even the equivalent of the Akashic records. As conceptual locations grounded within a Maōri cultural paradigm of time and space, whakapapa and wairuatanga, their āhua if conceived is by the conceiver. The challenge is in finding the āhua, if any, which would align to the kaupapa. It may take the shape of a vulva, the portal to and from te whare tangata, or as in Maui's case the portal to Hinenuitēpō. Form carries connotations. In this case the āhua would carry the connotations associated with the generative and degenerative mana of the female reproductive organs.

Alternatively the form may be aligned to that of a waka huia or papa hou which are both receptacles for treasured items which hold memories of the past. Pictured above is a waka huia painted by Regan Balzar. Regan is of Te Arawa, Ngāti Ranginui, Raukawa, Maniapoto, Scottish and Irish descent. She graduated from the Master of Maōri Visual Arts degree in 2011.<sup>83</sup> Regan's style is both expressive yet detailed with a

<sup>81</sup> Daniel, M., The Dictionnaire universel des créatrices, Cayouette, T., & 2013 Des femmes – Antoinette Fouque © Archives of Women Artists, Research and Exhibitions. (2013). *Pat Steir - Archives of Women Artists, Research and Exhibitions*. AWARE Women Artists. Retrieved July 25, 2022, from <https://awarewomenartists.com/en/artiste/pat-steir/>

<sup>82</sup> Balzer, Regan. (n.d). *Regan Balzer | Te Ātinga*. (n.d.). Te Atinga. Retrieved September 19, 2022, from <https://www.teatinga.com/page/regan-balzer/>; (n.d.). Regan Balzer. Retrieved September 19, 2022, from <https://www.reganbalzer.com>

<sup>83</sup>Balzer, Regan. (n.d). *Regan Balzer | Te Ātinga*. (n.d.). Te Atinga. Retrieved September 19, 2022, from <https://www.teatinga.com/page/regan-balzer/>; (n.d.). Regan Balzer. Retrieved September 19, 2022, from <https://www.reganbalzer.com>

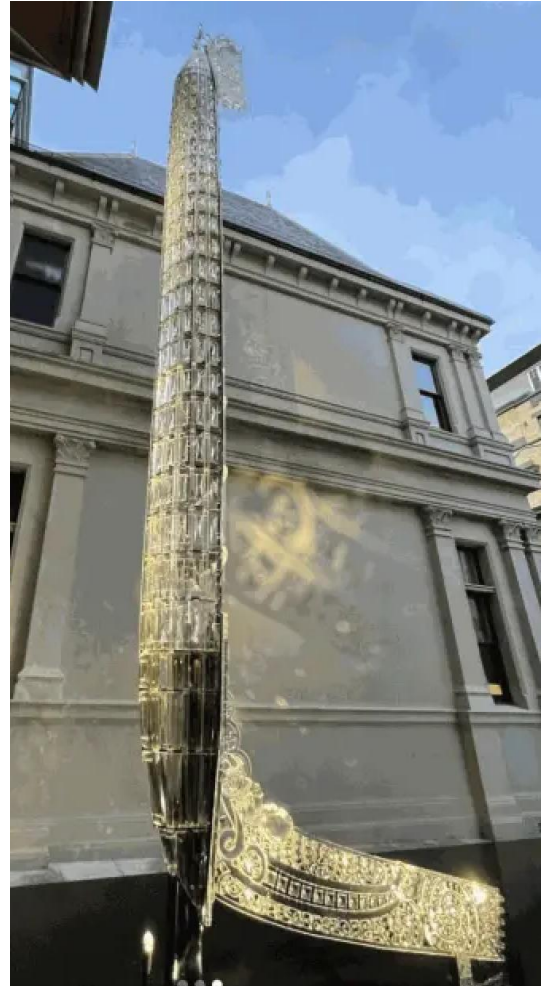
visual relationship with customary models placing it within Professor Jahnke's definition of Toi Whakawhiti.<sup>84</sup>

## Waka Maumahara

Figure 31 : Reuben Paterson. 'Guide Kaiārahi', 2021, Auckland Art Gallery.<sup>85</sup>

The waka maumahara is a sculptural element known to iwi. Broken waka were often repurposed for carving pou or as memorial to the dead or an event. They are pou whenua, sculptural representations of mana whenua and mana tangata. Their upright positioning speaks to me of the return journey from the terrestrial to the celestial. They are a visual reminder of Tāne Tokorangi who realised the separation of Ranginui and Papatūānuku. From this act the long nights were left and Te Ao Mārama flooded in.

Reuben Paterson's 10 metre high crystal waka named 'Guide Kaiārahi' was directly inspired by his iwi narratives relating to their orokohanga. *'Guide Kaiārahi draws on Māori cosmology and creation narratives. It also has a personal resonance for Paterson, as his Ngāti Rangitīhi kaumātua describe their iwi, who descend from the Te Arawa waka of the Bay of Plenty, as 'Te Heketanga-a-rangi', those who descend from the celestial heavens, in reference to their tipuna, Ohomairangi.'*<sup>86</sup>



Iwi taketake around the world might liken these waka to their totem poles, monoliths, obelisks, portals, headstones, or energy conductors.

<sup>84</sup> He Tātaitanga Āhua Toi is discussed in ūpoko 5.

<sup>85</sup> Paterson, R. (2021, July 10). *Shimmering 10m crystal waka unveiled at Auckland Art Gallery*. The Central Art Gallery. Retrieved August 27, 2022, from <https://thecentral.co.nz/news/198/>

<sup>86</sup> BORELL, N., & Authors, V. (2022). *Toi Tu Toi Ora: Contemporary Maori Art*. Penguin Group New Zealand, Limited. Page 24.

This waka maumahara was first erected in 1921 at Roto Kawau in celebration of the deeds of Whanganui kuia Pura McGregor. The inside of the original tōtara hull was painted with kōwhaiwhai for decorative purposes. On some waka tauā the pūhoro pattern, as an indicator of or invocation for speed, is seen painted on the underside. As did Pura this waka maumahara eventually succumbed to natural process.

In 2020 it was replaced with a 7.5 metre steel sculpture designed by Cecelia Kumeroa. Cecelia utilised modern technology to create the 3-D design which was then laser cut into steel.<sup>87</sup>

Other examples of old waka being used as sculptural memorial features are found at Koriniti and Pipiriki up the Whanganui River.

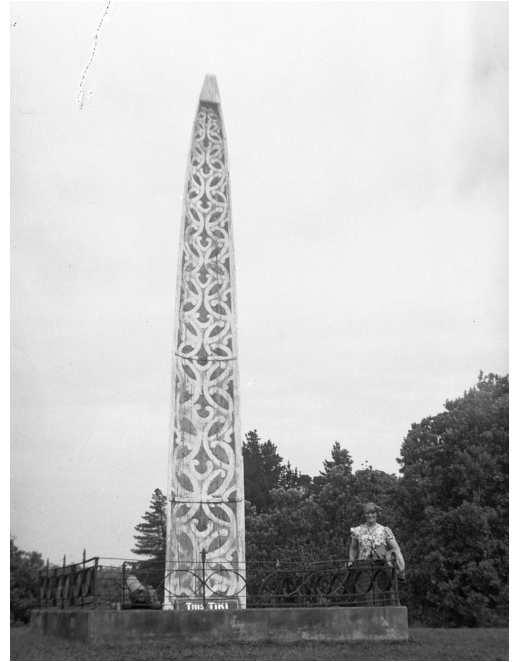


Figure 32 (above right) : Waka Maumahara to Te Pura Manihera McGregor.  
Photographer : Leslie Adkin.<sup>88</sup>

Figure 33 (below right) : Waka Maumahara to Te Pura Manihera McGregor.  
Credit - Cecelia Kumeroa, 2020.<sup>89</sup>



<sup>87</sup> Coastal Arts Trail. (2020). *Waka Maumahara mo Pura McGregor by Cecelia Kumeroa, 2020*. Coastal Arts Trail. Retrieved July 22, 2022, from <https://coastalartstrail.nz/gallery/waka-maumahara-mo-pura-mcgregor-by-cecelia-kumeroa-2020/>

<sup>88</sup> Leslie Adkin - photographer. (1941). *File:Waka maumahara to Te Pura Manihera.jpg*. Wikimedia Commons. Retrieved July 22, 2022, from [https://commons.wikimedia.org/wiki/File:Waka\\_maumahara\\_to\\_Te\\_Pura\\_Manihera.jpg](https://commons.wikimedia.org/wiki/File:Waka_maumahara_to_Te_Pura_Manihera.jpg)

<sup>89</sup> Designers Institute of New Zealand Best Design Awards. (2021). *Ihi Design Studio Waka Maumahara*. Best Awards. Retrieved July 22, 2022, from <https://bestawards.co.nz/toitanga/toitanga/ihi-design-studio/waka-maumahara/>

Whanganui River waka are thin and long. Some photographs show the tauihu sitting quite high above the waterline, see below images.



