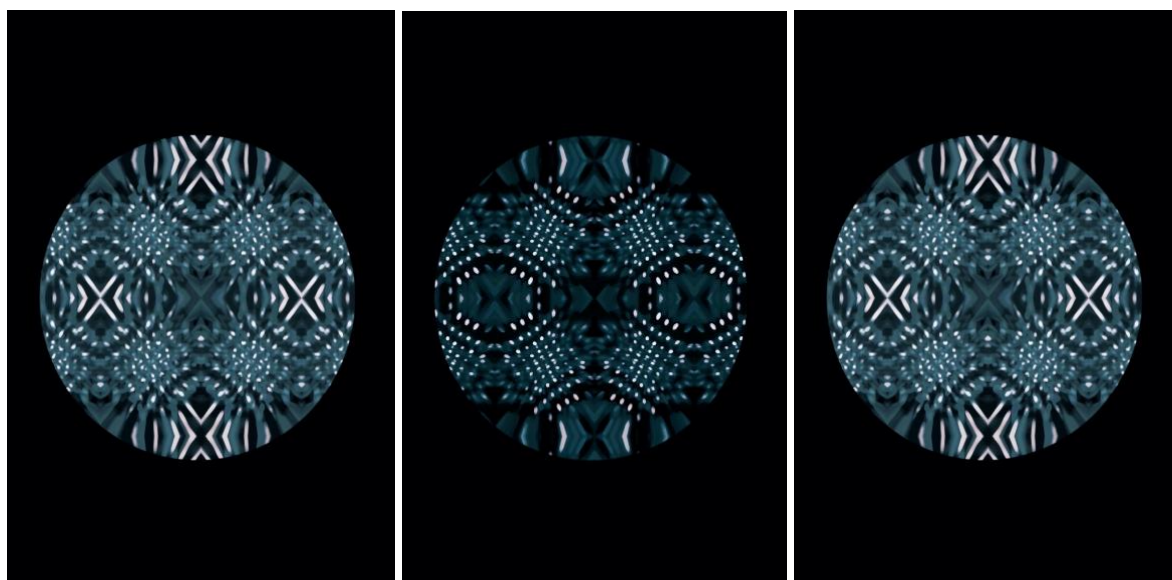


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# Te tukutuku ō Ranginui rāua ko Papatūānuku



An exhibition report presented in partial fulfilment of the

requirements for the degree of

Masters of Māori Visual Arts

At Massey University, Palmerston North

New Zealand

Kauri Wharewera

2022

## Abstract

This exhibition report explains the development of my own practice using laser light trails and long exposure photography to create and develop contemporary Māori digital tukutuku panels.

This report introduces relevant whakapapa, tribal narratives and a historical review of the artform discussing customary materials and practical uses.

I investigate and explore moving customary tukutuku into the digital paradigm of Māori moving image.

Indigenous artists' models provide similarities or differences conceptually and aesthetically to support my developments.

Within my own cultural paradigm I trace the origins of tukutuku back to our Māori cosmological narratives - the separation of Ranginui and Papatūānuku. The world went from dark to light in the space between and the many children of Ranginui and Papatūānuku came to life. The final exhibition works of illuminated globes stand as an acknowledgement of all living things.

Finally, I focus specifically on my own personal practice with digital tukutuku. The digital works were included in the annual Toioho ki Apiti BMVA exhibition Matatau 2022 at the Te Manawa Art Gallery in Palmerston North.

Ka mārama, ka mārama, tākiri ko te ata, kōrihi ko te manu, he manu kororī, he manu kororī, kōrerotia mai nō tuawhakarere nau mai i te ao, haere ra i te pō, kia hī ake ana te atākura he tio, he huka, he hauhu.

Tīhei Mauri ora.

## Acknowledgements: Mihimihi Aroha

I would like to take this opportunity to thank all of the people who have helped me on this journey and have motivated me to keep pushing even when times were tough, ki ōku whānau tēnei te mihi aroha kia koutou.

To the lecturers and mentors, I have had over the past few years Thank you for allowing me the space to grow while still keeping firm, encouraging and understanding. I am very grateful for all the opportunities and I appreciate your time as well as the teachings that I am privileged to continue to practice and maintain.

Lastly, I dedicate this to my good friend and brother Josh Hurn who passed away before I got the chance to share this with him and celebrate its completion.

Nō reira,

Te hunga mate ki te hunga mate, te hunga ora ki te hunga ora

na koutou, tēnā koutou, tēnā tātou kātoa

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## Introduction

This exhibition report chronologically follows the developments made working with laser light as a medium to create digital tukutuku. It will resolve my research and practice while shedding light on my process, experimentation, and the conceptual references of my work in preparation for the exhibition of my final body of work *Te tukutuku o Ranginui rāua ko Papatūānuku* (2022)

**Chapter one** will provide context into my practice through an introduction to the customary practice of tukutuku. This introduction will focus on whakapapa within Māori cosmological narratives and then discuss practical application within the whare tupuna, and manu tukutuku.

**Chapter two** focuses on inspirational indigenous artists models. I will discuss a number of artists who's practice either influences or related conceptually or aesthetically to my own practice. These artists connect to my work by using light as a medium, by referencing tukutuku or by incorporating Māori moving Image within their practice

**Chapter three** will follow more closely the development of my own practice and the steps I have taken to ensure a high standard of quality within my work for exhibition. I will break down the processes I have used previously to create works in this style and the reasoning behind the imagery, conceptual justification to the works *Tuku Ka Rere* (2020), *Kua whetūrangitia* (2021), and *Te Kāhui o Matariki* (2022).

**Chapter four** he focus is the exhibited work *Te tukutuku on Ranginui rāua ko Papatūānuku*. In this chapter I will break down the imagery and concepts within the work, discuss the audio component, and conclude with the final critique

By the end of this exhibition report I hope that the reader gains insight and an understanding of my creative process using laser light as a medium to create contemporary digital tukutuku.

## Chapter one: Customary and contemporary tukutuku

### Introduction

This chapter covers tukutuku as an artform and gives an overview of the practice from its origins within the creation story to modern times where examples of tukutuku are visible today. This chapter also includes the important role tukutuku plays within the whareniui, and the techniques utilised in the process of constructing tukutuku.

### Origin of tukutuku

*Te Pu*  
|  
*Te More*  
|  
*Te Weu*  
|  
*Te Aka*  
|  
*Te Rea*  
|  
*Te Waonui*  
|  
*Te Kune*  
|  
*Te Whe*  
|  
*Te Kore*  
|  
*Te Po*  
|  
*Ranginui=Papatuanuku (tukutuku)*  
|  
*Te Ao Marama (Light)*

(Ministry for the Environment, 2021)

This brief whakapapa shows the different stages of the universe from the beginning of time to the introduction of light into the world causing an end to complete darkness. It also notes that tukutuku comes from the same period as Ranginui and Papatūānuku as well as when light was introduced; however, light is known to originate from the stars which follows a similar but different line of genealogy.

The creation narrative sets the scene with two divine beings, unfathomable in size, embraced ever so tightly and reinforced by external vines and creepers. These plants had sprouted in darkness and hardened over aeons further binding the two parents in position. According to Witi Ihimaera in the book, 'Navigating the Stars', the

first act of physically separating their parents was for Tane and his siblings to sever the vines and roots that had formed.

*“Before Ranginui could be raised on the poles, all the sinews binding him to papa-tu-a-nuku had to be severed. They were the vines and creepers enwrapping the parents from head to toe in an entwining cocoon.”* (pg.58 Ihimaera, 2020)

The origin of tukutuku lies within the creation narrative of Ranginui and Papatūānuku. The divine couple who held each other so tight even light could not penetrate the space between them. Their children were many and as time passed, curiosities arose amongst them. An atua named Tāne ventured into a place known as Te Ara Namunamu ki Taiao, a narrow pathway through the forest of vines which further conjoined the embrace of Rangi and Papa. It was during this period of creation where we were first introduced to the constricting entanglement of various vines and shoots which is sometimes referred to as Te tukutuku. Te Ara Namunamu ki Taiao serves as the first known natural example of tukutuku influencing our ancestors to create the tukutuku panels we see today. Once all the sinews were removed the team of brothers worked together to heave Ranginui up into the heavens, rest him upon posts where he would stay for eternity allowing light to flood the space between the previously embraced pair, thus creating new possibilities for the atua within Te Ao Marama.

*“Marangai! Marangai! pakewa!  
Pakewa te po nui te po roa!  
Te pou awhio-nuku, Te pou awhio-rangi!  
Kua oti te kaho  
Kua oti te tukutuku  
Te pou pou  
Whano, whanake  
Tu mai te toki”* (Jones, 2013)

The reference to tukutuku in the kōrero above is from Waikato, Tainui. This example strengthens the importance of tukutuku in this cosmological narrative.

## **Te Ao Marama / Te Ao Turoa**

Te ao marama (the world of light) became the realm of which each atua took to their own territory and domain, space was now more than accommodating and all sorts of new possibilities began to prosper and bear fruit. The great tukutuku no longer existed and as time moved into a more mundane human world our ancestors paid homage to the severing of the matted vines and suffering of the primordial parents by lining the walls of whareniui with customary tukutuku.

Narratives are important for multiple reasons, firstly narratives have been used since the beginning of time as frameworks to help us deal with various problems that may arise throughout life, they give us solutions to issues that are sometimes too great to solve alone and also are examples of the consequences for following different

actions than what is narrated. The creation story is significant because it gives a solid foundation for tukutuku recognising a shift from an uncomfortable space to a new beginning in a world more spacious and nurturing.

## Tukutuku Practical Uses



Figure 1. Te Hau Ki Turanga poupou and tukutuku by Raharuhi Rukupo, 1883 located in the museum of New Zealand Te Papa o Tongarewa, Wellington: New Zealand

Today the customary process of weaving tukutuku is reciprocal meaning two people are needed to complete the task. Kaho (lengths of kakaho) are bound together with Pingao or Kiekie allowing no space in between for light to pass through. The bindings are arranged in such patterns that they were brilliantly beautiful but also told stories, recorded nearby resources and insulated the whare from the elements.

