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Haehae And The Art Of Reconciliation

Cutting Through History To Generations Of Artistic Expression

An exegesis presented in partial fulfilment of
Master of Fine Arts
Massey University, Wellington

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2018

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Ripiripia! Haehaea! Ripiripia! Haehaea!

Tuakina, paranitia te ūpoko ō te ngāngara kai tangata, ue hā, ue hā!

He aha te tohu ō te ringaringa? He kawakawa!

Tuku ki raro, ki hope rā, he korokio, kō te whakatau ō te mate, ue hā, ue hā!

Cut! Slash! Cut! Slash!

Head is smashed by the man-eating reptile, making breathless, making breathless!

What is the symbol held up in my hand? It is kawakawa!

Let it fall, to the waist, for death has arrived, making breathless, making breathless!

(Ancient karakia tangi recited in Taranaki and across the Aotea waka confederation during tangihanga)

Abstract

At the heart of the Parihaka story is its people. Its origins, its resistance, its desecration, its desolation is its people. A place where its people have shaped its legacy, but one that could never be told or acknowledged without the survival of those people. Today its restoration, rejuvenation and revitalisation are still about its people. My people.

From August 2000 to January 2001 an exhibition at Wellington's City Gallery, curated by the late Te Miringa Hohaia, titled *'Parihaka: The Art of Passive Resistance'* took the artistically interpreted story of those people, of that settlement, of that injustice and a hugely important but conveniently ignored part of this nation's history to a wider public audience than ever before (Hohaia, O'Brien, & Strongman, 2001).

It cut a swathe through the heart of ignorance, of cultural amnesia, of colonial government corruption and introduced thousands of unknowing citizens to a story purposefully forgotten and unspoken and one that, ironically today, still remains a largely unknown aspect of Aotearoa's history.

To date there has not been another single collection or exhibition of this magnitude brought together to speak directly of the Parihaka experience, but while the opportunity for continued education from an exhibition on that scale has not yet been realised, many other artworks, projects and exhibitions during the ensuing years have featured work which continues to educate by reflecting that painful legacy.

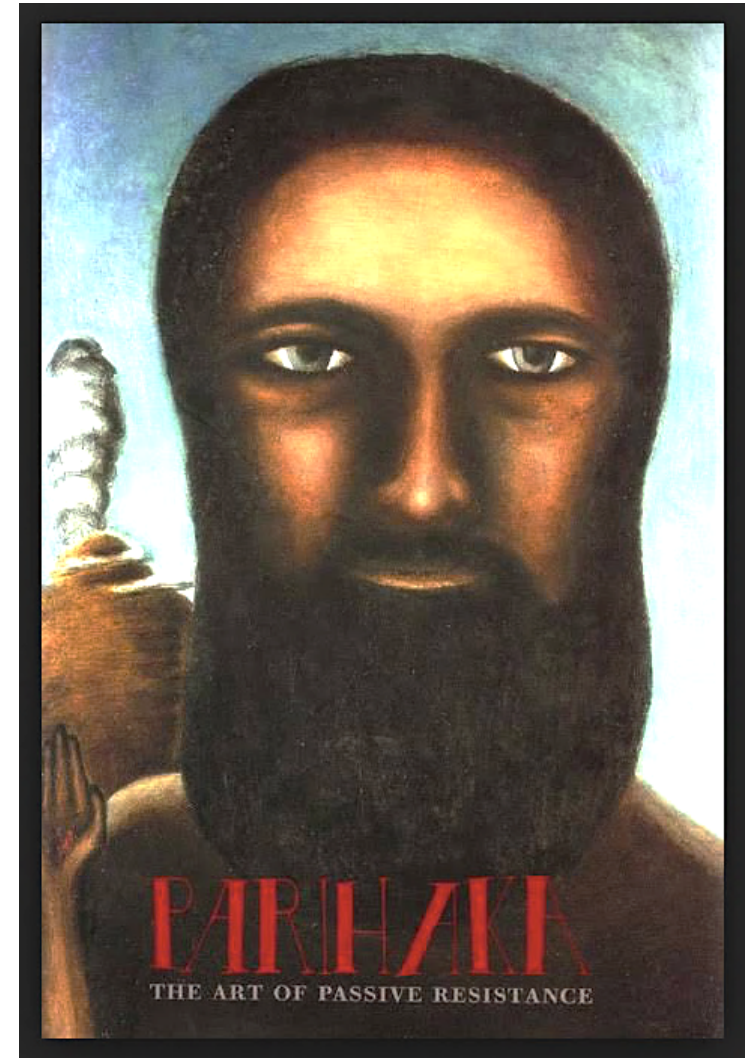


Figure 1: Cover of exhibition publication (2001).