Figure 34 (above left) : Rihipeti Aperaniko photographed by James McDonald standing in *Te Wehi o te Rangi* at Koroniti in 1921. This waka is now on display in the Whanganui Regional Museum. (Te Papa)<sup>90</sup> Figure 35 (above right) : ‘Native Group N.Z.’. Credit - Denton.<sup>91</sup> Figure 36 (below left) : Te Koanga o Rehua<sup>92</sup>

Te Kōanga o Rehua (left) is a 5 metre high tōtara grave marker and memorial to Te Mahutu. It was originally located at a kāinga, 300 metres from the awa edge, downriver of Pipiriki. During the 1865 colonial siege of Pipiriki it was stolen by soldiers. After being kept at Pūtiki for a while it was then erected by Sir Walter Buller on his family property at Lake Ōhau. Once he died, it was taken to the Dominion Museum and eventually to Te Papa Tongarewa where it is today. For many decades the family of this taonga have been trying to repatriate it.<sup>93</sup>

<sup>90</sup> Maihi, J. N. (2021, November 21). 'Like he's sitting here and talking'. E-Tangata. Retrieved July 22, 2022, from <https://e-tangata.co.nz/history/like-hes-sitting-here-and-talking/>

<sup>91</sup> Graham, B., & Photographer - Denton. (n.d.). *Prow of a Waka — Brendan Graham*. Brendan Graham. Retrieved July 22, 2022, from <https://www.brendan-graham.com/waka-22679642>

<sup>92</sup> Harding, William James, 1826-1899 :Negatives of Wanganui district. (n.d.). *Maori carved figure and grave, Wanganui district*. National Library of New Zealand. Retrieved July 23, 2022, from <https://natlib.govt.nz/records/22884165>

<sup>93</sup> Author Unknown. (2021, June 10). *Whanganui River taonga stolen during colonial siege is a step closer to home*. Stuff.co.nz. Retrieved July 23, 2022, from <https://www.stuff.co.nz/pou-tiaki/300330117/whanganui-river-taonga-stolen-during-colonial-siege-is-a-step-closer-to-home>

Unlike the memorial to Pura McGregor which was painted with kōwhaiwhai, Te Kōanga o Rehua was carved and resembles a totem pole of poupou, decreasing in size in accordance with the natural dimensions of the hull. It was described as a ‘...stately memento mori...’, an imposing reminder that we all die.<sup>94</sup>

## **Hei Whakakapi**

Early colonial representations of the Whanganui River were of landscapes, portraiture and village scenes. Whilst some were to provide a record of observation, others had an air of enticement either for the tourist and / or colonial market. All benefits were intended to accrue in the direction of non tangata whenua. These representations came from the angle of one who speaks about the river, not one who speaks to the river. This collides directly with the iwi imperative which says ‘Kauaka e kōrero mō te awa, engari kōrero ki te awa’. This type of representation differs from that seen within a number of wharenui built between 1870 and 1893. The use of European painting conventions within these whare were exercised under the mana of the people.

Despite its form Toi Māori is conceptually grounded. The contemporary artists with whakapapa to the Awa that I looked at portray the interconnectedness with the people, the whenua, the ngahere and living beings in the water. The works of Star Gossage, Darcy Nicholas, Kura Te Waru Rewiri and Pat Steir have highly developed styles that reflect wairuatanga. They demonstrate that these messages can be conveyed through multiple ways including abstract forms, expressionism and the use of the figurative form, both non-customary and trans-customary.

In seeking the potential alignment with customary models I considered those with a relationship to wai, either through overt form, concept or language. I discovered that waka maumahara, waka huia and puna mahara are all access points or portals to memory that potentially share the same elongated ovoid form. I became more conscientised to the multiple connotations associated with this type of form. This includes its ability to traverse time and space; to contain or represent; to act as a portal; and to evoke the generative and degenerative mana of te whare tangata.

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<sup>94</sup> Cowan, J. (1932). *An Isle of Mystery* | NZETC. New Zealand Electronic Text Collection. Retrieved July 23, 2022, from [https://nzetc.victoria.ac.nz/tm/scholarly/tei-Gov07\\_05Rail-t1-body-d12-d5.html](https://nzetc.victoria.ac.nz/tm/scholarly/tei-Gov07_05Rail-t1-body-d12-d5.html)

## Ūpoko Tuatoru : Tikanga Mahi

### Whakataukī as Guidelines

The guidelines I use when approaching kaupapa and the creation of works are coded within iwi whakataukī, whakatauākī and kīwaha. They are a window to the Whanganui iwi worldview regarding ethical behaviour, knowledge acquisition and natural process. I liken them to the inbuilt pou that create the structural integrity of my evolving practice. The following are key examples. The explanations are mine.

1. *Kauaka e kōrero mō te awa, engari kōrero ki te awa* : Don't speak about the river, speak to the river.

The waters are tūpuna with mana, tapu and ihi. Like us they prefer to be spoken to and not about. This whakataukī reminds us of the importance to connect to place, to hono to the wairua of those places, pay respect to the kaitiaki and tūpuna, and explain to them our intentions. Early on and at various junctions I visited Te-Waiū-o-te-Ika and Te Awa Tupua to do these things.



Figure 37 : Turama Hawira leading ruruku at upper Whangaehu Awa. Image taken by R.Waitai 2021.

2. *Whanganui kaiponu* :

Kaiponu or kaipono is a term often translated as greedy or selfish. In Whanganui the term refers to the protection of Whanganui iwi intellectual property. This is achieved by a learnt ethic of partial disclosure to non-iwi forums. A conscious need to protect in this manner stems from a long history of theft, murder, misappropriation and commercialisation of iwi taonga, mana and tapu. In terms of my art practice this whakataukī encourages the use of visual language that sign-post a narrative as opposed to a transparent open-disclosure. In an interview with ‘Uhila Nai, a young Tongan woman who creates kupesi and ngatu articulates this in terms of her context,

*“I started making my own ngatu in 2019, that’s when I started my Masters project, and I realised that some of the stories that I wanted to share with everyone, it was only meant to be shared between me and my grandma, between me and my family, between me and my friends, and I wanted to create something that could tell the story without me telling you the story. So kupesi was*

*one of the elements that helped me create my own ngatu. The transforming of language of words into form was the best option for me... ”<sup>95</sup>*

### **3. *Tahuri whakataumaha, huri whakamāmā :***

This is a legitimate process acknowledged by Whanganui iwi, akin to meditation. The participant enters with a crowded mind, aligns oneself with one’s mātahitanga (original state of being), and exits in a state of lightness and clarity. I recognise the crowded state as being the deliberate research or experiences I undertake to support my general line of enquiry. It can be quite a messy, loaded space, a taumaha state which invokes periods of clarity, non-clarity, joy and anxiety. Relief comes in trusting the process that the murky water will still and become clear. And it does.

**4. *I te tīmatanga ko te hiahia, mai te hiahia ko te mahara, mai te mahara ko te whakaaro, ka puta ko te kupu e. :*** In the beginning was the desire, from the desire came the remembrance, from the remembrance came the conscious thought, from the conscious thought came the word.

This is a ‘pao’, attributed to the Whanganui / Taranaki tohunga Te Rangimotuhia Katene. The pao is a reminder that getting to a point of resolve requires a natural process of conscientization through such stages as the diving into puna mahara - our sources of memory.

**5) *Nā aku taringa i kite, nā aku karu i rongō :*** It was my ears that saw and my eyes that heard.

This whakataukī alludes to the internal puna mahara, the well spring of memories of all that we have heard and seen. This puna mahara is used as a basis for authenticating decisions to be made or pathways taken. The whakataukī reminds us that the collective consciousness lies within us. It’s coded within our whakapapa. Part of my enquiry has highlighted the portals our old people used to access puna mahara. For my maunga family, the maunga is the portal. For my awa family, the awa is the portal. When I am at Kai Iwi the ocean is my portal.