*Tuku(-a, -na) (verb) - to release, let go, give up, leave, resign, put off, descend, get off, let down, download (computer), set free, allow, send, pass, serve, bowl, submit - reflects the notion of transfer. (Dictionary, 2022)*

What's interesting is the word tukutuku reinforces the process by the root word tuku reflecting the notion of transfer. It is doubled to form the word tukutuku still reflecting the notion of transfer but specifically the action of passing something and then receiving the object that was passed in return.

From personal experiences around weavers and from witnessing the layout of a room to accommodate the construction of tukutuku it was clear to see that to simplify the process two people were needed and that they coordinated their actions ensuring the correct placement of each pingao lace, sometimes alternating colours

of dyed pingao to create more ambitious eye-catching patterns. Tukatuku most commonly exist on the interior of carved houses between carved foundation posts, filling the space with lighter breathable materials, allowing for more comfortable temperatures within the house as well as visual recollections of known tribally specific knowledge.

In modern times tukutuku has been created using contemporary processes and materials, this is due to time restraints and access to different resources. I have seen examples of painted tukutuku, and in my own wharekai Ngā Tamatoa at Hiruharama techniques such as drilling holes in a sheet of wood to sew the kiekie through has been utilised to save time, resources and demonstrate the acceptance of our ancestors towards modern materials and adapting tikanga to the times. It is because of this innovation of materials that I began to explore the digital medium to create my own new form of tukutuku.

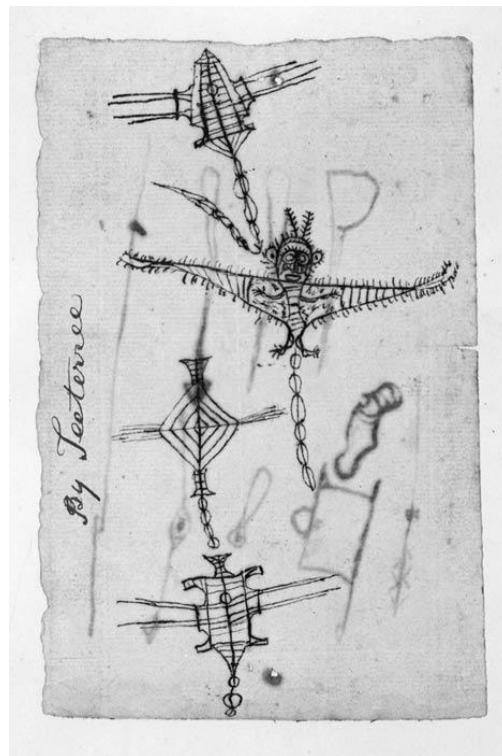


Figure 2 Māori kite sketches by Titiri and Tui, 1800's bay of islands: New Zealand (Maysmor, Kites and manu tukutuku, 2016)

Manu tukutuku is a traditional pastime activity identified as a 'mahi a Rehia', housed in Te Whare Tapere (the house of entertainment). This is the concept of education through experimentation and play. Traditionally this would prepare the children for more strenuous roles or activities as an adult by incorporating problem solving, repetition and muscle memories from activities that were diluted versions of working, hunting, gathering and martial arts. Below are examples of different styled kites.

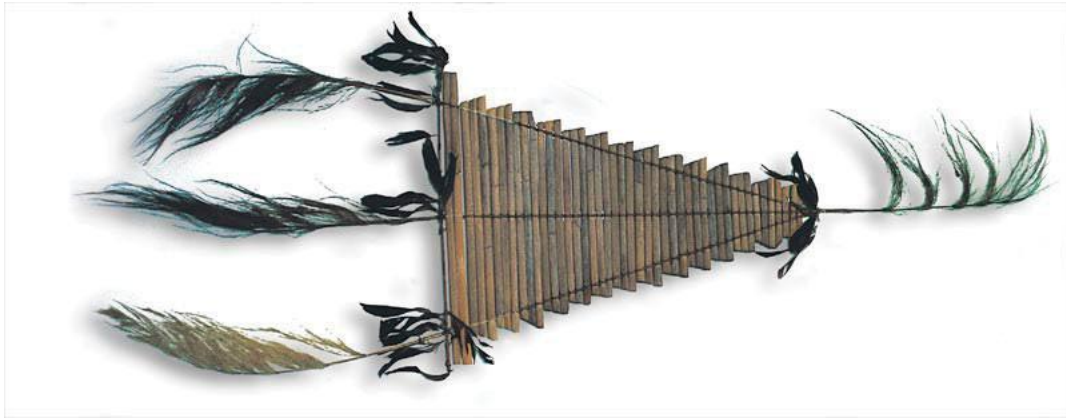


Figure 3 Manu Taratahi, collected by Elsdon Best, Ngai Tuhoë region, 1800's, located in the Auckland War Memorial Museum (Maysmor, Kites and manu tukutuku - Manu tukutuku – Māori kites, 12)

*Traditional toys were made from natural resources. For example, harakeke and raupō were used to make gliders and small waka. Whai (string games), karetao (puppets) and tī ringaringa (hand games) all helped tamariki develop hand-eye coordination and skills with their hands. (Tamariki, 2022)*

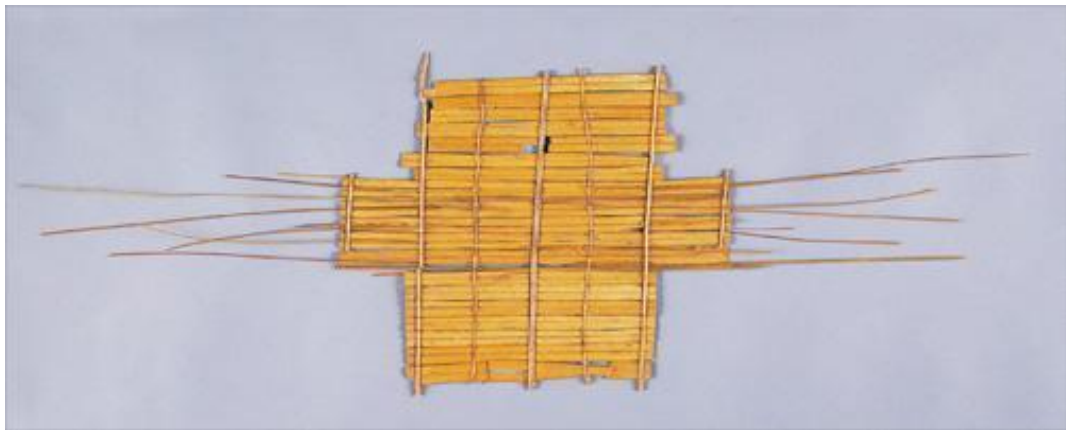


Figure 4 upoko tangata, 1880 / 1913, bay of islands, located in the National Museum of New Zealand Te papa Tongarewa (Maysmor, Kites and manu tukutuku - Types of Māori kite, 2006)



Figure 5 Kimihia Te Manu Kahu (manu aute) , 1997 , Papahūia Flax Papers Artist Collective, located in the national Museum of New Zealand Te Papa o Tongarewa (National Museum of New Zealand Te Papa o Tongarewa, 2022)

It makes sense for a child who aspires to become (or has been chosen to become) a tohunga whakairo, to learn karakia pertaining to carving as well as how to physically carve utilising the same techniques, and passed-on traditions that are tribally specific to them. The same process for a child chosen to be a chief or child who had been told to weave. Manu tukutuku utilises the techniques within tukutuku to construct kites that have recreational, ceremonial and practical uses. It is through this area of tukutuku that my work using light as the medium became clearer and a vision arose.

I was urged towards using laser as a medium to create tukutuku from attending a hautapu ceremony in Whakatāne (2021), I heard kōrero there associated with tohunga who used manu tukutuku for rituals in a way to project their incantations higher, extending their range spiritually. The use of lasers within modern observations of outer space added further to my curiosity by the key speakers using lasers to point out certain stars, this made identifying constellations simple adding to the relationship stars have with lasers. This was the first time I had seen the connection between this practice and the laser lights that I have been using for the last two years as a medium for my artwork.

## Chapter two: Literature review

### Introduction

This chapter shows artists and exhibited works that have inspired me to explore with light as a medium while trying to portray large scale concepts. It brings into focus Māori artists whose works have similarities or differences that can relate to my own practice conceptually and visually.

### Robert Jahnke: Lamentation

My inspiration for working with light came from attending an artist talk by Robert Jahnke at the Hastings Art Gallery in 2019. This particular show was called 'Lamentation' and spoke about kaitiakitanga through the use of the pattern, Roimata Toroa. This pattern Robert describes as a reference to the albatross but also acknowledges the accumulation of tears, sorrow, catastrophes and an 'impending doom', accompanied by the overwhelming chaotic nature of the works, speaking further to the concept of approaching destruction.

Visually within Robert's works we tend to see aspects of symmetry, layering, and the incorporation of European symbolism next to customary motifs. Robert's appropriation of Ivan Navarro's work with neon lights, is another example of using contemporary methods to create uniquely Māori installations, turning a simple space into another realm. Personally, this show gave me aspirations to explore light as a medium and experiment with various forms of light. I have heard Robert speak many times about the conversations that are initiated from artworks, and in particular the conversations that arise from his Lamentation exhibition. Conversations between the imagery and symbolism, conversations between Māori and Pākehā and conversations between the artist and the audience.

It begins with a vocabulary of patterns both Māori and Pākehā from which he uses to transform the visual language embedded within cultural histories. For example, with the images below, Robert incorporates the club image together with customary Māori symbolism to create the overall image, then additionally staged them opposite each other to intentionally reflect, overloading the space, adding to the complexity of the symmetrical and layering aspects, additionally acknowledging the presence of duality and whakapapa, connecting the works to each other within the space further reinforcing the main conceptual themes.