That enduring pain continues to cut deep, into the consciousness of those of us who are descendants and into the psyche of those who come to the knowledge later in life, asking why they were never told (Warne, 2016). This thesis proposes to examine the integrated notion of cutting – or haehae, in its literal and figurative manifestations, on materials in creative output, within the hearts, minds and skin of Parihaka uri (descendants). It will examine its representative aspect within the art that relates to my Parihakatanga and is exemplified through many artforms created by other artists, with whom I share whakapapa to the Kipa (Skipper) whānau (family). I will also explore my own artistic response to that legacy, leading to the development of my final project, inspired by two specific personally experienced events – which on the surface seem totally unrelated, but in actuality are intrinsically linked.

The first is *'He Puanga Haeata,'* the Parihaka-Crown Reconciliation Ceremony held at Parihaka Pā on Friday 9 June 2017 (*'He Puanga Haeata,'* 2017), while the second event is the May 2018 mass beaching of parāoa (sperm whales) along the South Taranaki coastline (Boult, 2018). Developing a cultural narrative and artistic transition from art reflecting pain, anguish and trauma to hope, promise and reconciliation is an ongoing challenge, a journey that myself and others may continue to articulate within various aspects of our work, cutting across history and generations.



Figure 2: Mataaria and Maraekura, Kaūpokonui (2018). Artist's own photo.

My place and space

I am the great-grandchild of Neha Kipa (Ngāti Te Whiti hapū, Te Atiawa iwi), a political and illegally incarcerated supporter of the Parihaka passive resistance movement. Neha was taken to Ōtākou (Dunedin) in 1869 and was eventually freed and returned to Taranaki in 1872. He lived at Kātere Kī Te Moana, Tārereari papakainga (home settlement), above the Waiwakaiho River in Ngāmotu (New Plymouth) with his wife Ngārere (Ngāti Tāwhirikura, Te Atiawa). One of their 11 children, a daughter named Apihaka, gave birth to my mother Hinewaito in 1927. Just shy of 100 years from Neha's return to Parihaka, I was born in 1971.

Apihaka was married to my grandfather Spence Te Ahu Rei and lived with him at Waiokura Pā, in Manaia, South Taranaki. His father Te Ahu Te Rei was also a staunch supporter of the Parihaka movement. Both Waiokura and Kātere were often the final stopovers on both the southbound and northbound journeys of the thousands of Māori seeking refuge and safety in Parihaka.

Raised at Waiokura and artistically inspired at Kātere, my keen awareness of the immersion of my whānau in the Parihaka context means the very core and fibre of my being is centered around this history, this interconnectedness across place, time and generations. It has undeniably influenced my expression and understanding of myself as a practicing artist, a Māori woman and the descendant of a surviving Parihaka prisoner.

Thei mouri ora!



Figure 3: Ngārere Kipa. Whānau photo.

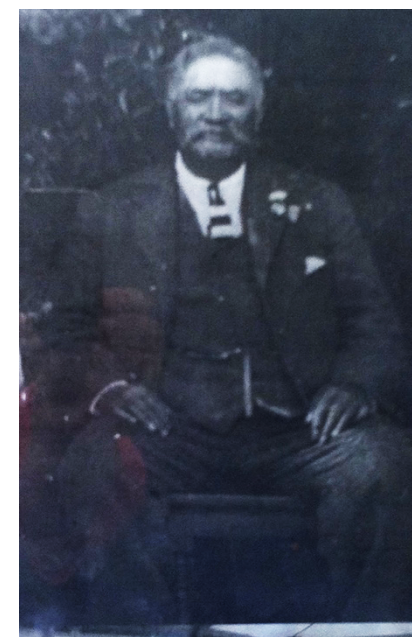


Figure 4: Neha Kipa. Whānau photo.

A people bereft

In places like Taranaki, much of the visual narrative of my iwi (tribal groupings) were lost in the late 1800s, especially during the government-sanctioned “scorched earth” policy of total destruction of papakainga around Maunga Taranaki (Mount Taranaki), (‘Titokowaru’s war’, n.d.). Realising the swift and surprise nature of the attacks, iwi had little time to protect their taonga, so a quick response was to hide them from advancing troops, often in nearby swamps which they knew had preservative properties. Post-confiscation of the whenua (land), and when farming practices in Taranaki began to intensify in the mid-to-late 1900s with farmers seeking to create more grazeable land, these swamps began to get drained, resulting in the regular unearthing of many of these taonga (treasures) including pounamu (greenstone) and whakairo (wood carvings), (Moffat, 2012).