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<sup>95</sup> *Uhila Nai interview (Matrilineal Exhibition)*. (2022, April 28). YouTube. Retrieved July 17, 2022, from <https://www.youtube.com/watch?v=PbDC-f-9Bzs> (3:10 – 3:58)

## **My Creative Process**

When creating a response to a kaupapa I consider it from multiple angles at a conscious and subconscious level. It often involves a journey from mouri rere to mouri tau. In the past I have created a large landscape on which to insert a narrative. Hence I was not surprised when I found myself subconsciously creating the tūāpapa, or Papatūānuku. My first line of experimentation had me carving out of MDF the basic shape of the Te Awa Tupua catchment. I placed this underneath an unstretched canvas. I then dragged paint over the top to reveal an image not too unlike the Kohi Cave carvings. I liked that there would be a distinct whakapapa that connected myself, my creative process, Te Awa Tupua, and our tūpuna who carved into the cave walls. I thought this had serious potential but then changed my mind. I couldn't yet pinpoint it but there was something missing that I tried too hard to resolve. Frustrated, I took a rest from this.

In 2021 whilst visiting the headwaters of Te Waiū o Te Ika I gathered kōkōwai. I resolved that these were the elements of whenua and mouri that would help ground these works. With wai as the centre of my kaupapa I experimented with techniques that imitated the fluid nature of wai. Using paint and thinning mediums I poured, splattered and dragged paint downwards with anything other than a brush. With the board standing upright I dripped the paint from the top edge and allowed the painting to paint itself. I began this experimentation with acrylic paint and then moved to oil paint thinned with turpentine.

At some stage I realised that my head was still making most of the decisions, and that I didn't like this. What I wanted was to allow space for wairua to enter into the work. It was during this experimentation that the narratives of my people and the expression as mahi toi began to resolve. The wai become roimata representing the mamae, the tangi of both the people and the awa. In our narrative two roimata were given from Ranginui. These became our awa.

The pre-creation and experimentation take the longest time. It's within the gestation period that I move from Te Kore into the Pō. Half way through this particular process I had decided to make multiples of the same form, whatever that should be. Once I started doing this however I found the affect overpowering. It was not what I was hoping for. It felt like being in a church. I changed track, realising that a combination of āhua was better. In pursuance of Te Whai Ao the following steps led me to a stage of resolve, i.e. Te Ao Mārama.

## Preparation

- Mouri tau rituals - preparing myself and work space. A tikanga I learnt as a weaver is the need to be in a state of aio before beginning mahi.
- Prepare painting surface - cut, sand, apply hanging boards on back, prime with gesso.

## Create the landscape

- Apply base coats of either Te One Tapu earth pigment / medium layers, or, straight oil paint. Dry.  
Note : The role of the kōkōwai was to provide mouri and whakapapa for the works. It's role was to be present, not necessarily seen.
- Prepare and then apply on to an upright board, with a wide brush a very thin mix of oil paint thinned with turpentine.
- Allow to drip. The turpentine reacts with the layer below.
- Allow to dry. Repeat dripping technique if necessary until satisfied with the effect created.

## Let the landscape talk

I then took time to consider the landscape created in terms of the overall feelings I wanted to communicate. The landscape looked like a cascade of water or tears over layers of land or whakapapa layers. On some I painted in small figures to compliment the line of whakaaro.

## Overlay with chosen form & complete

- Paint, or not, the suggestion of a waka maumahara / portal / waka huia or other frame over top. Sign.
- Allow to dry / cure / protect with varnish.
- Decide which works to include within the exhibition.



Figure 38 (far left) : My work space at home in Whanganui. Image - R. Waitai.

Figure 39 (left) : Te One Tapu earth pigment gathered in 2021. Image - R. Waitai.

Figures 40 -42 (below) : In creation 1, 2 and 3. Images - R.Waitai.



Dripping paint on to a surface prepared with Te One Tapu earth pigments.

Adding in kawakawa leaves as an expression of mourning.

Framing within the shape of a waka maumahara / or portal to within and the past.

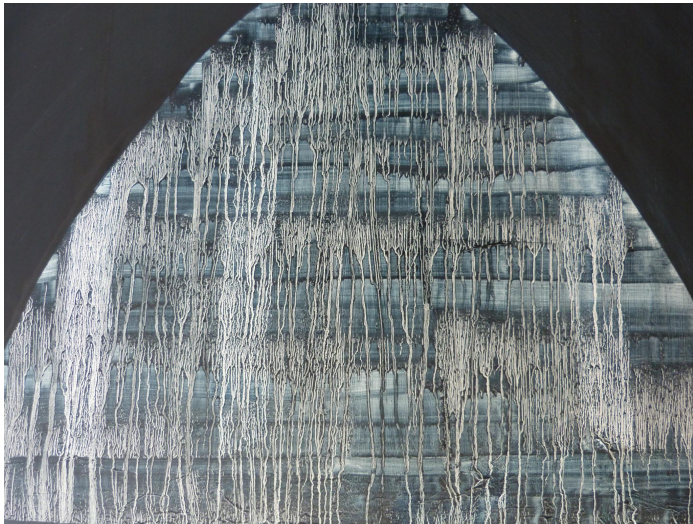


Figure 43: In creation 4. Image - R.Waitai.

Dripping thin prussian blue and black oil paint on to white oil paint base created a tree or tree root like effect..

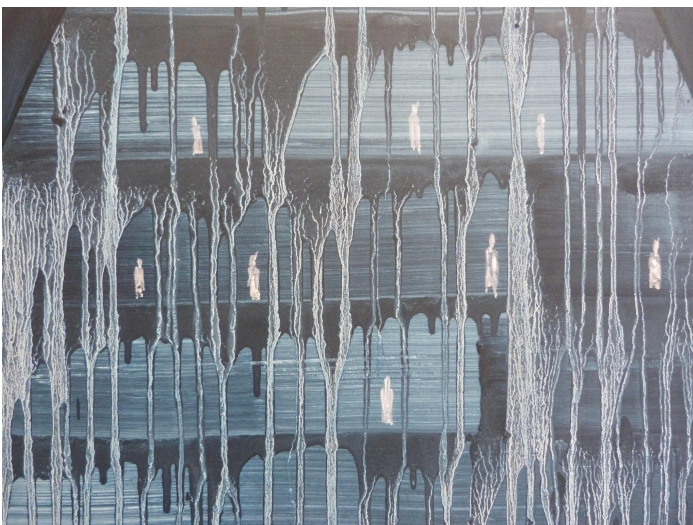


Figure 44 : In creation 5. Image - R.Waitai.

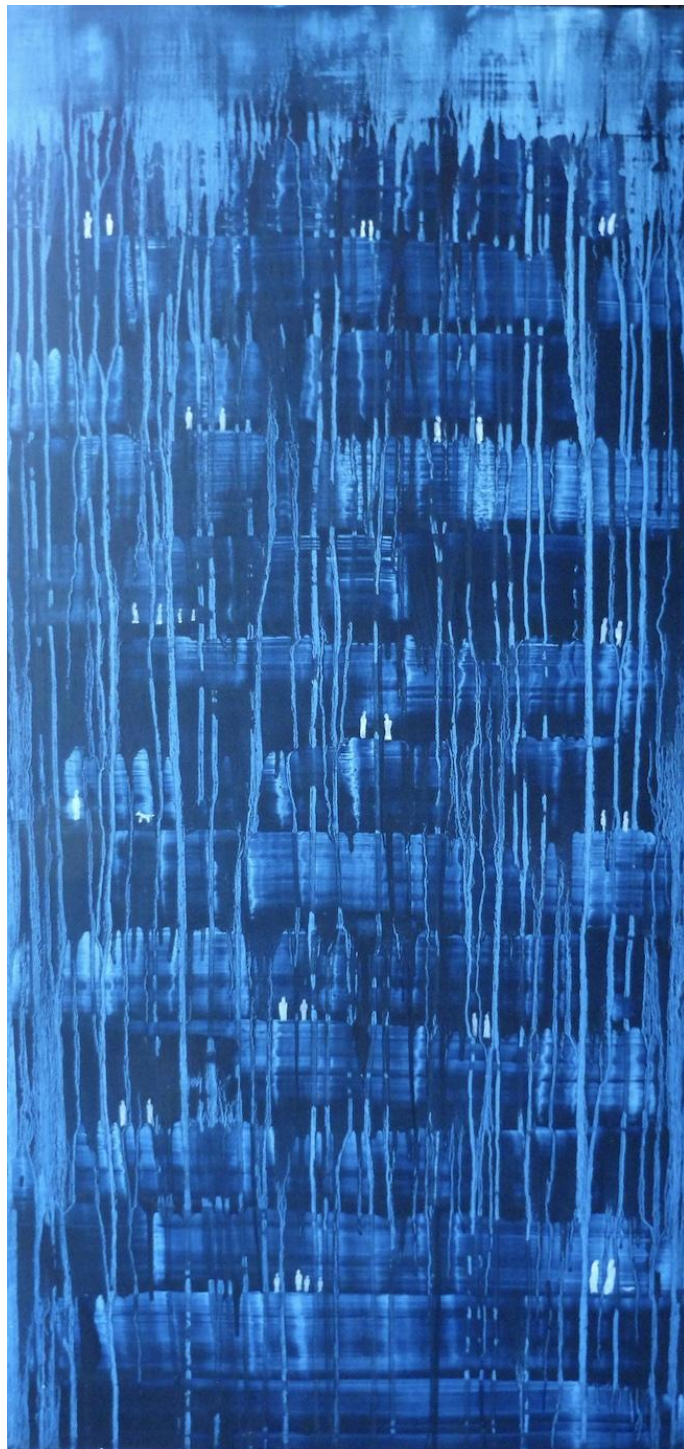
Adding in figures.