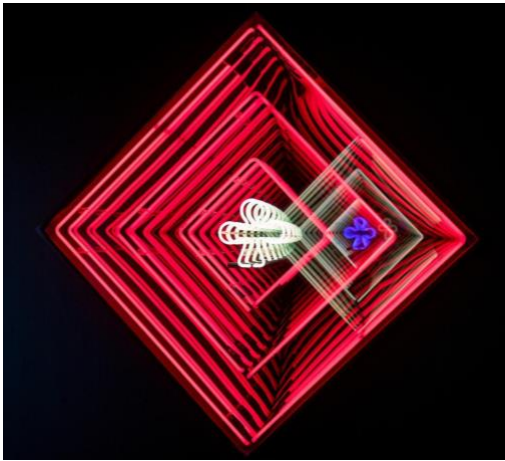


Figure 6 Robert Jahnke, *Karapu Ma*, 2019, (Gallery, 2021)

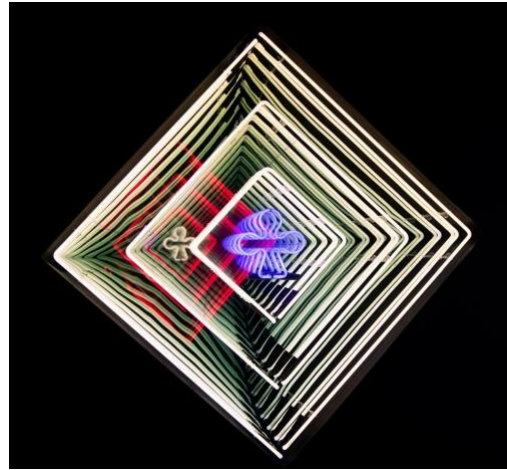


Figure 7 *Karapu Kikorangi* 2019 (Gallery, 2021)

I would compare Lamentation to a dream or possibly walking into another world where Māori art lights the way forward by reflecting on the past and discussing the present. Being able to stand inside 'Te tomokanga o te ua' and seeing the reoccurring fluorescent tubes organised in a non-alternating Roimata Toroa arrangement gives the illusion of infinity, it brings serious impending catastrophes to the forefront of our thoughts and is a powerful symbol of vitality.



Figure 8 Robert Jahnke, *Lamentation*, 2019, Hastings City Art gallery (Gallery, 2021)



Figure 9 Robert Jahnke, *Te tomokanga o te ua*, 2019, *Lamentation*, Hasting City Art Gallery (Gallery, 2021)

Te tomokanga and panels are different from the other works in the sense that they use fluorescent tubes instead of neon lights, they are thicker and more intense making them a stronger sculptural element. In addition, individual poems commissioned by Māori poets subtly wrap the display glass of the panels and line the walls of the tomokanga. This act solidifies the works within a Māori setting and helps to identify these works as visually Māori. This exhibition resonates strongly with the whakapapa of the creation Te Kore, Te Po, Te Ao Marama by the effect of light emerging from the darkness. These works physically shine a light on areas that are sensitive while informing the viewers of traditional knowledge within Te Ao Māori. Roimata Toroa, an alternating vertical pattern usually found within tukutuku customarily acknowledges the albatross' abilities firstly to drink sea water by using their nostrils to process the salt, but also the perseverance and endurance of the animal to journey extremely long distances home to breed.

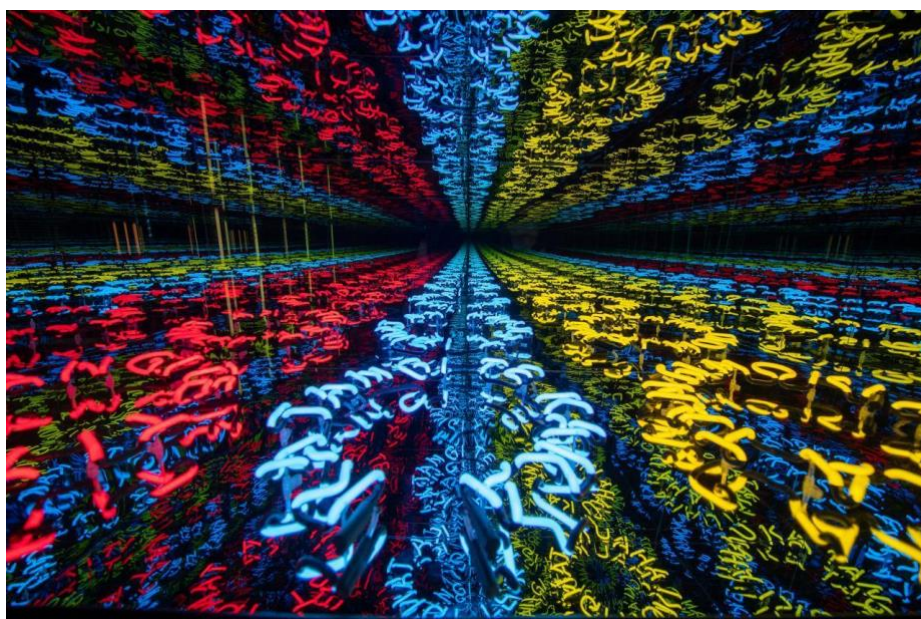


Figure 10 Robert Jahnké, *Ka tangi hoki ahau*, 2019, *Lamentation*, Hastings City Art Gallery (Gallery, 2021)

“Ka tangi hoki ahau’ is a perfect example of the overwhelming chaos created with the reflected layering effect and stands as a further extension on the separation narrative of Ranginui and Papatūānuku, an acknowledgment of the energies above and below while playing on the introduction of light into Te Pō, this time utilising the tauparapara ‘Ka tangi te titi, ka tangi te kaka, ka tangi hoki ahau’ as a simple phrase written in neon lights which continues to be visually striking as well as a very conceptually powerful statement and play on words. From *Lamentation*, I become more conscious of arrangement and layering.

*Mārama* (experience verb) to be clear, light (not dark), easy to understand, lucid, bright, transparent. (Moorfield, 2003-2021)

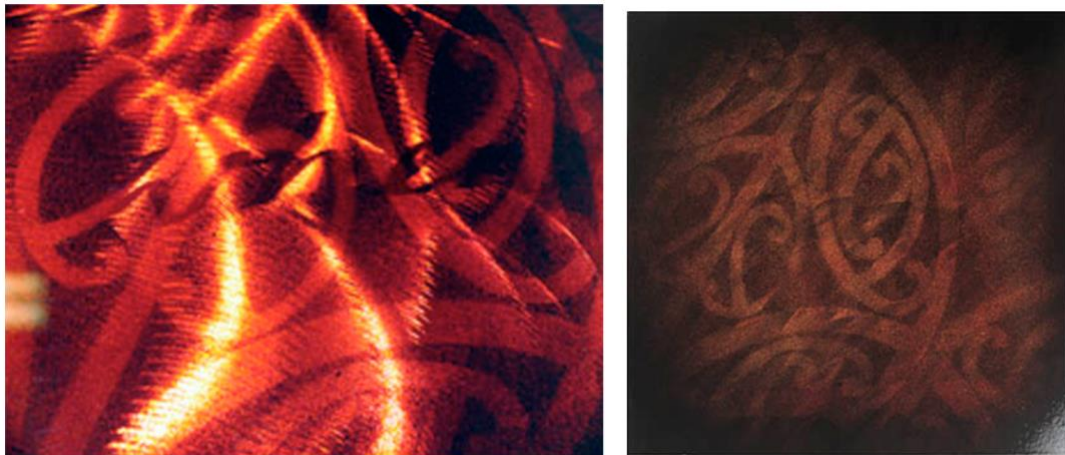
Within the definition of the word mārama we begin to see an idea of light being a metaphor for understanding and education, it is to shine a light on something so that it may be explained clearly and understood with clarity.

## Israel Tangaroa Birch: Painting with light

The concept of whakapapa and layering sent me on a journey through the artworks of Israel Tangaroa Birch, his work with stainless steel is very well known and unique. Another Māori artist who is fluent in visual conversation. Israel's work reflects light as well as resonates the concept of sound, te reo and taonga puoro. In his thesis he mentions how movement played a major role in portraying sound within his works.

*Melbourne and I discussed movement and sound in relation to my work, as anything that moves causes vibration. Anything that vibrates causes sound therefore movement was essential in expressing the notion of sound in my work.” – Israel Birch (painting with light 2010)*

Israel's works are amazingly clever, the movement he is referring to is the illumination of the grinded patterns reflecting the light as the viewer moves towards or away from the work causing light to illuminate or dissipate in different areas depending on the point of view.



*Figure 11 Israel Birch. Nga Reo o Nga Whenua series 2006. Lacquer on Stainless steel. Detail (Birch, 2011)*

What I found interesting after reading Israel's kōrero about painting with light is that I am finding myself on a similar path because of the medium I chose, and understanding the whakapapa and narratives that come with it is part of process, te Ku, te Whe – Hirini Melbourne has been a massive help in terms of traditional knowledge that is easily accessible and reliable as well as one of Maisey Rika's more recent albums about Matariki. I have found that working with light demands an acknowledgment of natural light sources: the sun, the stars and the moon all contribute to our sense of vision and play crucial roles within creation, survival and the way we see the world.

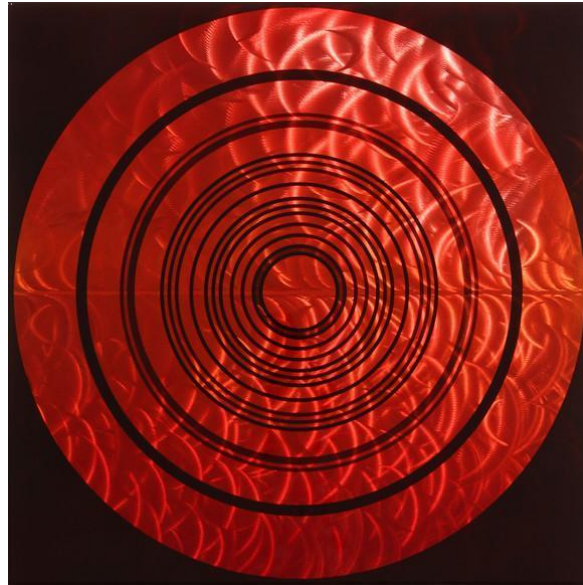


Figure 12 Israel Tangaroa Birch, *Atakura*, 2016 / 17, Milford Galleries, Dunedin ,New Zealand (Milford Galleries Dunedin - Israel Tangaroa Birch, 2022)

Israel's works evolved from kowhaiwhai to concentric circles and hemispheres carrying with them the same concepts of whakapapa and movement. He incorporates symbols and places kupu on works that demand more of a statement be made, he is always inspiring younger artists like myself through his practice by the way his works and continues to evolve. In order to understand fully we must imagine a wharenui and the role each part plays from the tahuu down through the heke to the pumotomoto (fontanel) of the carved ancestor, we see kowhaiwhai.