The reasons these taonga were never retrieved by those who put them there may never definitively be known, but the fact remains that even today, Taranaki marae are mostly bereft of whakairo and other associated taonga such as tukutuku (woven panels) and kōwhaiwhai (painted panels). With the loss of those taonga, the diaspora of our people, the struggle for survival and the outright theft of taonga, the intergenerational transmission of knowledge was severely interrupted (Waitangi Tribunal, 1996). The few marae which have these taonga were either assisted by tohunga whakairo (master carvers) from other iwi or the whakairo has been created in recent decades.



Figure 5: Totara paepae (beam) from Kiakia Swamp (found in 1976), Puke Ariki collection.

This has resulted in few pre-colonial examples remaining to provide robust exemplars of the traditional design styles of Taranaki and therefore the cultural narratives that they visually described. The repatriation of the illegally smuggled and sold Motunui Epa to Taranaki in 2015 highlights not only the huge cultural significance of the event itself, but also reinforces that brevity of existence of such resources (Harvey, 2015).

In an ideal world, enough information, knowledge, practitioners and examples would exist whereby, just as happened with the growth of whānau and hapū (sub-tribal grouping) into iwi in their own right, the labelling of ‘Māori art’ and its generic derivatives such as ‘Māori carving, weaving, performing arts etc’ would become redundant terminology, replaced with mana (prestige) enhancing referrals to artforms as named, practiced, understood and shared by particular iwi and hapū – a specific and individual artform in its own right, geographically and philosophically.



Figure 6: Motunui Epa, Puke Ariki collection.

He Puanga Haeata

Many things happened at Parihaka on Friday, 9 June 2017. It was '*He Puanga Haeata*,' the day the Crown came to Parihaka to formally apologise for what then Attorney-General, the Hon Chris Finlayson described in his speech as being "among the most shameful in the history of this country," which included the previously unacknowledged acts of rape committed by colonial soldiers (Finlayson, 2017).

Haeata translates to the new dawn, when the rays of a new light cut into the night, turning it to morning. '*He Puanga Haeata*' occurred during Puanga, the time we in Taranaki see the star of that name (also known as Rigel) making its appearance in the night sky, signally to us the start of the new year.

It was a day when symbolic gifts of kono (small woven baskets) filled with kai (food) and taonga were given by Parihaka people to Crown representatives and descendants of the colonial ministers and troops who enabled or participated in the plundering. It was a day when multiple generations of Parihaka's people gathered to witness and become the genesis of the era of reconciliation (Shaskey, 2017).

It was also the day I first cut through my own layers of arrogance and contemplated my own plundering of Parihaka, my dishonouring of its legacy, my whānau's legacy, by what I perceived to be my mis-use and abuse of Parihaka imagery and iconography within my own artistic practice.

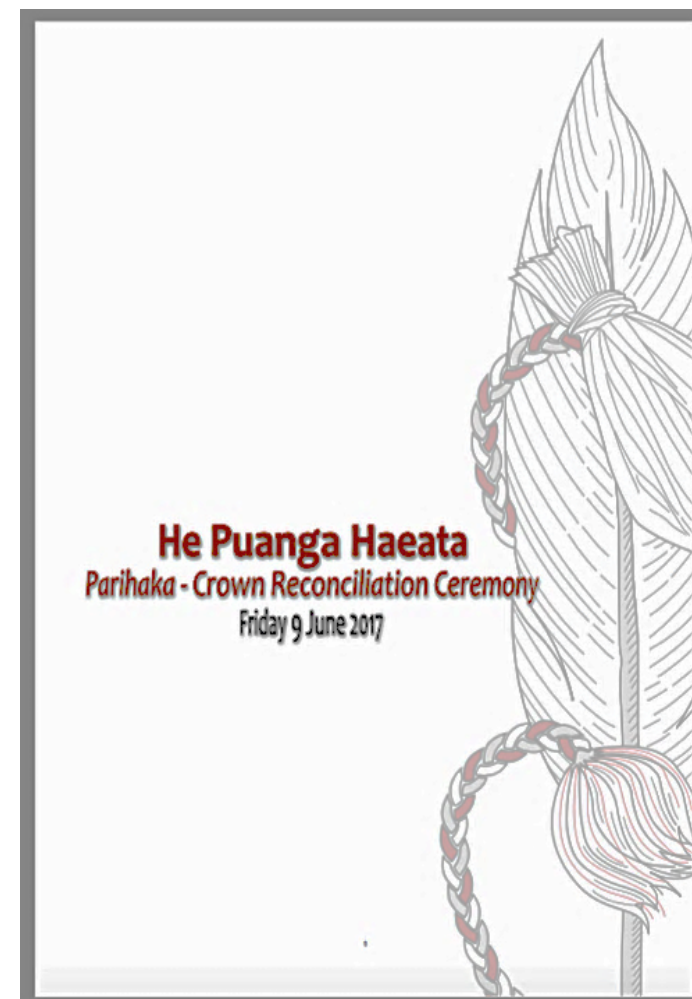


Figure 7: *He Puanga Haeata* programme cover (2017).