A number of works were created but not included in my final choice. Aesthetically they did not sit well together. Size and overall palette were the main issues. I acknowledge that they were all part of the creative process. Mangatepōpō Blues was one of these.

Figure 45 : *Mangatepōpō Blues*, 2022.

Oil on board. 600mm x 1200mm. R. Waitai, Whanganui.

Mangatepōpō is one of the tributaries that is heavily diverted. Colonies of whio (blue duck) overtime have accustomed themselves to the reduced flows of this manga. Because whio are endemic, endangered and protected under New Zealand law - they in essence have more mana than the awa herself, or her people. This area was once well frequented by our tūpuna. Over time whenua and wai have been taken. The home people have almost totally disappeared.



This painting also did not make it in to the final choice. Whilst the kaupapa was good, the size of the board was smaller than the others. The palette was also an issue. It would be fine on its own, distant from the others.

*Waikurarangi* was inspired by the manga iti on the south eastern end of Te One Tapu (see below image). Whilst there I asked our Ngāti Rangi whānau if a name was known. They said no, so I decided to call it Wai-kura-rangi. The wai runs clear but the iron oxide / kōkōwai in the whenua is clearly seen and in some places suspended on the surface. It was the only place on my site visits that was like this. This work was largely created by itself with a little help. It reminds me of the tears of Ranginui and the tears of the people spilling over Paptūānuku, who is bleeding out. Kōkōwai is the physical manifestation of the sacred blood that spilled when the entangled limbs of our primal parents were severed. It is framed within a portal which evokes the eternal present, placing us in the past, present and future all at the same time.



Figure 46 (above) : *Waikurarangi*, 2022. Oil and Te One Tapu pigment on board. 600mm x 1200mm. R.Waitai, Whanganui.

Figure 47 (left) : *Waikurarangi - Kei Te One Tapu*, 2021. R.Waitai

## Ūpoko Tuawha : Ngā Mahi



Figure 49 (above left) : *Manawa Whenua*, 2022. Oil on board. 610mm x 1620mm. R. Waitai, Whanganui.

Manawa Whenua are the sources of wai from within Papatūānuku. I imagine them as the source of the subterranean arteries, veins and capillaries. Taiwi call this groundwater. To Māori wai is wai whether it is on the surface or below, it is interconnected and indivisible. The red / pink is the blood that runs within me. This is me - sky, maunga, whenua, ia wai.



Figure 48 : *Wai Memehā*, 2022. Oil on board. 610mm x 1620mm. R. Waitai, Whanganui.

Wai memehā references the disappearance of the wai and her people. Small captions of fading text offer a lament. Some of the wai are named as a last attempt to keep them alive.

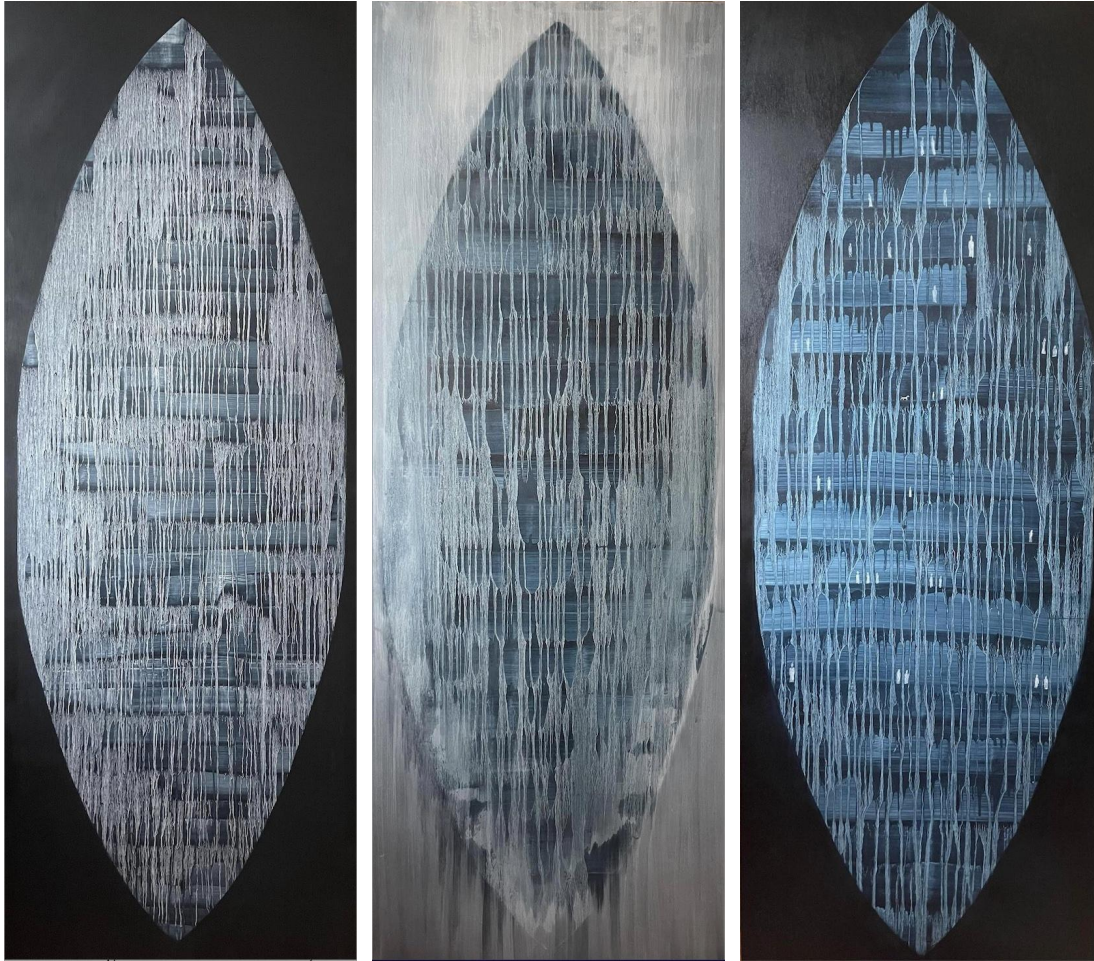


Figure 50 (left) : *Me he Tāheke...*, 2022. Oil on board. 610mm x 1620mm. R.Waitai, Whanganui.

Figure 51 (centre) : ... *Te Wai i aku Kamo* , 2022. Oil on board.610mm x 1620mm. R.Waitai, Whanganui.

Figure 52 (right) : *Puna Mahara*, 2022. Oil on board. 610mm x 1620mm. R.Waitai, Whanganui.

The source of our awa were gifted as teardrops from Ranginui to Matua Te Mana. The sorrow of the people is expressed as waterfalls of tears. The horizontal levels are like the strata created throughout the life of the land. The layers are whakapapa, of the whenua, of the wai, of the iwi. The whenua is carved out by the wai. First there were the tears, then the awa, then the iwi, then the diversions. Now the people have all but disappeared. Uncle Matiu Mareikura said that each awa had it's own mouri, it's own āhua. No two awa are the same. I have framed these wai in an ovoid form. Kei tēnā kei tēnā ōna ake whakaaro mō te āhua - engari mōku nei - he puna mahara ēnei. He tatau hoki ki nanahi. E āhei ana, e taea ana hoki e au te uru, inā pupū ake te hiahia. Kei reira hoki te mātāpuna o taku ora.