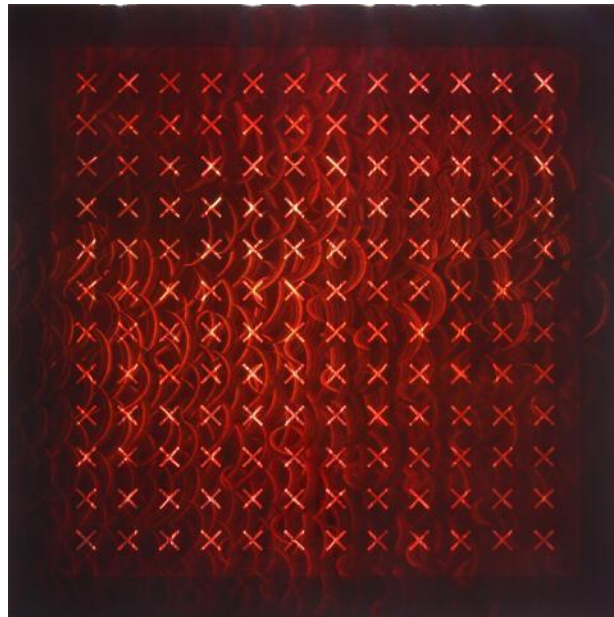


Figure 13 Israel Tangaroa Birch, *Wairua*, 2016 / 17, Milford Galleries, Dunedin ,New Zealand (Milford Galleries Dunedin - Israel Tangaroa Birch, 2022)

Israel's definition of kowhaiwhai is a pattern that repeats itself incorporating rules of symmetry and most importantly derives from whakapapa, this understanding creates

more room for contemporary patterns to exist, kowhaiwhai that have no koru can exist and more symbols explored through different arrangements and mediums.

In customary kowhaiwhai the design would represent an important resource that sustained the tribe or a value that was held in highest regard. In a larger context kowhaiwhai represents the transference of information from a higher source to a level of humanity that is relatable, the lineage of our ancestors to divinity, Te Kauae runga (celestial) Te Kauae raro (terrestrial). The people we have descended from whose physical features we have inherited also come with previous generations of teaching and enhancement of previous lessons.



*Figure 14 Israel Tangaroa Birch, Purapura whetu (red) 2020, Milford Galleries, Dunedin ,New Zealand (Milford Galleries Dunedin - Israel Tangaroa Birch, 2022)*

When I look at the work purapura whetu(red) 2020 I see a strong relationship between the repeating crosses that aligns visually with tukutuku. Similar to the kowhaiwhai, tukutuku represent the immediate area surrounding the whare in which they reside, holding information of the physical environment and resources that were readily available, spiritually representing an atua through the pattern that is displayed. For example, Roimata Toroa is to Ranginui as Kaokao is referencing Tu, Patikitiki is Tangaroa so on and so forth. The important thing to note here is the placement of atua within tukutuku and the location of tukutuku within the whare.

Tukutuku share the walls with poupou and on a conceptual level, would imply that ngā atua share the space with tangata whenua, we understand this because from the ceiling and above represents celestial knowledge and from the ceiling to the skirting boards represents a more terrestrial setting te ao marama. A kōrero by Cliff Whiting given to Que Bidios then shared with me at a moko wānanga describes this connection between the atua and tangata whenua as the apakura or the gods among men.

In my opinion It makes total sense that the reason we karakia to give thanks to certain atua is because in different areas we share space with each atua on a similar

level within their domains, we acknowledge that and have referenced their coexistence since the beginning of creation through tukutuku.

### Kura Puke: Fibre Optic tukutuku

When I look at the work Kura Puke has done with tukutuku I can almost visualize that transference of information through her processes and medium she uses to construct tukutuku, very contemporary materials yet grounded firmly in a Māori world view.

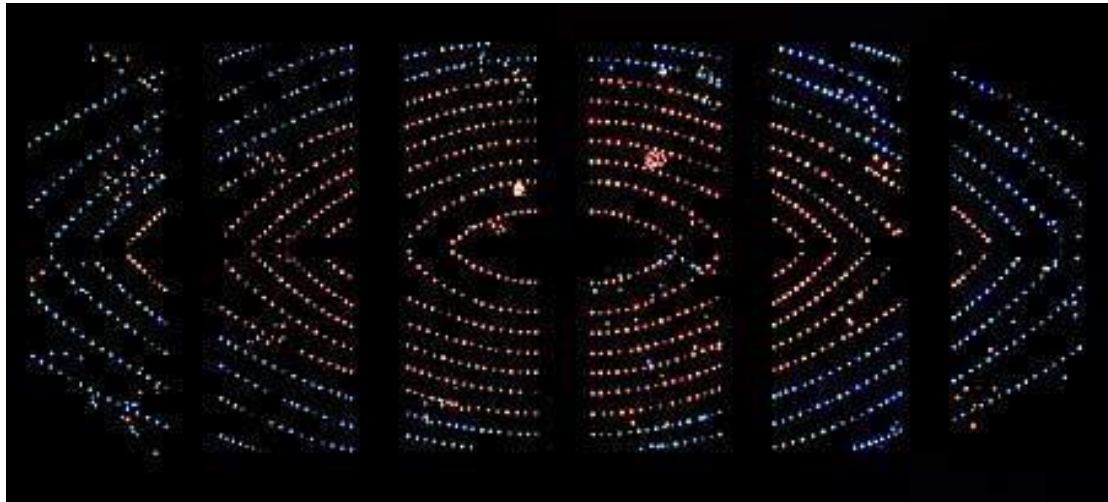


Figure 15 Kura Puke, Muramura ,2008, Pataka Museum of Arts and Cultures, Porirua, New Zealand (University, 2008)

Kura uses diodes as a light source sent through optic fibres which travels to the end of the thread illuminating it, the works are animated by software adding to the variety of pattern configurations displayable, there is definitely layering if you look at the patterns with different colours and components that unite to form the work and is clearly grounded in whakapapa and matauranga Māori.

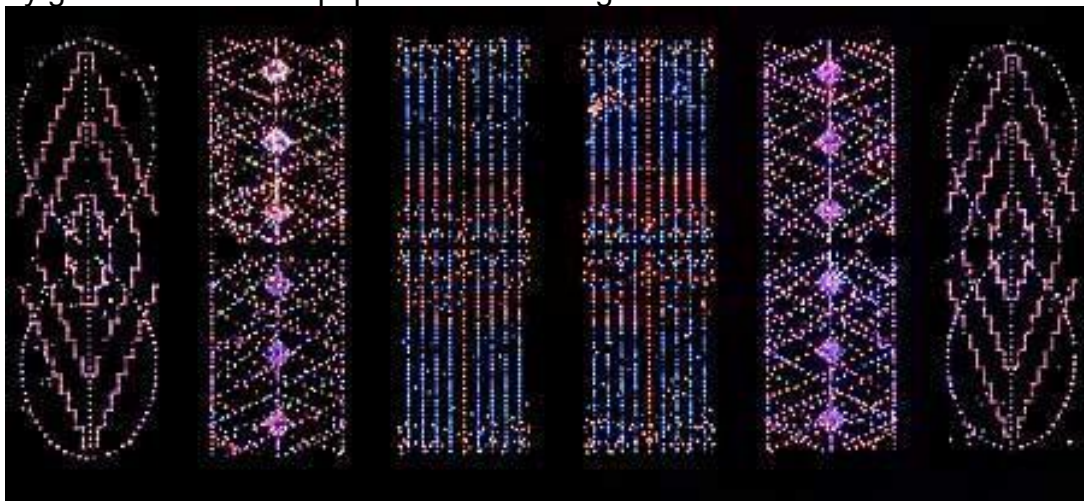


Figure 16 Kura Puke, Muramura ,2008, Pataka Museum of Arts and Cultures, Porirua, New Zealand (University, 2008)

Kura's work is yet another example of successful contemporary tukutuku: it almost looks as though the work is reflected upon the floor with the horizontal seam in the centre which adds curiosity to the work drawing your attention for an extra moment.

## Lisa Reihana: Digital Marae



Figure 17 Lisa Reihana, installation view, *Edge of Elsewhere* 2010, Campbelltown Arts Centre, Photography: Ian Hobbs (Centre, 2011)

Lisa Reihana's work *Digital Marae*, an ongoing work since 2001, uses creative photos of her family to represent atua and has arranged them in a sequence that mimics the walls of a whareniui, the works portraying contemporary ancestral figures with digital tukutuku between. The idea of whakapapa can be interpreted from the layers used to give her works more depth, incorporating surface patterns and other Māori symbols confirming the reference to poupou, tukutuku and tribal narratives. Lisa has used photography as a way to carve ancestral figures and exhibits them adorning the walls of the room. Whakairo is a custom traditionally reserved for men so by using the camera as a tool she has pushed the boundaries and created a space within the exhibition that is powerful and reminiscent of a fully embellished whareniui.



Figure 18 *Digital Marae*, installed as part of the 2008 Walters Prize, Govett Brewster Gallery

What inspires me most about Reihana's work is that her works create a feeling within the space that mimics the feeling of safety and security, a sense of home while still being thought provoking and ambitious.

## Sarah Hudson

Aria – Ohiwa (2015) by Sarah Hudson is an Excerpt from one of a series of four videos which were inspired by objects in the collection of the Whakatāne Museum.

*Ariā is defined as the physical representation of an atua (ancestor with continuing influence). These influential characters could manifest as all types of supernatural beings, deities or guardians” (nz, 2015)*

According to Sarah Hudson these works aim to represent the intrinsic connection between museum objects, whenua (land/site) and atua. (Hudson from Circuit) These works reveal tiki like figures within the reflected moving branches which to me bare resemblance to a finely carved poupou. Different angles of light along with movement created by natural breezes draw out this imagery. These figures are made more prominent by the symmetrical seam that runs through the middle of the work holding the focus centrally. Using reflection in my own compositions I have recognised abstract figures begin to emerge from my editing sequence.