I reflected on the times that I had conveniently relied on mining the pain of my whānau and of Parihaka for artistic inspiration as a convenient fallback point of reference for my work when I was too lazy to push myself or invest time and energy into exploring new directions or subject matter.

'He Puanga Haeata' inspired me to examine my motivations within my own practice, challenged me to explore my interpretation of reconciliation in my work and made me want to seek examples of where and how other artists, especially those within my own whānau, manifest the same ideals within their own creative outputs.

It has encouraged me to examine the power that creating, that making, has had in my life, especially in a therapeutic sense in correlation with the notion of reconciliation – not only within the physical and spiritual realms or my life, but also in my skin, my heart and my mind as well.

'He Puanga Haeata' is a powerful and seminal moment for me which has essentially set the ongoing tone for my personal practice and helped to shape the focus of this thesis project.



Figure 8: Bonita Bigham, *Te Raukura* (2013).

Life through death

When nine parāoa washed ashore along the coastline of my hapū Ngāti Tū, in the rohe (area) of Ngāruahine in South Taranaki in May of 2018, there was nothing in the collective memory of our people of any event remotely like this to provide us with any tikanga (protocols) to guide us. Initially, as with the general public, our whānau were confused and devastated by the loss of such magnificent creatures. This grief was compounded with the discovery of a further three parāoa on the coastline of the neighbouring hapū, Ngāti Hāua to the west.

We were all kūware (ignorant), we understood we had traditional rights through the Marine Mammals Protection Act 1978, however we had no idea what that meant in a literal sense and how to exercise those rights. In the initial days we relied heavily on telephone advice of others, in particular my Te Atiawa whanaunga (relative) Rangi Kipa as the foremost tōhunga in carving whalebone and Hori Parata from Ngātiwai in Northland, who is well regarded as the national expert in the cultural harvesting of resources from marine mammals (Pengelly, 2017). Neither were available in the first days of the event, with Parata and his team only arriving on the fourth day due already being busy working on another whale on the east coast. By this time our hapū had moved from grief mode to anticipation of the work to come.

The prime focus of the next week was hauhake – the harvesting of resources for cultural purposes. We secured three full parāoa skeletons and six kauae raro (lower jaws) to be utilised in the future as the hapū determines. However it is the intangible and unexpected gifts which actually inspired my practice - the revitalisation of disrupted tikanga, transferring of mātauranga (knowledge) and skills, a strengthening of our inter-hapū relationships and the long-absent kotahitanga within Ngāti Tū (Groenestein, 2018a).



Figure 9: Ngātiwai and Ngāti Tū begin the hauhake, Kaupokonui Beach (2018) Photo credit: Dinah King.

It was a time of exponential cultural growth for our hapū, with creativity emerging from within the context of that cultural revitalisation. We had reconciled our initial lack of tikanga with the realisation that the transfer of that mātauranga within our people had been interrupted by colonisation, that we had been disempowered by historic legislation only to be categorised and confused by contemporary laws. I became intrigued by the endless opportunities the arrival of these taonga parāoa presented to us, other than the carving of bones and teeth which was all we had initially thought about. There is the rendered blubber, the harvested sinew and of course the fine spermaceti oil from the heads of the parāoa. The daily recitation of karakia (chants, prayers), the physical labour onsite, the nightly wānanga (debriefs, workshops), the sharing of kōrerorero (discussion) all inspired me and many whānau members to document our experiences in words, waiata, photographs and video, creating reflections of their literal experiences of the event, during that time and since.

This event also inspired the theme for a visual arts wānanga and exhibition that I co-organised with fellow artist Gabrielle Belz, bringing together Māori artists who live in or whakapapa (have genealogy) to Taranaki and sharing information with them to inspire the creation of small taonga over the weekend wānanga, culminating in the opening of the short exhibition immediately afterwards in my studio/gallery space in Manaia, South Taranaki. It was a highly successful combination of events with significant media coverage and the exhibition not only featured work from highly experienced artists like Kipa, but also provided the opportunity to show the work of six first-time exhibitors (Kirk, 2018).