## Commentary : The use of blue

Under the direction of Professor Jahnke the front carvings on his wharenui Taharora were painted blue. Having to justify this unconventional decision to his people he referenced two things, i.e the ocean from whence originated the art of carving, and a blue-grey clay called tūtaewhetū.<sup>96</sup>

In reference to the colour blue, Judy Watson of the Waanyi people says, “...it’s a colour for memory, it’s like a deep inner light, and it’s water.”<sup>97</sup>

Some of our elders recall the colour of the Wāhianoa where it meets the Whangaehu to be a ‘blue-y’ colour. These wai originate from maunga glacier. Along their journey down erosion occurs. Scientists say that it is the presence of fine silt particles within the water that causes the turquoise blue colour to be seen.  
98

I myself have seen a small amount of blue within a piece of petrified wood at the mouth of the Kai Iwi Stream. Accordingly my interpretation of the colour blue is that it is rare and ancient. It relates to Ranginui, Tangaroa, Papatūānuku and Tāne. It implies vastness in time and space. It has depth. I align blue to emotions and inner consciousness.

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<sup>96</sup> Jahnke, R. H.G. (n.d.). *He tataitanga ahua toi : the house that Riwai built, a continuum of Māori art*. Pages 152-153.

<sup>97</sup> Watson, J., Perkins, H., & Art Gallery of NSW. ABC Series. (2018, October 17). *Artist Judy Watson*. YouTube. Retrieved July 29, 2022, from [https://www.youtube.com/watch?v=3xHzF\\_b0JVU](https://www.youtube.com/watch?v=3xHzF_b0JVU)

<sup>98</sup> *Glacial Expert Talks Through why Lake Pukaki is so Blue*. (n.d.). ChristchurchNZ.com. Retrieved September 27, 2022, from <https://www.christchurchnz.com/explore/getting-around/glacial-expert-talks-through-why-lake-pukaki-is-so-blue>

## Upoko Tuarima : He Tātaritanga

This chapter considers the positioning of the exhibition works within He Tāaitanga Āhua Toi - A Continuum of Maori Art (see tables 1 and 2 below). According to Professor Jahnke Māori art can be classified under three categories, i.e Toi Tūturu, Toi Whakawhiti, and Toi Rerekē. He comments that all forms are part of the contemporary movement to reclaim identity and art form and they are all legitimate. In all three categories the requirement for whakapapa Māori is what anchors this paradigm within a Māori cultural context.<sup>99</sup>

Toi Tūturu refers to customary or traditional Māori Art such as the carvings found in whare whakairo. It is art created by Māori that maintains visual correspondence with historical models. Toi Whakawhiti refers to Trans-customary / Trans-traditional art created by Māori that maintains visual empathy with historical models. It has a visual relationship with the art of the past. Te Hono ki Hawaiki created under the leadership of Cliff Whiting is an example of Toi Whakawhiti. Toi Rerekē refers to non-customary art created by Māori in which visual correspondence and empathy to historical models are absent. The exhibition works fall within this category. Whilst a visual empathy with, or intrinsic perception of wai, muka, whenu and aho within the whatu traditions may be argued along with a sparse use of language the visual aesthetic does not look like customary Māori art forms.

Table 1 : He Tāaitanga Kaupapa Toi : A Paradigm of Māori Relativity and Relevance / Criteria of Māori Resonance.<sup>100</sup>

Tāaitanga āhua (form)	Tāaitanga kōrero (content)	Whakapapa
Visual correspondence with historical models <i>Customary modification is minimal or absent maintaining mimetic relationship with customary form.</i>	Take or mātauranga Māori <i>May be implicit</i>	Māori <i>Self-identification</i>
Visual empathy with historical models <i>Trans-cultural modification retains perceptual relationship with customary form.</i>	Take or mātauranga Māori <i>May be implicit</i>	Māori <i>Self-identification</i>
Absence of visual correspondence and empathy <i>Trans-cultural modification obscures perceptual relationship with customary form.</i>	Take or mātauranga Māori <i>Must be explicit</i>	Māori <i>Self-identification</i>

<sup>99</sup> Jahnke, R. (2018). "Toioho ki Apiti: The Awakening of Creativity - A pedagogy for Indigenous Art". You Tube.

<sup>100</sup> Jahnke, R. H.G. (n.d.). *He tāaitanga āhua toi : the house that Riwai built, a continuum of Māori art*. Massey Research Online. Retrieved September 16, 2022, from <https://mro.massey.ac.nz/bitstream/handle/10179/984/02%20whole.pdf?sequence=3&isAllowed=y> page 25.

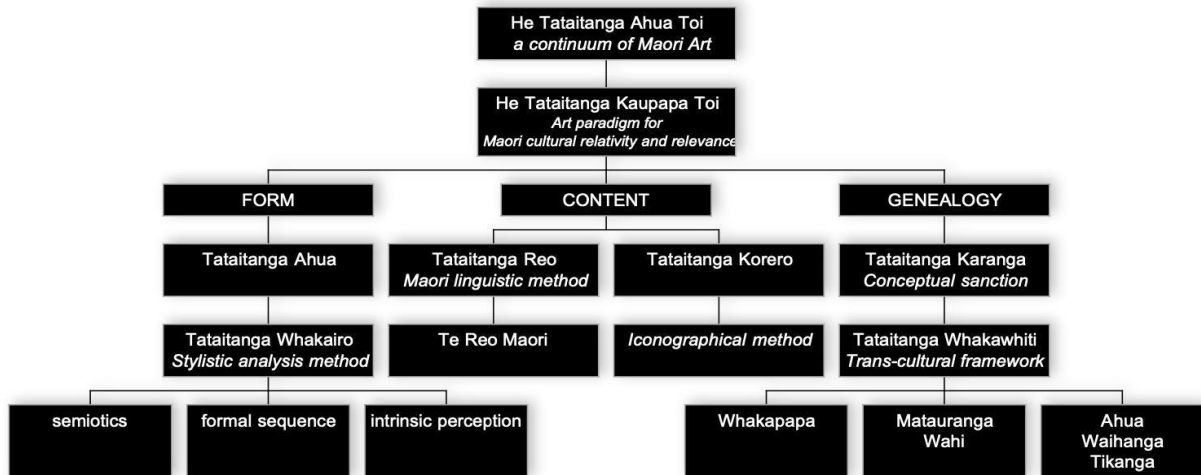


Table 2 : He Tāitanga Kaupapa Toi genealogical table (Professor R. Jahnke)<sup>101</sup>

If one further incorporates professor Jahnke’s ‘Paradigm of Māori Relativity and Relevance’ with the aforementioned categorisation of the exhibition works as being Toi Rerekē, one might conclude that the majority of the exhibition works would not resonate or have relevance with a Māori audience. The paradigm requires that with an absence of visual correspondence and empathy, the take or mātauranga must be explicit. This requisite finds misalignment with Whanganui iwi tikanga which favours the external audience seeing the ‘ata’ as opposed to the ‘āhua’, i.e the shadow not the form.

This need to be implicit has heightened an awareness and the deliberate actions within my practice. A number of these find alignment within the terminology adopted within Professor Jahnke’s frameworks.

### 1) Whakapapa

I intentionally use my iwi whakapapa in describing who I am within exhibition documentation. With a potential absence of visual empathy and /or correspondence doing this triggers a response within a viewer. More importantly, whakapapa frames my conceptual thinking in terms of understanding relationships of myself to kaupapa within cosmo-genealogical, historic and contemporary contexts. The kaupapa of the exhibition works is based on wai and whenua that I belong to. Whakapapa has attached to it certain perceived rights and responsibilities, including the inherent right and responsibility to represent with integrity kaupapa that belong to the collective.

### 2) Reo

<sup>101</sup> Jahnke, R. H.G. (n.d.). *He taitanga ahua toi : the house that Riwai built, a continuum of Māori art*. Massey Research Online. Retrieved September 16, 2022, from <https://mro.massey.ac.nz/bitstream/handle/10179/984/02%20whole.pdf?sequence=3&isAllowed=y>. Page 18.

I have used te reo Māori within the titles and sparsely within the works. The sparsity relates directly to loss of wai, ways of living, wāhi, our people and with these our mātauranga and reo. The overall title 'Me he tāheke te wai i aku kamo - Waterfalls of tears' signposts sorrow, wai and loss. It aligns with the creative licence seen in mōteatea.

### 3) Tikanga

The creation of the exhibition required the observance of tikanga. This included the conscious incorporation of iwi whakataukī within my practice; the decision to be implicit as opposed to explicit; the recognition and treatment of the wai as tūpuna; the haerenga-ā-tinana to the headwaters as described within chapter three; the creation of karakia specific to this work; the incorporation of Te One Tapu kōkōwai and kōrero pahake as mouri for the puawaitanga of this work; the intention to reciprocate back to the wai and our people - initially through a raising of consciousness and then by giving back in a tangible form; and the observance of appropriate tikanga during the opening ceremony.