Figure 19 Sarah Hudson, *Aria -Ohiwa* ,2015, single channel, digital video, colour, silent (nz, 2015)

## **Māori Moving Image**

*“Whether it be 16mm film, hand-drawn animation, 4K video or footage recorded on a phone, moving image artworks create a unique space for Māori artists to connect the forms, patterns and concepts of toi ataata (Māori visual arts) with the oral histories, performance and music of ngā mahi a te rēhia (the arts of performance). (Mills et al.)*

Māori moving image was a series of two exhibitions which showcased numerous artists at the Dowse Art Gallery (2018) and Christchurch Art Gallery (2022) curated by Melanie Oliver and Bridget Reweti. Over the last forty years artists have been contributing to an archive of artworks and resources that in 2018 were all recognized as key components within a wider growing theme of Māori moving image and collated into a single exhibition displayed at the Dowse Museum, I was lucky enough to attend the opening of the first Māori Moving exhibition at the Dowse Art Gallery in 2018. I remember being surprised at how many artists were included in the exhibition, and many of those whose names I recognised and knew from working with sculpture or other mediums as opposed to moving image. This showed me another medium I wanted to explore further in my final year of Bachelors of Māori Visual arts and made me realise how Māori Moving Image was already a significant practice for many Māori artists.

*“Through in-camera and post-production, Māori moving image artists shape worlds portraying identities that centralise Māori ways of being, seeing and understanding” (Melanie Oliver, 2022 pg 8)*

Māori moving image can be in its simplest form a slideshow of images that convey a Māori concept to even more complex installations, but just like other forms of Māori art it is grounded in a foundation that is primarily Māori and/or conveys Māori perspectives. It is a growing art form that as technology has updated so too has the calibre of artworks produced within the Māori moving image space, from the 2018 exhibition I witnessed an array of technological equipment some familiar, some box television relics playing glitchy low quality moving image works that to me was an adventure through the ages, black and white videos, silent works, a van projecting video upon the interior of the windscreen.

The first Māori Moving Image exhibition inspired me to create moving image works and after developing my own practice I was humbled to be asked to show Te Kahui o Matariki 2021 at the second Māori Moving Image exhibition held at Christchurch Art Gallery Te Puna o Waiwhetu 2022.

## International light trail artists

The digital tukutuku I create stem from light trail photography which is not a new concept, the technique utilised is long exposure photography that allows more light into the camera over a longer period capturing the path the light source travelled. Light trail photography is also known as light painting which incorporates more complex trails in comparison to regular traffic trails and is an international artform.

These examples are of Lottie Simpkins GCSE photography, who is part of Lichtfaktor a collective of German light trail artists who create street art themed light trails inspired by graffiti. The Lichtfaktor artist sometimes animate their trails and plan the shoots based on the location they are shooting, to the Lichtfaktor artist their style of art is a light-graffiti which extends to painting with light.

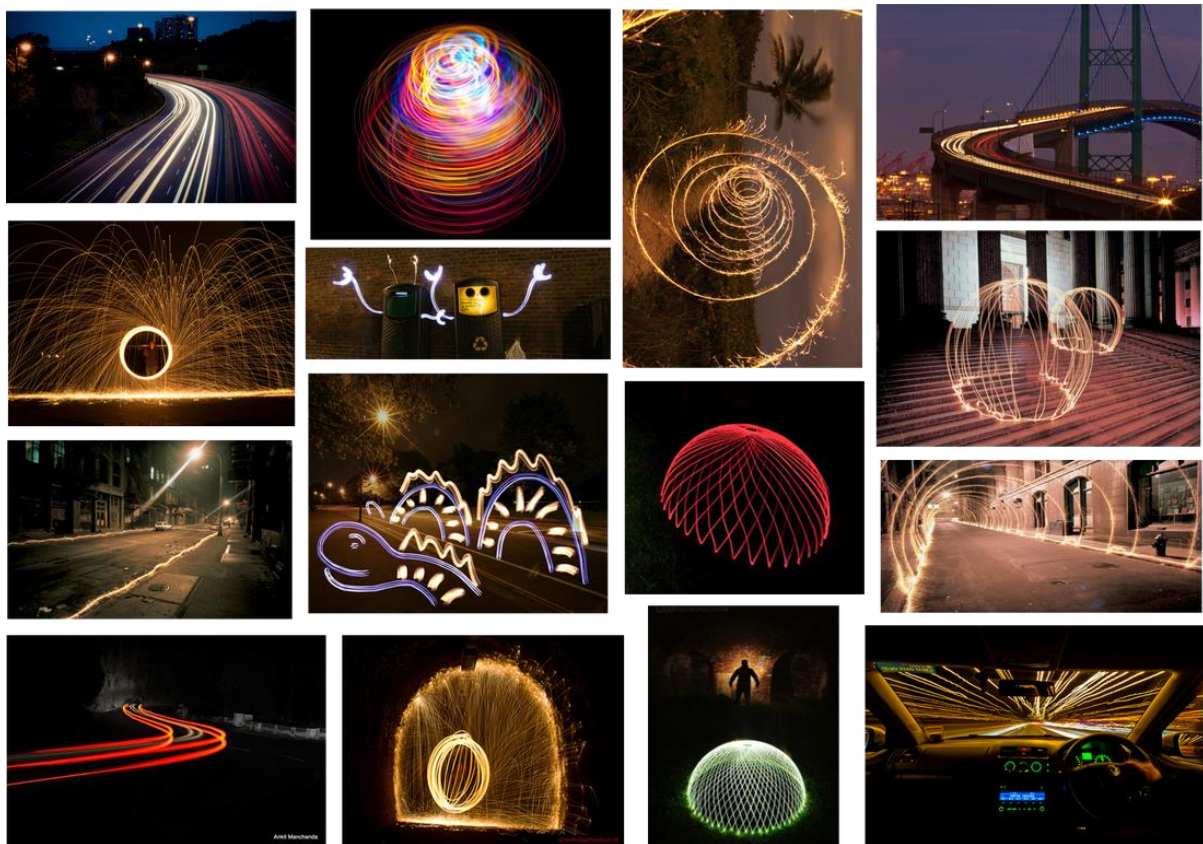


Figure 20 Lichtfaktor collective collage, Lottie Simpkins, GCSE Photography, 2022 (simpkins, 2022)

## Conclusion

Over the last three years as Covid-19 affected almost every aspect of life, the accessibility of digital media for sharing purposes created a wider space to exhibit Māori art and grow an audience virtually. My work has taken a digital form influenced visually and conceptually by the artists mentioned throughout chapter two as well as attending exhibitions mentioned previously.

In conclusion these artists influenced my practice, Robert Jahnke - gave me aspirations to explore light as a medium and experiment with various forms of light, Israel's korero about painting with light helped me identify that I am on a similar path because we share the same medium of light, and have an understanding of the whakapapa and narratives. Kura Puke, Lisa Reihana and Sarah Hudson all use very contemporary materials yet ground their works firmly in a Māori world view.

## Chapter Three: Methodology

### Introduction

Chapter three will follow more closely the development of my own practice and the steps I have taken to ensure a high standard of quality within my works for exhibition. I will break down the practical research processes I have used to create my work. I will also discuss the conceptual reasoning behind the imagery and symbolism included in my previous works *Tuku Ka Rere*, *Te Kāhui o Matariki*, and *Kua whetūrangitia* that formed the foundation of my final work *Te Tukutuku o Ranginui me Papatuanuku*.

### Te Matatau 2020 BMVA Graduate Exhibition

Memories from my own childhood with a laser pointer would contribute to my vision of a contemporary manu tukutuku. Back then we would entertain ourselves for hours with these lasers which had interchangeable tips, each tip being a different image from simple point to shapes and the more infamous middle finger and naked lady.



Figure 21 standard laser pointer with attachments (ShreefTheHunter, 14)

My childhood experiments with less focus on the projected point led to playing with the beam of light closer to the light source. This childhood curiosity added to the enjoyment and the educational nature through entertaining experiments. From these memories I envisioned a kite where the laser would serve as the string and the image projected as the kite.

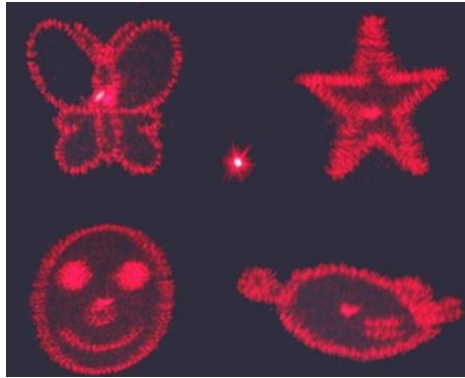


Figure 22 examples of images projected from filter tip attachments for laser pointer

During my initial research for my fourth year of BMVA- Bachelor of Māori Visual Arts Degree, I was introduced to a site called Thingiverse, this site has projects and downloadable content that can be modified and 3D printed free of charge. The project that caught my attention was a project by a member named additive tech posted up on 14<sup>th</sup> June 2017 called the [Mechanical laser show](#) (additivetech, 2017).

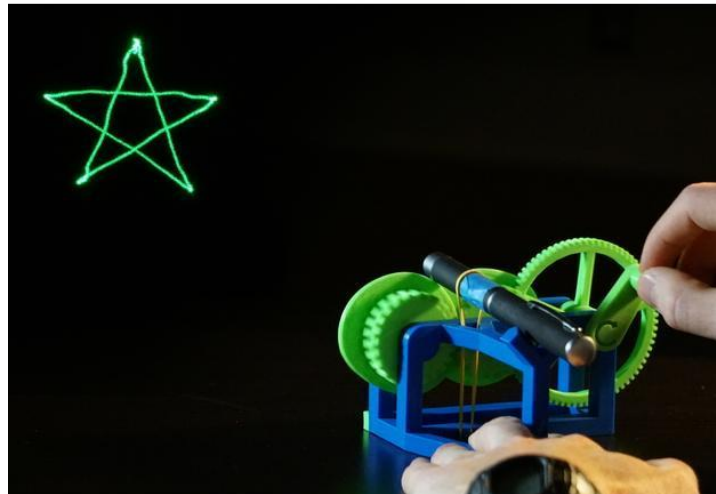


Figure 23 Additivetech, mechanical laser show, 2017, Thingiverse (additivetech, 2017)

This contraption allows you to mount a laser pointer and draw projected shapes using the special cams to direct the laser in the path of the chosen shape. The mechanical laser show can be actuated manually at any desired speed, and offers the option to download default shapes he has made available such as a heart, a club, a star and a batman symbol. I decided I would appropriate his process and use the mechanical laser show to draw Māori motifs or symbols and create something unique. I have to say that even though this aspect of the process is not physically visible within the final result, it is still a very important part of the process. The purpose of the mechanical laser show is to produce smooth projections and to draw any closed shape. Eventually I worked toward drawing more complex shapes and the inclusion of a relevant audio element.