To me this is the ultimate artistic result, having whānau who have never previously considered expressing themselves artistically engaging directly with the subject matter, finding a medium which resonates with them, then producing work showing their interpretation through to exhibition.

This, to me, is as much an important gift to our people as any whale bone or tooth. This is about inspiration and finding passion. This is about art.



Figure 10: Taonga Parāoa - Taonga Iti wānanga, Waiokura Marae (2018). Artist's own photo.

Generations of whānau artistic expression

Hirini Moko Mead speaks about pūmanawa, the creative talent, that runs through whakapapa lines and the expectation that this talent will manifest itself within future generations on occasion (Mead, 2003).

“The source of a person’s pūmanawa is a gift handed down from the family line and is something to be respected and treasured. The talent is tapu (sacred).”

In this context, I propose that this is the situation within my wider whānau, which seems to be full of painters, sculptors, carvers, moko artists, musicians and especially weavers. Some have taken their talents into other directions and many are considered leaders in their respective fields.

I’m unaware if Neha was active in the arts, but I know that Ngārere was an active kairaranga, a weaver of harakeke. Through my mother Hinewaito I am now kaitiaki (caretaker) of one of Ngārere’s taonga, a kawē (carrying harness) which she used to carry wood on her back from the beach about 2km below her papakainga at Kātere, above the Waiwakaiho River in Ngāmotu (New Plymouth) every day.



Figure 11: Ngārere's kawē (circa 1930). Artist's own photo.

Ngārere had her own pā-harakeke (flax plantation) from which she harvested to create her items. Some whānau members still possess bushes that whakapapa back to that pā-harakeke. Hinewaito remembers her kuia (grandmother) always being busy creating something, usually with a functional purpose like the kawē or kete (basket) for use in the garden or for collecting kaimoana.

She also remembers that there was always new raranga (weaving) around her kuia's whare, an indication of Ngārere's ongoing practice of replenishment and replacement and therefore the constant application of haehae to harvest, prepare, adjust and complete her various projects. Hinewaito says that while Ngārere's kete were mainly functional in purpose, they were still woven to a very high standard.

Hinewaito's mother Apihaka was a tāniko weaver. Again, I am kaitiaki of the few tāniko pieces known to still exist that were made by Apihaka. When I handle these taonga and Ngārere's kawē I feel a profound connectedness to these kuia, a sense of timelessness and the transmission of intergenerational aptitude and passion for these artforms.

Hinewaito watched her mother doing tāniko and especially remembers how annoyed her mother would be when she would have to undo rows of work to correct mistakes.

"She'd just about cry because it's not easy doing tāniko and having to go all the way back. The cotton would then unravel too, she didn't like that."

Remembering this, Hinewaito applied an added element of caution in her work when creating her own major project 50 years later, a kākahu huruhuru (feather cloak) from contemporary materials, which took more than 10 years of intermittent weaving to complete. While an active member of national weaving organisation Te Roopu Raranga Whatu and



Figure 12: Apihaka's tāniko headbands (circa 1920s). Artist's own photo.

a founding member of South Taranaki's weaving collective, Te Kohikohinga Raranga, Hinewaito herself did not develop strong raranga skills. She can make functional kete for collecting kai, but freely acknowledges her general lack of raranga ability.

"The first time I made a kete to take to the tide a pāua fell right through it, that tells you how big the gaps were and that wasn't on purpose. They (the kete) didn't get much better than that either over the years, good enough for the garden or the tide, but not much else." (Bigham, 2018)

Ironically, it was not Hinewaito that taught me tāniko, despite the fact she made a kākahu huruhuru while I was growing up. I also had no idea that Apihaka was a tāniko weaver until I learned myself while studying through Te Wānanga o Raukawa. The work came naturally and easily to me and I found a passion that still resonates strongly, the pūmanawa in action. When I showed Hinewaito my early attempts and shared my passion for the mahi she then told me about Apihaka and gave me pieces of work Apihaka made.

In 2013 my niece and weaver Lara Ruakere and I curated an exhibition at the Lysaght Watt Gallery in Te Hāwera, South Taranaki. We named it after Hinewaito, and focused on the artistic output of (a more than anticipated) seven generations of our whanau (Panoho, 2013).