### 4) Mātauranga

The conceptual development of 'Me he tāheke te wai i aku kamo - Waterfalls of tears' is grounded in mātauranga-a-iwi and the words of our pahake. Whilst specific to the area of study, it recognises that the genesis stories of all indigenous peoples are located in the oral and visual traditions of our people. I see this exhibition as a sign post to my iwi worldview and colonial experience.

### 5) Wairuatanga

My reference to wairuatanga here refers to emotions and other intangible elements. In embracing the iwi whakataukī I accepted that the creation of these works were a process that required gestation within Te Kore and Te Pō. Sight of Te Ao Mārama did not occur until I realised that the expression of wairuatanga requires the relinquishing or sharing of control. As a result I chose a style which allowed (to an extent) for the painting to paint itself. This became the landscape or kaupapa - as that of a cloak, that I could add to or not. The effect caused by allowing thin paint to drip of it's on accord resemble veins, muka threads on a worn cloak, rootlets, trees, and awa iti. One could also see levels upon levels which might be about time and / or space, within this realm or another, above or below. These kitenga rely on the intrinsic perception of the viewer. The use of scale, space, and limited palette also helped achieve the wairuatanga I was seeking from the works.

## **Hei Whakakapi**

Whilst created by a Māori grounded in iwi whakataukī, tikanga and mātauranga ‘Me he tāheke te wai i aku kamo - Waterfalls of tears’, has very few cues to visually associate it with a ‘Māori’ aesthetic. It is predominantly abstract, non-customary, not explicit, barely implicit and rerekē. It is however legitimate, authentic and informed from an indigenous lens. It seeks to reflect the intangible notions of wairuatanga and emotion expressed in relation to the taking of ancestral waters. Whilst the need to have a visual relationship with customary models is appreciated, it is not a requirement that I place upon my practice.

Within chapter one Whanganui iwi pahake made it clear that wai is the requisite of all life and that the wellness of the people was directly related to that of the wai. The statements ‘Ko wai au’ and ‘nā wai au’ apply to all branches of our whakapapa, seen and unseen, tangible and intangible, physical and metaphysical. The continuous taking of wai for hydro-electricity is seen as a theft of the mouri from the integrated system that depends upon it to thrive.

Chapter two revealed the embracing of European painting conventions within selected wharenuī under the mana of tangata whenua. It then showed these same conventions applied by tauīwi outside of the marae context. Visual representation focussed on landscape, portraiture and a deliberately contrived illusion of indigenous culture. The kaupapa was superficial, the motivation was commercial gain. Conversely, uri and other Māori artists used and continue to use these and other conventions to portray kaupapa grounded in mana atua, mana whenua and mana tangata. An array of styles including naturalism, realism, expressionism and abstractism have been embraced. A consideration of customary models and concepts revealed that form carries connotations.

Chapter three highlighted the whakataukī-ā-iwi that I use to ground my practice within an iwi paradigm. The need to protect intellectual knowledge, the concept of puna mahara, the whakapapa of process and access to inner knowledge is also discussed. An outline of my creative process revealed the journey from Te Kore into Te Ao Marama required a gestation period within Te Pō. Transition was realised when wairuatanga within the creative process was acknowledged and encouraged.

Chapter four presented my response to this kaupapa. It is my attempt at representing the significance of wai to our people and our tribal landscape. It is my attempt to represent the intangible emotions of loss and sorrow for the wai, for life as it used to be.

Chapter five provided an analysis of the placement of this exhibition within existing Toi Māori frameworks. The conclusion was that the works are ‘Toi Rerekē’ - non-customary with none or very little visual correspondence or empathy with customary forms. Despite this it was argued that the exhibition is firmly grounded within Whanganui iwi paradigm and dictates.

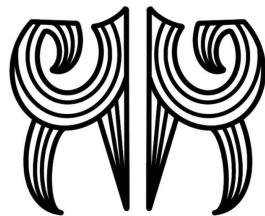
If asked whether I am happy with this work? My response would be...

*“He rā anō āpōpō - tomorrow is another day, but for today this is my response and I’m satisfied. We are wai and we belong to wai. They are ours by birthright and fundamental to our identity. And just as wai flows and responds to what it encounters, I too anticipate the same thing of my art practice. I have presented a response to a kaupapa that is important to our people. It is a true reflection of my practice and whakaaro today. But as for āpōpō - who knows what that may look like. It is hard to think of a category not covered by Professeur Jahnke’s paradigm. What else do you call toi Māori if not tūturu, whakawhiti or rerekē ? In one hundred years’ time ringa toi will look back and see my representation of my iwi worldview as yet another point upon the continuum. I am excited to see what comes next. I anticipate that rerekē will have well defined branches of it’s whakapapa.*

*Nō reira, koinei a ‘Me he tāheke te wai i aku kamo - Waterfalls of tears’. Tēnei ahau he uri e mihi ana, e tangi ana ki ngā wai, ki ngā pahake me ā rātau kupu. Tēnei ahau e rongō ana i te auē, te ngarohanga, te tāhaetanga o te mouri wai me te tōnuitanga o nanahi. E kui mā, e koro mā i te pō, i te wai - whakangaro atu rā, moe mai i te aiotanga nui o te wāhi ngaro.... He taonga kimi nāku ki te whakaarua, he taonga kimi nāku ki te marangai... tēnei te taonga ka hora... he takapou taonga.”*

Kāti,

nā Raukura, 2022, Whanganui.



“E tere atu rā te mana, te tapu, te ihi o Te Awa Tupua mai i Te Kāhui Maunga ki Tangaroa eee.....”



Figure 54 : Te Awa Tupua, north of Pipiriki. Taken in April 2022 by R. Waitai.

## Ngā Āpitianga

Appendix 1 : A timeline of events relating to the Whanganui River.<sup>102</sup>

- 1849 The Eel fishing rights of Maōri were reserved in different streams
- 1877 Whanganui Iwi objects to Harbour board regulations that threaten ancient fishing grounds.
- 1880 Destruction of Pā tuna (Eel Weirs) to aid navigation by steamers.
- 1882 Gravel is extracted from the Whanganui River for roads, degrading traditional fishing sites.
- 1883 Pā tuna continue to be destroyed to make way for steamers.
- 1885 Salmon is released into the Upper reaches.
- 1886-1888 Over 501 Iwi members petition the government to stop steamers destroying the pā tuna and utu piharau (lampery weirs)
- 1888-1891 Government continues to drain swamps, clear rapids and destroy pā tuna.
- 1895 Whanganui Iwi take claim to the Supreme Court over customary fishing rights. In 1896 the Whanganui River Trust Board (an agency of the Crown) is established, giving control of the River to the colonists.
- 1896 Iwi seek compensation from the Crown for the gravel taken from the Awa.
- 1903 The Coal Mines Act of 1891 is amended so that beds of the navigable rivers are vested in his Majesty the King.
- 1907 The Aotea Māori Land Court rule Iwi are entitled to compensation for gravel removed from the Awa.
- 1913 196 Whanganui Iwi members petition the Court to halt the taking of riparian land by the Crown under the Scenic Reserves Act.
- 1918 The Whanganui River Trust Board seeks legal advice for the removal of gravel from the Awa.
- 1919 The Whanganui River Trust Board declares that Whanganui Iwi must not construct new pā tuna.

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<sup>102</sup> Ngā Tāngata Tiaki o Whanganui. (n.d.). Retrieved July 17, 2022, from <https://www.ngatangatatiaki.co.nz/our-story/historical-journey/>

1920 Settlers propose a system of hydroelectric dams on the Whanganui River. The Whanganui River Trust Board is granted entitlement under the NZ Statutes to take gravel from the Awa.

1927 Te Piki Kotuku and other unsuccessfully petition parliament for \$300,000 compensation for the loss of native rights on the Whanganui Awa.

1931-1937 Whanganui iwi fundraise for the legal battle to protect their customary rights. In 1936, Te Rama Whanarere, Te Kiira Peina, Hekenui Whakarake, Titi Tihu and others lodge a petition to challenge the ownership of the Awa.

1937 Titi Tihu and Hikaia Amohia formally object to the introduction of trout by the Acclimatisation Authority.

1939 The Crown appeals against the appellate Court decision to the Supreme Court and seeks to block the Māori Land Court ruling on the title of the Whanganui River bed.