What I found from further research was that another member named [Shy Tavori](#) (Tavori, 2014) had created a software that could construct the special cams so that custom shapes could be drawn with the mechanical laser show. This took a little time to process but I managed to draw patterns with references to customary

tukutuku panels. I spoke with my supervisor and showed him the results, however the work was still in a stage of progression, he encouraged me to continue to refine the process and eliminate as much of the unnecessary elements that could be distracting to strengthen the piece sculpturally and conceptually.

At that time the shapes were really unstable, when the gears were actuated the mechanical laser show was too loud for any public exhibitions. The laser if stared into could cause serious damage to people's vision. To remedy this I made the decision to capture footage of the raw projected light trails and edit into a moving image sequence that could be exhibited either on screen or through projection.

Although I originally wanted to exhibit the laser works raw with the laser light present and the gallery, the shift to edited sequences meant my work could grow into infinite possibilities of more complex compositions. To me this keeps the mana of laser, the complexity of the process, and the artwork as a whole which in its own way helped form a base for the growth of the initial idea into the realisation of something captivating and uniquely Māori.

The lasers I use are a concentrated light beam emitted from an 10mw electrical diode that when initiated emits a pure uncontained stream of light directed toward a single point. It apparently has the ability to reach approximately 10 kilometres. These lasers when used to draw shapes allow me to speak through the patterns drawn using light as my interpreter.

What's different about these works and this form of light is that the laser pointer brings to the composition an essence of movement. Movement between the shapes but also within the work as a whole it is as if they are breathing. These laser works in real time rely on the illusion of perception meaning you think you are seeing something that isn't really there. For example, if I was to draw the chosen shape slowly i.e. a star, it would just look like a moving dot for the most part but if I draw the shape fast enough the dot becomes blurred along the path it travels creating the illusion of a star if the speed is exceeded the shape being cast becomes its own animation but is impossible to describe the shapes created, It is possible to draw singular shapes but also possible to split the beam emitted from the laser into many points therefore drawing multiple shapes simultaneously, this is done using an attachment known as a diffraction grating, however, the splitting of the light beam is imperfect creating discrepancies in the integrity of each dot causing individuality.

To stabilise the rendering of each shape I found that using a camera with a slow shutter speed could capture the light-trail of the shape being drawn either within a single frame or if timed correctly, the entire process of the shape being drawn could be captured within multiple frames and transformed into a sequence similar to stop motion animation. This leads to the additional editing of speed, colours and effects to compliment the narrative in discussion.

Tuku ka rere was the first completed artwork I made using the process of capturing laser light motifs and editing into digital tukutuku inspired moving image works.



Figure 24 Kauri Wharewera, *Tuku Ka Rere*, 2020, Te Manawa Art Gallery

## Te Tataitanga Matatau – Post Graduate Diploma In Maori Visual Arts

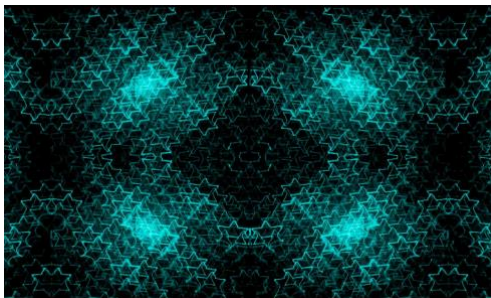


Figure 25 *Te Kahui o Matariki* - Ururangi

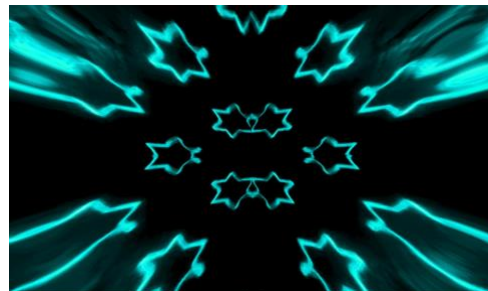


Figure 26 *Te Kahui o Matariki* - Waipunarangi

In 2021 I was commissioned to produce a site specific piece by Circuit, a non-profit arts agency that supports New Zealand artists working in the moving image. This commission was shown on the Mason's Lane screen in Wellington during the Matariki. My research led me in the direction of the maramataka and the stars, more specifically the Te Kāhui o Matariki as a main theme for a digital tukutuku work. During the creation of this work I experimented with similar processes to *Tuku Ka Rere* but adapted aspects slightly. For the initial photoshoot I shot in a clearer and more prepared manner leading to a higher clarity of shapes captured within the image. I used new cogs that created a six-pointed star shape which reinforced the kaupapa of Matariki and was able to more finely tune the colours and exposures by being more confident with the software from previous lessons.



Figure 27 Masons Screen - Te Kahui o Matariki

Above is a picture of the Masons Lane screen located on the Terrace in Wellington. It was my first time displaying my digital tukutuku works publicly outside of Massey. I had not planned to exhibit *Te Kāhui o Matariki* but didn't hesitate to include my work because in 2021, Matariki was beginning to be more nationally recognised as an important time of the year culturally. I was also asked to exhibit my work at two more venues which was really exciting. Firstly, the Māori Moving Image exhibition from 4<sup>th</sup> June – 16<sup>th</sup> October 2022 at Te Puna o Waiwhetu: Christchurch Art Gallery as well as the Wairoa Film Festival which ran from the 2<sup>nd</sup> June 2022 – 6<sup>th</sup> June 2022.

My shift from using red in my previous works to blues is inspired by this whakatauki, below.

“ *Whaia te iti kahurangi me tuohu koe me he maunga teitei*” (kupu, 4)

My understanding of this whakatauki is to aim for the stars and shall you fall short let it be upon a lofty mountain. Te iti kahurangi will always have celestial connections which made it a perfect choice for this work. It is both an acknowledgement of certain inspiring aspects of my artistic journey and process. Another reason blue has its place is a way to pay homage to Robert Jahnke and his Whare, Taharora which is uncommonly blue. As a Student of Jahnke and Toioho ki Apiti I have adopted the use of blue in my works, responding to his innovation and adding to the ongoing conversation that questions, what colours are traditional Māori colours?

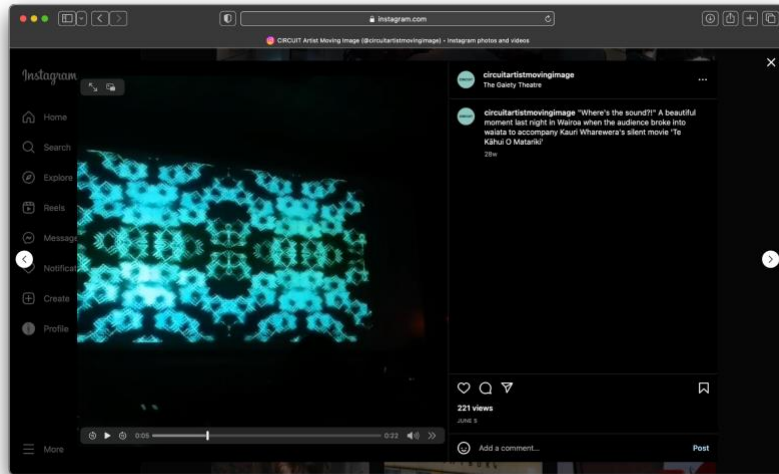


Figure 28 screenshot of *Te kahui o Matariki*, 2021, Wairoa film festival, Wairoa New Zealand

The Wairoa Film Festival was the most surprising of the three spaces I have exhibited. The work was exhibited in a cinema setting, at this stage I had no audio component or soundtrack to the work. I was tagged in a post on Instagram by Circuit. This was initially posted by a member of the audience at the festival. During the projection of my work the audience were compelled by the silence to sing a waiata together. This simple act was proof my work was moving and had the power to bring people closer together. However, upon reflection I realised the important role an audio component plays and that it is necessary in a successful moving image work. I decided I wouldn't exhibit silent work again.

Following on from these previous exhibitions with digital tukutuku I felt like I had resolved most of the technical aspects of the work. From the clarity of my mechanical laser show, proficiency with the editing software, justification of colour and the importance of the audio component. I felt prepared to begin to weave together a new work that would accompany my studies towards a Post Graduate Diploma in Māori Visual Arts. Through my research for *Te Kāhui o Matariki* I became aware of more tribally specific narratives of spiritual departure. Due to current politics concerning my own iwi's ancient tribal burial grounds I saw it fitting to use my unique voice to focus the kaupapa of my artwork on this reality. Hopefully my artwork will create some awareness around the injustices we still face today as well as recognise the beauty in the narratives that are specifically derived from Mataatua based tribes.

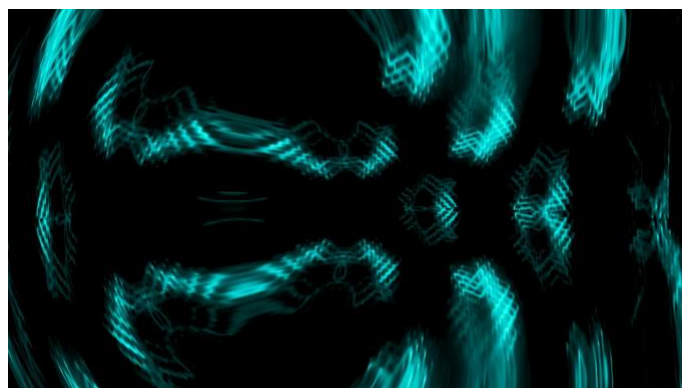


Figure 29 wāiti, *te kahui o matariki*, 2021

## Kua whetūrangitia

*Kua whetūrangitia* acknowledges Ōpihi Whanaungakore as an ancient urupā under threat of development, and protests any consent given to build nearby. This video work follows the journey of our departed wairua as it travels from Ōpihi to various significant sites before leaving to become stars in the night sky. It states Ōpihi is the resting place of my bones and the beginning of the journey to the next life. *Kua whetūrangitia* is dedicated to those who came before me paving the way for generations like mine to prosper, lighting the path with their heavenly glow.