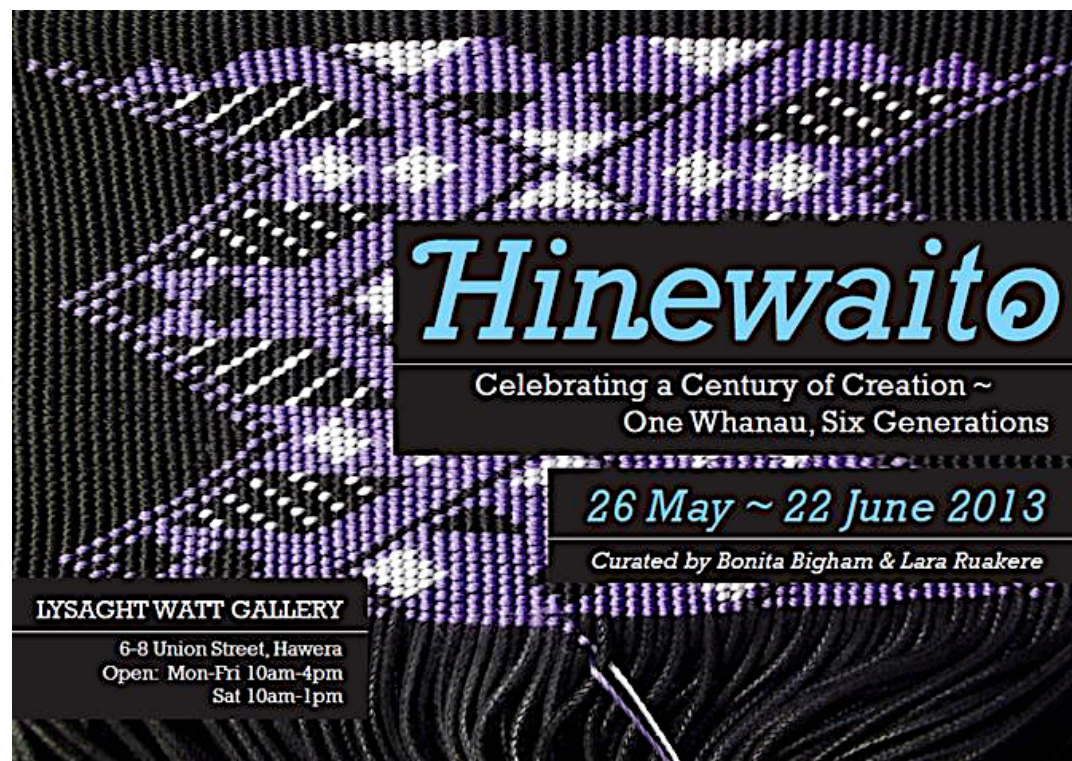


Figure 13: Hinewaito exhibition poster featuring artist's unfinished tūniko work (2013).

Featuring strongly throughout that exhibition was raranga, tāniko (finger weaving) and whakairo – all having heavily utilised haehae as integral processes in the creation of the artworks. Inspiration for the exhibition came from our realisation that there were, just within our immediate whānau of Hinewaito’s descendants, a number of us producing art in traditional and contemporary contexts, a direct artistic lineage from Ngārere, Apihaka and Hinewaito to us.

Of the many artists within our wider whānau who work within fine arts, Rangi Kipa, renowned tā moko (tattoo) exponent and tōhunga whakairo, has the highest domestic and international profile, having spent the past 30 years learning, honing and extending his skill base across various media and materials.

I was privileged to live in Kipa’s New Plymouth home in the late 1990s, witnessing firsthand a tōhunga at work. I spent a significant amount of time listening to and learning from him. His wife at the time was multi-disciplined artist and fine arts teacher Julie Paama-Pengelly (Ngaiterangi) and between them the artistic influence on my thinking, my cultural identity and appreciation for visual arts as a transmitter of cultural knowledge was increased exponentially.

Kipa, while trained in traditional carving methods, does not restrict himself to operating solely within that context. In fact, he constantly pushes physical boundaries of materials and environments, but more importantly he continues to challenge definitive descriptions and assumptions about what is and is not traditional or contemporary Māori art.



Figure 14: Rangi Kipa, Radiere (2007). Photo courtesy of the artist.

Art historian Ngarino Ellis describes Kipa's philosophy and approach to his practice;

"Kipa is keen to break boundaries and challenge the notion of tradition within Māori culture. Through his moko work, he is able to articulate contemporary Māori concerns about cultural and tribal identity and membership. His work demonstrates the potency of Māori art and its continual adaptation and response to new ideas from within and outside the culture. Kipa's moko work is just one aspect of his art practice that reflects an artist drawing on his cultural heritage in new and exciting ways, demonstrating how tradition and innovation are, in fact, one and the same" ('Rangi Kipa', 2016).

Kipa's philosophy is rooted strongly in the notion of revitalisation and rejuvenation of indigenous artistic practice, suppressed or interrupted by colonisation. Kipa spoke to these ideals during a presentation at America's Brigham Young University in 2015.