1949 A Royal Commission of Inquiry is established to determine whether Iwi customarily owned the riverbed. Judge Hay rules that the coal Mine Amendment Act of 1903 had given ownership of the bed of the River to the Crown. As a result the areas of the riverbed are deemed part and parcel to the sale of adjacent land blocks.

1955 The Court of Appeal finds the "the bed of the Whanganui River had been owned under the Maori custom"

1959 Hikaia Amohia formally objects to the headwaters of the Whanganui River being diverted. He is ruled out of order. In 1960 the headwaters of the River are diverted into Lake Rotoaira, then on into Lake Taupo and the Waikato catchment for hydroelectric power generation.

1962 The Court of Appeal says that the 1903 Act conveyed the riverbed to the Crown. This decision closes all legal avenues for Iwi to pursue ownership of the riverbed. Hikaia Amohia objects again to the diversion and a lack of consultation with Whanganui Iwi. Again he is ruled out of order. In 1969 the Taumarunui Borough Council receive annual compensation as a result of the diversion of the headwaters. Whanganui Iwi received nothing.

1977 Whanganui Iwi petition the Queen concerning the rights to the River.

1978 Prime Minister Holyoake advises the proper place for the petition is the House of Representatives.

1981 The Minister of Māori Affairs, Ben Couch recommends Parliament take no action on the petition.

1986 The New Zealand Gazette establishes Water Control Orders over the Whanganui River. The Whanganui National Park is established but excludes the River due to an Iwi petition. The Minister of Lands promises Iwi participation in the running of the park, but fails to deliver.

1988 The Whanganui River Māori Trust Board is established to negotiate all outstanding claims relating to the customary rights of Whanganui Iwi.

1989 Iwi begin Te Tira Hoe Waka, an annual 2 week pilgrimage that revisits the sacred sites and Marae along the Whanganui River.

1990 Electricorps application for a minimum flow regime in the River is appealed by Iwi. The planning tribunal lasts 83 days and results in minimum flow provisions for the Whanganui and Whakapapa Rivers

1991 Negotiations with the Crown address a framework for ownership of the river. In 1993 the negotiations are suspended and the Crown refuses to sign the proposed framework.

1994 A framework for the creation of the three-tupuna rohe runanga is implemented.

The Resource Management Act prompts greater Iwi input into the consent process.

1995 Whanganui Iwi occupy Pākaitore for 80 days, and then commemorate the event each year.

1997 Judge Andrew Becroft recognises aboriginal and Treaty rights to customary fisheries.

1999 In June 1999 the Waitangi Tribunal released the Whanganui River Report and confirmed that the Māori text of the Treaty of Waitangi guarantees the rangatiratanga of Iwi.

In 1999 Te Rūnanga o Te Awa Tupua was officially recognised as the authority responsible for Iwi governance. The then Minister in charge of Treaty Negotiations, Doug Graham assures the split-up of Electricorp NZ will not affect the rights and interests of Iwi.

2000 Ngā Tāngata Tiaki are appointed as the Iwi executive to begin rebuilding an Iwi Infrastructure.

Hui are held with Ngāti Tuwharetoa, Ngāti Rangi and Whanganui about returning the waterways to their natural flow.

A Whanganui River Claim negotiation team is formed.

The Resource Consent Committee postpones hearings for the Whanganui River and its contributors to June 30th.

2001 The Crown, Whanganui District Council and Te Atihaunui-a-Pāpārangī vest Pakaitore as a historic reserve. A joint board consisting of Council, Iwi and Crown representatives is formed to manage the reserve in accordance with the Reserves Act 1977.

Genesis apply to the Regional District Council for a 35 year resource consent to continue to divert the Whanganui headwaters for power generation.

2003 On the 6th of March a Terms of negotiation document was signed by the Crown and Whanganui Iwi at Matahiwi Marae.

In October Whanganui Iwi oppose a further 35 year resource consent to continue to divert the Whanganui headwaters in the environment court.

2004 March: The Crown introduce Shortfin and Longfin eels into the quota Management system.

April-May: The Foreshore and Seabed march from Te Rerenga Wairua to Parliament consists of 30,000 people from Aotearoa.

Te Awa Tupua negotiating committee committed to signing off the Agreement in Principle by the end of the year.

2014 Ruruku Whakatupua - the Whanganui River Deed of Settlement is signed at Ranana.

2017 Te Awa Tupua Act 2017 enacted

## Ngāti Rangi Claims Settlement Act 2019

### Part 3

#### Te Waiū-o-Te-Ika—Whangaehu River

#### Subpart 1—Te Waiū-o-Te-Ika framework

##### Elements of framework

#### 107 Te Mana Tupua o Te Waiū-o-Te-Ika

(1) Nō te kawa ora te ara o Te Waiū-o-Te-Ika me ōna tāngata ki te mana o Tawhito-rangi i heke iho i Te Punga-o-ngā-rangi, inā:

- (a) Te Kawa Ora:
- (b) Te Mouri Ora:
- (c) Te Manawa Ora:
- (d) Te Wai Ora:
- (e) Te Waiū-o-Te-Ika.

(2) Te Waiū-o-Te-Ika is a living and indivisible whole from Te Wai ā-moe to the sea, comprising physical (including mineral) and metaphysical elements, giving life and healing to its surroundings and communities.

(3) In this section, Te Wai ā-moe means the Crater Lake, Mount Ruapehu.

#### 108 Ngā Toka Tupua o Te Waiū-o-Te-Ika

Ngā Toka Tupua are the intrinsic values that represent the essence of Te Waiū-o-Te-Ika, namely—

(a) *Ko te Kāhui Maunga te mātāpuna o te ora*: The sacred mountain clan, the source of Te Waiū-o-Te-Ika, the source of life: Hapū, iwi, and all communities draw sustenance and inspiration from the river's source on Ruapehu and extending to all reaches of the catchment.

(b) *He wai-ariki-rangi, he wai-ariki-nuku, tuku iho, tuku iho*: An interconnected whole; a river revered and valued from generation down to generation: Hapū, iwi, and all communities are united in the best interests of the indivisible river as a gift to the future prosperity of our mokopuna.

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<sup>103</sup> New Zealand Government & Parliamentary Counsel Office. (2019). *The Ngāti Rangi Claims Settlement Act 2019 - Part 3, Subpart 1- Te Waiū-o-Te-Ika framework. Sections 107 and 108*. Retrieved July 17, 2022, from <https://www.legislation.govt.nz/act/public/2019/0040/latest/LMS48350.html>

(c) *Ko ngā wai tiehu ki ngā wai riki, tuku iho ki tai hei waiū, hei wai tōtā e:* Living, nurturing waters, providing potency to the land and its people from source to tributary to the ocean: Hapū, iwi, and all communities benefit physically, spiritually, culturally, and economically where water and its inherent life-supporting capacity is valued and enhanced.

(d) *Kia hua mai ngā kōrero o ngā wai, kia hua mai te wai ora e:* The latent potential of Te Waiū-o-Te-Ika, the latent potential of its hapū and iwi: Uplifting the mana of Te Waiū-o-Te-Ika in turn uplifts the mana of its hapū and iwi, leading to prosperity and growth for hapū and iwi.

## **Part 2 Subpart 2—Te Awa Tupua**

### **Te Awa Tupua and Tupua te Kawa**

#### **12 Te Awa Tupua recognition**

Te Awa Tupua is an indivisible and living whole, comprising the Whanganui River from the mountains to the sea, incorporating all its physical and metaphysical elements.

#### **13 Tupua te Kawa**

Tupua te Kawa comprises the intrinsic values that represent the essence of Te Awa Tupua, namely—

*Ko Te Kawa Tuatahi*

(a) *Ko te Awa te mātāpuna o te ora*: the River is the source of spiritual and physical sustenance:

Te Awa Tupua is a spiritual and physical entity that supports and sustains both the life and natural resources within the Whanganui River and the health and well-being of the iwi, hapū, and other communities of the River.

*Ko Te Kawa Tuarua*

(b) *E rere kau mai i te Awa nui mai i te Kahui Maunga ki Tangaroa*: the great River flows from the mountains to the sea:

Te Awa Tupua is an indivisible and living whole from the mountains to the sea, incorporating the Whanganui River and all of its physical and metaphysical elements.

*Ko Te Kawa Tuatoru*

(c) *Ko au te Awa, ko te Awa ko au*: I am the River and the River is me:

The iwi and hapū of the Whanganui River have an inalienable connection with, and responsibility to, Te AwaTupua and its health and well-being.