Within this work we observe contemporary reiterations of customary tukutuku arrangements such as te ara moana and pātikitiki; these patterns were chosen as they are tribally specific references that depicted a spiritual pathway connecting to water conceptually reinforcing the work. With this work my main focus for installation was trying to push for a larger scale presentation. With the help of the Te Manawa staff I was able to experiment with the space by firstly projecting the work instead of using screens and also using sheets of mirrored perspex to reflect the projection resulting in an even larger scale installation, drawing the focus towards a more spiritual realm.

An interesting thing to note is during the Matatau exhibition 2021 a neighbouring work by Tessa Williams which had audio of flowing water seemed to fit nicely with my silent video-work. Accidentally complimenting the work and reminding me of the lack of sound my works still presented.

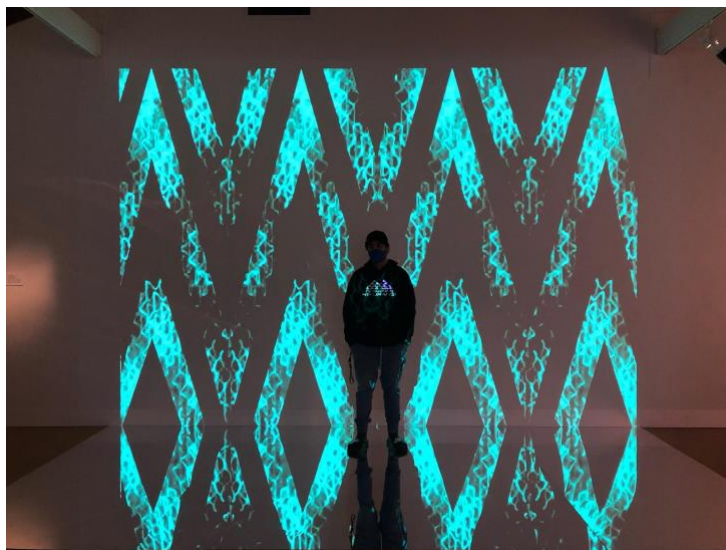


Figure 30 *Kua whetūrangitia*, 2021, Te manawa Art Gallery, Palmerston North, New Zealand

Previously my work *Tuku Ka Rere* spoke about mana tangata and astrology with Te *Kāhui o Matariki*. *Kua whetūrangitia* more recently wairuatanga. I used the experience gained from these previous artworks to look forward to my final body of work. From here I decided my new work would focus on the creation narrative and the embrace of Ranginui and Papatūānuku.

## Chapter Four: Te tukutuku o Ranginui rāua ko Papatūānuku

### Introduction

Chapter four will focus solely on my work Te tukutuku o Ranginui rāua ko Papatūānuku breaking down the imagery and concepts within the work, symmetry, audio elements, abstract figures, and self-critique of the final work.

### Ngā Miro Whakaatūranga – Final Year MMVA

For my final year and similar to years before, I proceeded to use all the knowledge gained from previous exhibitions to complete a final refinement of my work with laser and tukutuku. I began with planning a kaupapa and brainstorming the possible shapes and imagery that would complement the concept. I decided that I would portray the creation story for a number of reasons, first was in a hope that the audience would see the importance of this customary narrative, second was a hope for humanity to realise the health of Papatūānuku and Ranginui is in peril, thirdly to create more context around tukutuku and its origins lastly as a chance to use my developing artform as a visual language in a respected art gallery.



*Figure 31 Te tukutuku o Ranginui rāua ko Papatuanuku, 2022, Te Manawa Art Gallery, Palmerston North, New Zealand*

This work Te tukutuku o Ranginui rāua ko Papatūānuku was exhibited at Te Manawa 2022. The artwork revisits the same layout used initially in my fourth year BMVA

exhibition, refining aspects of previous works that communicate the customary location of tukutuku within a whare whakairo. By using light as the medium it creates a poetic relationship with the narrative more specifically the creation story, the coming of light, knowledge and understanding.

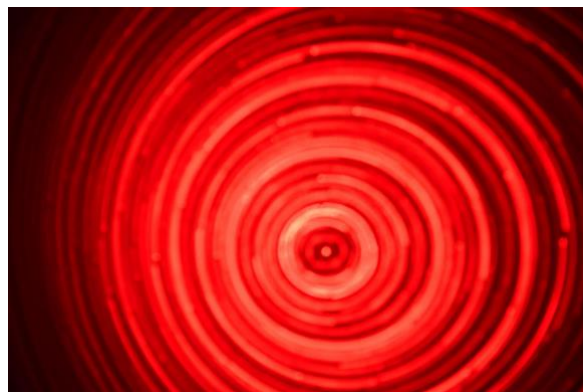
## The Method

The process I used for this work varied slightly from previous works, I continued to use the mechanical laser show contraption mounted with a laser but this time I did not actuate the cogs or gears to draw any particular shape, I manually screwed the diffraction grating till it almost fell off then screwed it back in completely repeating this process over and over at different speeds capturing different lengths of circular light trails. This action imitated the effect of time lapsing the night sky and prolonged exposure pictures of space and constellations.



*Figure 32 southern star trails, Canterbury Astronomical Society (society, 2022)*

The initial photoshoots captured frames that I was able to manipulate further using Adobe Premiere Pro. Before any adventurous creating I first tidied up contrasts and exposures then directed the colour towards a more conceptually relevant hue. turning all the single frames captured into a sequence that plays a moving image of the patterns I projected with the laser.

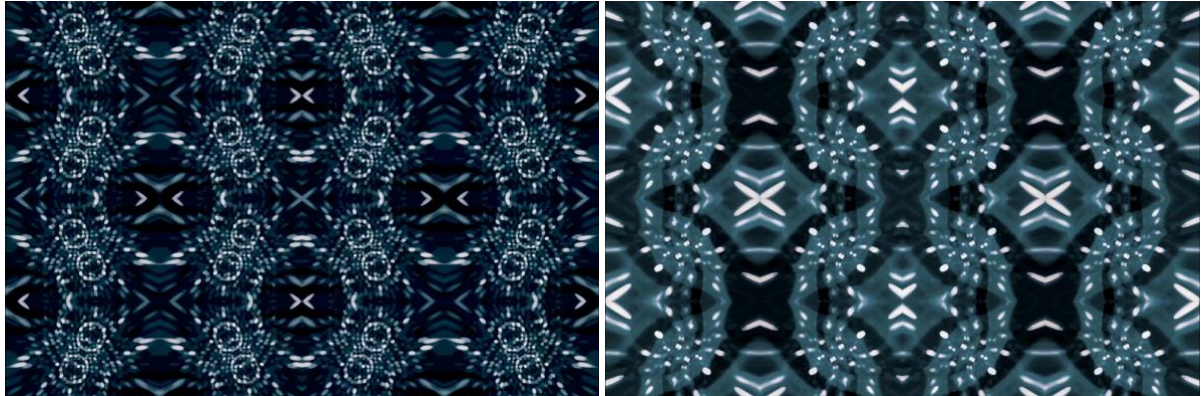


*Figure 33 Te tukutuku o Ranginui rāua ko Papatuanuku initial shoot*

In order to produce images like the one below I had to overlap the initial sequence and stitch it multiple times to make the image larger and create relationships between the visual elements. My aim here was to give my work a sense of tukutuku.

This is achieved by the shapes and patterns generated by the overlapping sequences being played simultaneously. This helps to ground my work in a visually Māori foundation with similar symmetrical arrangements and layering.

Figure 34 Stills from Production of *Te tukutuku o Ranginui rāua ko Papatuanuku*



It got to a point where the image I had weaved together had become so chaotic it was overwhelming and I had more of a distracting nature as opposed to a visually attractive image. To remedy this issue, I went backwards and simplified some of the imagery. I created a circular mask to encase the main sequence introducing more conceptual references to lenses and globes.

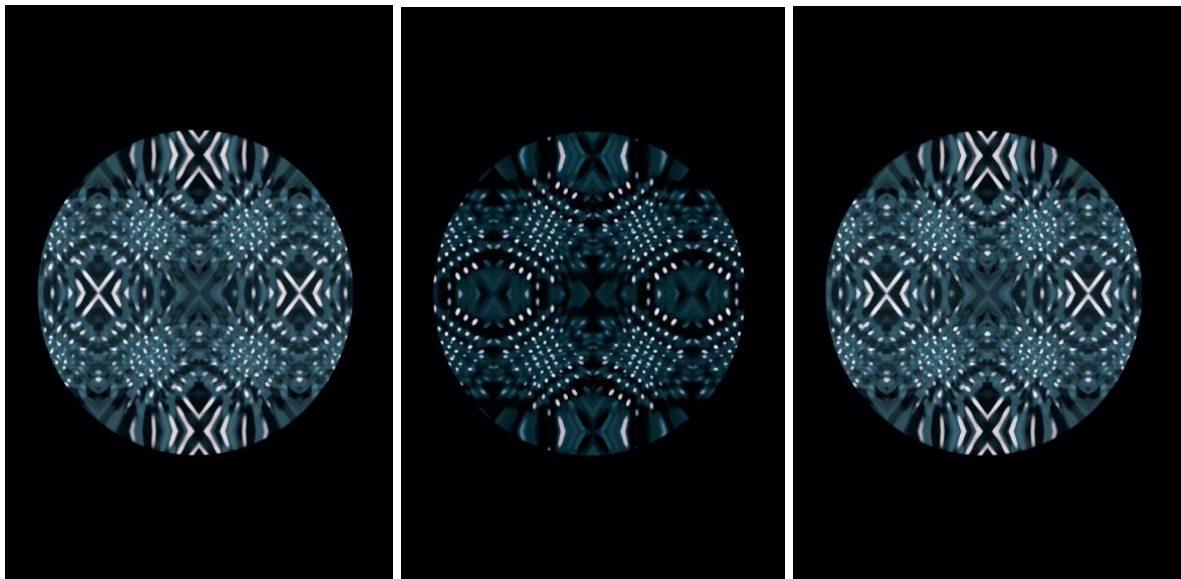


Figure 35 replica of final layout in gallery space

This is the final arrangement of the work *Te tukutuku o Ranginui rāua ko Papatūānuku*, the digital screens were turned portrait and into the panels that revisited the exhibition of *Tuku Ka Rere (2019)*. The orientation of these screens is also a reference to the customary location of tukutuku and from a deeper level how its placement within the whare whakairo acknowledges atua Māori.