"As we've revived traditional cultural ideologies and tried to restore those, just the nature of moving through time and the nature of not living in a vacuum anymore has meant that we've had to try and adapt those ideologies, adapt those theories to not only respond to the needs that our own community has to restore their own integrity and wellbeing then to try and find a way to combat the sort of machine, the colonial machine that continues to churn on, that has an influence, a commanding influence in our daily lives" (Tino Rangatiratanga: An Insiders Reflections on the Māori Sovereignty Movement, 2015).

In this statement Kipa arguably draws distinct parallels to Parihaka itself, an exemplar of resistance and survival, a community in restoration and reformation. He also references the power of the arts as critical tool in social recovery of indigenous peoples, especially where systematic acts of the colonial governments were employed to break down indigenous societal structures and social cohesion.

"Whether its performing arts, the visual arts, the oral arts – they are essential parts of transmission of knowledge within our communities... as we move back towards wellness, wholeness and a restoration of that sense of integrity."

Kipa has continued to develop a wide and varied oeuvre of work, nearly all of which is created through cutting, carving or excising surplus materials to reveal finished work, ranging in scale from huge stainless sculptures to extremely intricately carved niho parāoa (sperm whale

teeth). His skill has seen him receive numerous awards and accolades domestically and he has attended numerous international residencies as well as building his international reputation as producer of the highest quality fine art.

Kipa's younger brother Glen is also an accomplished carver and artist, having also explored bronze casting within his practice. Perhaps the best example of this duality is seen in the entranceway to New Plymouth's Puke Ariki Museum building, which was opened in 2011. A combination of wood and metal, the final work consists of two inside doors carved from tōtara and bronze exterior doors and waharoa (gateway), made from the development and execution of creating 26 moulds for the bronze (Foy, 2011).

Skipper is now focusing his creativity in maara kai (food gardens) on our papakainga at Kātere, restoring traditional cultivation practices and ancient cultivars to our whānau and the wider community (Slinger, 2016). Working the maara has become a true whānau and community effort, with crops made available to anyone who wants or needs the kai.

Skipper is working with other maara projects around Taranaki, including one at Parihaka, again maintaining those ancestral links. He is also proof of pūmanawa as Ngārere was renowned for her gardening prowess, managing many acres of crops at the same time.

Another whanaunga, Kura Puke (Tāpuke), shows a strong affinity for light and projection in her practice and has directly incorporated her whakapapa and whenua (land) into her work. A collaborative work



Figure 15: Glen Skipper, waharoa at Puke Ariki, New Plymouth (2011). Photo credit Taranaki Daily News.

with Stuart Foster, with Huirangi Waikerepuru and Te Urutahi Waikerepuru, exemplifies her focus on aesthetics, cultural and environmental sustainability.

The work, *Tipi-Rangi*, transmitted karanga (ceremonial call) and karakia through laser light from Kātere, cutting through the skies over Ngāti Tāwhirikura's whenua, the hapū to which we all whakapapa. *Tipi-Rangi* claims airspace over industrial activity on confiscated whenua, cutting through time and space with light, inserting a contemporary method of transmission of ancient practice into the landscape. Transfer of "innovative knowledge" is also an aim of the project.



Figure 16: Test run of *Tipi-Rangi*, Kura Puke, Stuart Foster (2013). Photo credit Kalya Ward.

The effect of light is also a central theme of the work of yet another whanaunga, carver and glass artist Todd Sheridan. Training in traditional whakairo was a purposeful thing for Sheridan who felt it was important to have that authentic cultural grounding, but he has not limited his creative output to traditional materials and styles, utilising haehae aspects to push his practice in new and exciting directions.