*Ko Te Kawa Tuawhā*

(d) *Ngā manga iti, ngā manga nui e honohono kau ana, ka tupu hei Awa Tupua*: the small and large streams that flow into one another form one River:

Te Awa Tupua is a singular entity comprised of many elements and communities, working collaboratively for the common purpose of the health and well-being of Te Awa Tupua.

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<sup>104</sup>New Zealand Government & Parliamentary Counsel Office. (2017). *The Awa Tupua (Whanganui River Claims Settlement) Act 2017.Part 2 subpart 2 Te Awa Tupua. Te Awa Tupua and Tupua Te Kawa*. Retrieved July 17, 2022, from [https://www.legislation.govt.nz/act/public/2017/0007/latest/whole.html?search=qs\\_act%40bill%40regulation%40deemedreg\\_Te+Awa+Tupua+Act\\_resel\\_25\\_h&p=1#DLM6831459](https://www.legislation.govt.nz/act/public/2017/0007/latest/whole.html?search=qs_act%40bill%40regulation%40deemedreg_Te+Awa+Tupua+Act_resel_25_h&p=1#DLM6831459)

### **Rights of Nature Timeline<sup>105</sup>:**

- In 1972, the Southern California Law Review published law professor Christopher Stone's seminal article, "Should trees have standing – toward legal rights for natural objects." Stone described how under the existing structure of law, nature was considered right-less, having no legally recognized rights to defend and enforce.
- In 1989, Professor Roderick Nash, published *The Rights of Nature: A History of Environmental Ethics*. In it he explains how, throughout history, the right-less – slaves, women, others – have struggled to expand the body of legal rights to include themselves. Nash provides a context for how and why the body of rights is moving in the direction of expanding to include nature.
- In 2001, Thomas Berry published *The Origin, Differentiation and Role of Rights* in which he described how all members of the Earth community possess inherent rights.
- In 2003, *Wild Law: A Manifesto for Earth Justice*, was published. Authored by South African attorney Cormac Cullinan, with Berry, he opens up a new front on the Rights of Nature – adding a significant spiritual and moral element to the legal and historic discussion begun by Stone and Nash.
- In 2006, Tamaqua Borough, Pennsylvania, in the U.S., banned the dumping of toxic sewage sludge as a violation of the Rights of Nature. Tamaqua is the very first place in the world to recognize the Rights of Nature in law. Since 2006, dozens of communities in ten states in the U.S. have enacted Rights of Nature laws.
- In 2008, Ecuador became the first country in the world to recognize the Rights of Nature in its national constitution. In 2011, the first Rights of Nature court decision was issued in the Vilcabamba River case in Ecuador, upholding the Rights of Nature constitutional provisions.
- In 2010, Bolivia held the *World People's Conference on Climate Change and the Rights of Mother Earth*, where the *Universal Declaration on the Rights of Mother Earth* was issued. It has been submitted to the U.N. for consideration.
- In 2010, the *Global Alliance for the Rights of Nature* was formed. In 2014, the Global Alliance sponsored the first *Rights of Nature Tribunal* in Ecuador. Subsequent tribunals have now been held, including in Bonn in 2017.
- In 2010, Bolivia's Legislative Assembly passed the Law of the Rights of Mother Earth.
- In 2011, a campaign was launched in Nepal to advance the Rights of Nature. Members of Parliament are considering a Rights of Nature constitutional amendment.
- In 2012, a campaign was launched in India to recognize rights of the Ganga River through national legislation. The campaign slogan is "Ganga's Rights are Our Rights."

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<sup>105</sup> *Rights of Nature FAQ*. (n.d.). International Joint Commission. Retrieved July 17, 2022, from <https://www.ijc.org/system/files/commentfiles/2019-10-Nicolette%20Slagle/FAQ.pdf>

- In 2012, the International Union for the Conservation of Nature (IUCN) adopted a policy to incorporate the Rights of Nature in its decision-making processes.
- In 2013, the campaign for the European Citizen’s Initiative for the Rights of Nature was launched. The initiative process allows citizens to present proposals to the European Union government for consideration.
- In 2014, the first Rights of Nature state constitutional amendment was proposed in Colorado. Efforts are now advancing in Ohio, New Hampshire, Oregon, and other states.
- In 2014, the New Zealand Parliament passed the *Te Urewera Act*, finalising a settlement between the Tūhoe people and the government. The Act recognizes the Te Urewera – a former national park, of more than 2,000 square kilometres – as having “legal recognition in its own right.”
- In 2015, Sweden’s Riksdag considered a motion to create a commission to prepare a proposal on how the Rights of Nature can be incorporated into Swedish law.
- In 2015, Pope Francis, in calling for a new era of environmental protection at the U.N., declared, “A true ‘right of the environment’ does exist...”
- In 2016, the Green Party of England and Wales adopted a Rights of Nature policy platform. The Greens in Scotland have taken similar steps.
- In 2016, the Ho-Chunk Nation took a first vote for a Rights of Nature tribal constitutional amendment, the first tribal nation in the U.S. to do so.
- In 2016, Colombia’s Constitutional Court ruled that the Rio Atrato possesses rights to “protection, conservation, maintenance, and restoration,” and established joint guardianship for the river shared by indigenous people and the national government.
- In 2016, the *Lake Erie Bill of Rights* was proposed by residents of Toledo, Ohio, in the U.S. City residents were prevented from voting on the measure in 2018 by the Ohio Supreme Court. Efforts to advance the measure are ongoing.
- In 2017, Mexico City incorporated language into the city constitution which requires a law to be passed which would “recognize and regulate the broader protection of the rights of nature formed by all its ecosystems and species as a collective entity subject to rights.”
- In 2017, the New Zealand Parliament finalised the *Te Awa Tupua Act*, granting the Whanganui River legal status as an ecosystem.
- In 2017, the High Court of Uttarakhand in India issued rulings recognizing the Ganga and Yamuna Rivers, glaciers, and other ecosystems as legal persons with certain rights.
- In 2017, Lafayette, Colorado, in the U.S., enacted the first *Climate Bill of Rights*, recognizing rights of humans and nature to a healthy climate, and banning fossil fuel extraction as a violation of those rights.
- In 2017, *Colorado River v. State of Colorado* was filed in U.S. federal court. In this first-in-the- nation lawsuit, an ecosystem sought recognition of its legal rights.

- In 2017, the international *Rights of Nature Symposium* was held at Tulane Law School in the U.S. The *Rights of Nature Principles* – outlining the central elements of Rights of Nature laws – were issued from the Symposium. The Principles are available at <https://celdf.org/rights-nature-symposium/>.
- In 2017, the Municipality of Bonito, in the State of Pernambuco in Brazil, enacted a rights of nature law, securing rights to “exist, thrive, and evolve.”
- In 2018, the Ponca Nation of Oklahoma adopted a customary law recognizing the rights of nature.
- In 2018, the Colombian Supreme Court recognized the Colombian Amazon as a “subject of rights.”
- In 2018, in Colombia, the Administrative Court of Boyacá recognized the Páramo in Pisba, a high Andean ecosystem facing significant mining, as a “subject of rights.”
- In 2018, the Municipality of Paudalho, in the State of Pernambuco in Brazil, enacted a rights of nature law.
- In 2018, the High Court of Uttarakhand in India recognized rights of the “entire animal kingdom.”
- In 2018, the White Earth band of the Chippewa Nation adopted the “Rights of the Manoomin” law securing legal rights of manoomin, or wild rice, a traditional staple crop of the Anishinaabe people. This is the *first law* to secure legal rights of a particular plant species. Rights of Manoomin was also adopted by the 1855 Treaty Authority.
- In 2019, the National Lawyers Guild in the United States amended the organization’s constitution to include the rights of nature, stating “human rights and the rights of ecosystems shall be regarded as more sacred than property interests....”

Appendix 5 : Te Waiū o Te Ika 2021.

Works created in year one of my Master of Māori Visual Arts degree. Acrylic and Te One Tapu earth pigments on board.



Te Mātāpuna : The whakapapa of Te Waiū o te Ika stretches back to the separation of Ranginui and Papatūānuku and the birth of the maunga clan.



Nōnāmata : Epochs pass and life forms establish. Ritual guides appropriate interactions between people and the environment. The memory of our origins is intact.



Ka Ara Te Tipua, Ka Ara Te Tawhito : Epochs pass. Life is drained. Kaitiaki arise.



Ture Wairua. Ture Tangata : Need to dig deep within te Ture Wairua to address matters of te Ture Tangata.



Wai Remembers : Wai retains the memories of all beings, thoughts, incidents, D.N.A, emotions, that have come in contact with her.

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