The work is in total 30 minutes long looped to play continuously for 8 hours with a small interval between loops to reset. As the work begins the outside panels are more brightly lit surrounding a darker central piece. This is purposely done to try to

create a space that shows similarities to the early stages of creation, a place where light was scarce and its warmth rarely felt. As the moving image progresses brighter frames are seen within the centre panel as it swaps with the images on the outside to show an introduction of light into the space between Rangi and Papa, the creation of te ao marama and new beginnings.

[https://drive.google.com/drive/folders/1gdil9Fxr0YU3ADePvVKZlhPZocl6qfph?usp=share\\_link](https://drive.google.com/drive/folders/1gdil9Fxr0YU3ADePvVKZlhPZocl6qfph?usp=share_link)

Above is a link to the taonga puoro track that was created for Te Tukutuku o Ranginui rāua ko Papatūānuku by Koroheke Robb, he studies Taonga puoro from the well-known artist Horomona Horo. I gave him almost full creative control however I did specify that the track had to relate to the creation story that this work addresses.

This audio never got a chance to accompany Te tukutuku as I received it a few days after our work was due to be handed in, however if I had this a week early I am certain the work would have offered a completely different experience.

When It comes to exporting and finalising the files it is also good to either do things early in case edits are needed and re-exporting required, I would describe like my own equipment as basic and low tech as it is hard to export things efficiently, batteries do not last and processors are not built for rendering high quality files. Although I am stuck within my financial budget or borrowing abilities I am still proud of what could be achieved with my low-fi equipment and resources.

## Digital tukutuku

Below is a Google drive link is to a folder with a full clip of *Te Tukutuku o Ranginui rāua ko Papatuanuku (2022)*. This link shows the work as a single panel and is flipped horizontal for better viewing on this platform but it shows the full work with the audio element that accompanied it during exhibition, there is also a copy of the other works *Te Kahui o Matariki (2021)*, and *Kua whetūrangitia (2021)*.

[https://drive.google.com/drive/folders/1gdil9Fxr0YU3ADePvVKZlhPZocl6qfph?usp=share\\_link](https://drive.google.com/drive/folders/1gdil9Fxr0YU3ADePvVKZlhPZocl6qfph?usp=share_link)

*Te tukutuku o Ranginui rāua ko Papatuanuku* stood in Te Manawa Art Gallery from the 18<sup>th</sup> November 2022 – 29 January 2023, it is the most recent development in my research with lasers and creating tukutuku with light. This work has been refined by experimenting over three years with different techniques to achieve a clearly rendered image that shows similarities to traditional tukutuku while using contemporary materials and processes to create a visual statement surrounding global health by referencing important stages within the creation narrative that could relate and help resolve issues globally, nationally, individually and spiritually.

The audio present within the work, is a morning chorus of native birds reinforcing aspects of the narrative while symbolising new beginnings and change. As the work progresses abstract figures can be seen within the different relationships of contrasting shapes alluding to the presence of divine beings within a circular lens

mask which helped direct focus while also symbolising a planetary like object being viewed through a lens of a telescope or microscope lens of cells dividing.



Figure 37 *Te tukutuku o Ranginui rāua ko Papatūānuku*, 2022, Te Manawa Art Gallery, Palmerston North, New Zealand

## Te tukutuku o Ranginui rāua ko Papatuanuku

Te tukutuku o Ranginui rāua ko Papatuanuku is a triptych of contemporary tukutuku panels constructed by capturing light trails emitted by a laser pointer. These tukutuku reference important stages within the creation narrative, (Te Kore, Te Po, Te Ao Marama) by the different arrangement of sequences, patterns and layers that are present within the works. The use of light reflects the narrative as well as an ever-changing environment. Aspects of symmetry within the series play with the idea of duality and partnership with subtle abstract figures generated between main features symbolising growth and opportunity.

Post-presentation and post-exhibition, I have had plenty of feedback surrounding the work, *Te tukutuku o Ranginui rāua ko Papatuanuku*. Mostly positive but there are still things that can be presented better and areas that I believe could do with some refinement.

I will start with the positives, *Te tukutuku* was aesthetically a well-balanced visual composition with the circular masking of the frame adding to the work conceptually as well as visually. The inclusion of an audio element dismissed the feeling of the work lacking a voice. The images generated by the different layers and opacity were interesting and grasped ones' attention without being too overwhelming or chaotic. A good example of balance is achieved within the work.

There are many things I believe I could have done better after the Matatau 2022 exhibition. I would have really liked to have had a solo exhibition in a darker space with multiple works, showing some on screens and some projections. I also would really like to give 3D projection mapping a go. I think this type of visual works well when mapped and stretched around 3D structures like a skin playing free standing digital tukutuku.

In future I would like to experiment more with different colours, I would like to draw patterns of more complex shapes and delve deeper into creating a smoother flowing story with clearer transitions. I can see my work projection mapped on a gigantic scale or on a water screen to further push this style of tukutuku.

## Conclusion

This exhibition report chronologically follows the developments made working with laser light as a medium to create digital tukutuku. It will resolve my research and practice while shedding light on my process, experimentation, and the conceptual references of my work in preparation for the exhibition of my final body of work *Te tukutuku o Ranginui rāua ko Papatuanuku* (2022) in the exhibition Matatau at Te Manawa Art Gallery in Palmerston North, November

Chapter one provided context into my practice through an introduction to the customary practice of tukutuku. This introduction focuses on whakapapa within Māori cosmological narratives and how I was inspired. I discussed the practical placement of tukutuku within the whare tupuna which goes on to inform how I would place my works within the context of the art gallery.

Chapter two focused on inspirational indigenous artists models. discussed a number of artists who's practice either influences or related conceptually or aesthetically to my own practice. These artists connect to my work by using light as a medium, by referencing tukutuku or by incorporating Māori moving Image within their practice.

Chapter three follows the development of my own practice and the steps I have taken to ensure a high standard of quality within my work for exhibition. I will break down the processes I have used previously to create works in this style and the reasoning behind the imagery, conceptual justification to the works *Tuku Ka Rere* (2020), *Kua whetūrangitia* (2021), and *Te Kāhui o Matariki* (2022).

Chapter four frames the exhibited work *Te tukutuku on Ranginui rāua ko Papatūānuku* (2022) where I break down the imagery and concepts within the work, discuss the audio component, and conclude with a final critique of the work.

This exhibition report brings a full insight to all of the developments made with laser light as a medium to create digital contemporary tukutuku. It clarifies how my own processes have been refined over the last three years and concludes with examples of my most recent exhibited artwork *Te tukutuku o Ranginui rāua ko Papatūānuku*.

### **Reporting process:**

For the duration of my studies over the last three years I have been recording all ideas, processes and information within a visual diary. This will be the main hub for all information gathered while creating works of laser tukutuku. This diary has been updated regularly and clearly shows my thought processes when translating information gathered into a visual message that reflects the narrative. Furthermore, communication in person, over email and zoom by my supervisor ensured accountability.

### **Dissemination of information:**

The information I have collected will be disseminated primarily through the Matatau exhibition 2022 held at Te Manawa Art Gallery from the 8<sup>th</sup> November- 29<sup>th</sup> January 2023, I will have an artist statement as a brief summary of my findings as well as the personal presentation of my works to my peers, examiners and members of the public. Other avenues I intend on using to widen my audience will be social media more specifically Facebook and Instagram on my dedicated art account toj\_tēnei.

## Glossary

Aroha	Love, affection, passion
Atua	Deities, Gods
Harakeke	flax
Hautapu	lunar new year ceremony
Heke	Rafters of house, ribs of ancestor
Iwi	tribe, bones
Kaho	lengths of kakaho used in tukutuku construction
Kākaho	stems of toetoe bush
Kaokao	striping wedge pattern
Karakia	incantations
Karetao	puppet
Kauae raro	lower jawbone, earthly knowledge
Kauae runga	upper jawbone, celestial knowledge
Kaupapa	subject, topic
Kiekie	type of plant used as lace for tukutuku
Kōrero	speech, talk,
Kōwhaiwhai	Painted scroll patterns
Mana	reputation, status, prestige, authority
Manu	bird
Manu tukutuku	bird kite
Māori	indigenous to New Zealand, normal, of Māori blood
Mātaatua	ancestral canoe
Matariki	Pleiades star cluster
Matatau	annual exhibition for Māori visual art students

Mātauranga Māori	Māori knowledge, Māori perspectives
Mate	Dead, sick, problem
Mihimihi	acknowledgments
Moko	tattoo
Ōpihi Whanaungakore	ancient tribal burial ground
Ora	life, living, healthy
Pākehā	European,
Papa	ground, short version of Papatūānuku
Papatūānuku	earth mother
Pātikitiki	diamond shaped tukutuku pattern referencing flounder
Pīngao	dune plant used for laces in tukutuku
Poupou	carved ancestral figures
Puhoro	tradition buttocks and leg tattoos
Pūmotomoto	fontanel, third eye
Rangi	sky, tone, shortened version of Ranginui
Ranginui	Sky father
Raupō	Bullrush plant used for making manu tukutuku
Rēhia	deity associated with entertainment
Reo	language
Roimata Toroa	alternating checker pattern, albatross tears
Tāhuhu	main beam in the wharenuui
Tamariki	children, offspring
Tāne	deity of the forest
Tangaroa	deity of the ocean
Tāngata	human, mankind

Taonga puoro	the gift of sound, music, vibrations
Te Aka	the rhizome
Te Ao Marama	the world of light,
Te Ara Moana	tukutuku pattern referencing the ocean
Te Kore	the potential
Te Kune	the extending
Te More	the laterals, rootlets
Te Pō	the night
Te Pu	the shoot
Te Rea	the hair-root
Te Waonui	the great forest
Te Weu	the taproot
Te Whare Tapere	the house of entertainment
Te Whe	the sound
Ti Ringaringa	traditional hand games
Tohunga	expert, professor,
Toioho ki Āpiti	Māori visual arts Programme
Tū	Deity of Men and war
tukutuku	lattice work panels
Waiata	māori songs of tribal and ancestral origin
Wairua	spiritual
Wairuatanga	spirituality
Wānanga	discussion, meeting
Whai	string games
Whakairo	māori wood carving

Whakapapa	genealogy, lineage
Whakataukī	quote with unknown origin
Whānau	family, extended family, relations
Whare	house, building,
Whare tūpuna	carved ancestral house
Whenua	land, afterbirth

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