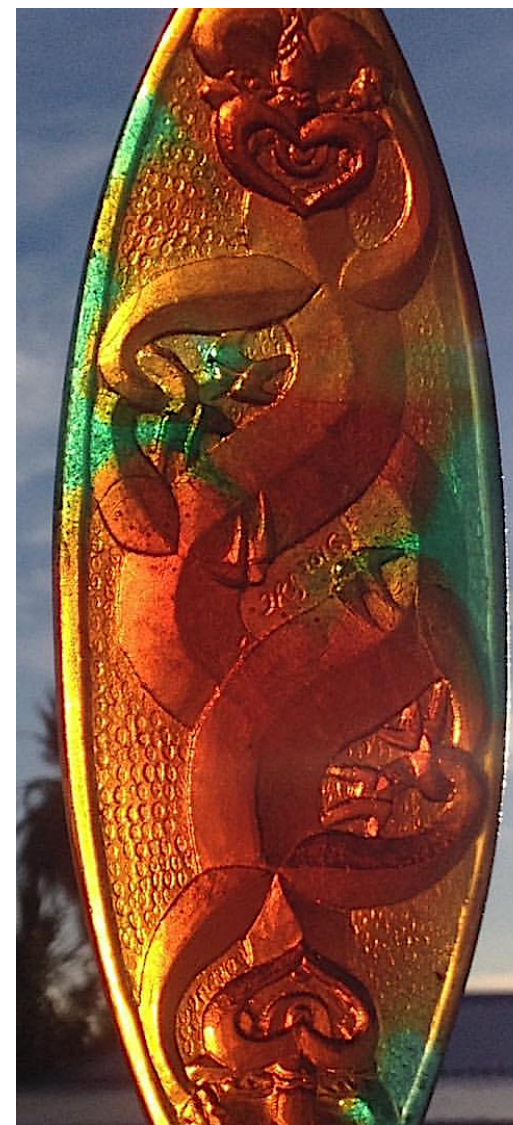
His use of glass in multiple colours within constructs like hei tiki and pūrerehua challenges the traditional aesthetic, but injects contemporary relevance to his work. Sheridan's inspiration for working in glass came to him in a dream after trying to conceptualise how to see from the inside of a poupou he was carving at the time, to view the internal contours of the face, occupying the interior. His work in whakairo, glass and sculpture are all connected by the use of haehae, to shape, mould and to separate elements from each other, which he says echoes the visceral separation on Ranginui and Papatuanuku and the haehae associated with the grieving process, the scarification of skin and the reclamation of ancient skills and wisdom.

“Haehae is recalling that history, where tā moko has come from, with Ruaumoko bleeding lava across Papatuanuku. We’re recreating what we once had. Whatever we’re working on now is what we’ve got, we need to build that up” (Sheridan, 2018).

A recurring theme which seems to be prevalent for most, if not all of us, is that the disruption to traditional knowledge bases within our whānau has meant that the mātauranga we now collectively possess has largely come from external learning situations and people. While we may have been introduced to various artforms through whānau members, the knowledge we now have was not transmitted or embedded from within the whānau, therefore the true pūmanawa has been interrupted but has still somehow managed to manifest itself.

For example, Hinewaito does not ever remember seeing her kuia Ngārere do tāniko, but her mother Apihaka did the work. Who taught her? Hinewaito grew up watching her mother Apihaka do tāniko and while she learned some important lessons from purely observing, she did not actually learn the art from her, but from a friend from Waikato more than 30 years after Apihaka died. While I grew up watching Hinewaito making her kākahu huruhuru I didn’t actually learn the technique of whatu (twist weaving) from her, I learned from Taranaki master weavers Puhi Nuku and Ria Waikerepuru.

Further to that, Puke honed her artistic practice in Whanganui and Palmerston North and both Kipa/Skipper brothers learned whakairo away from Taranaki, as did Sheridan and other artists within the whānau. Our collective challenge as artists will now be to coordinate and orchestrate the transfer as much of that knowledge as possible within our own whānau, re-establishing direct lines of familial whakapapa of the mātauranga, the true pūmanawa.



*Figure 17: Todd Sheridan, Pūrerehua (2017)
Photo courtesy of the artist.*

Reconciliation and revitalisation through indigenous art

Indigenous peoples around the world who have been colonised share the same unfavourable results with Māori, that being holding all the worst socio-economic, health, justice, housing and other well-being indicators. Linda Tuhiwai-Smith says the challenge for governments in those countries is the recognition and redressing of historical injustices which have put indigenous peoples into modes of dependency and disenfranchisement.

“Indigenous communities in highly developed nations have argued strenuously that there have been long-term, traumatic impacts of colonisation that have left them dis-eased, and dispossessed of identities, languages and land.”

She continues to say that places where those injustices have started to be addressed are using contemporary strategies which assist indigenous communities to participate in society more effectively, which in turn will improve social outcomes.

“This has started happening in New Zealand, Canada, Australia, Alaska and Hawaii, with a range of semi-legal political tools being used such as commissions, apologies, reparations, reconciliation strategies and treaty settlements” (Tuhiwai Smith, 2012).

Whether the injustices are historical or contemporary, the aims and aspirations of such a process and their artistic expressions are the same. When the South African government initiated the Truth and Reconciliation Commission in South Africa during the 1990s it also established a Constitutional Court, which began collecting art for its building. The collection is described by the Court’s Justice Edwin Cameron, saying it “symbolises the best aspirations of our democracy, of reconciliation, of justice, and of transformation.” (‘The Constitutional Court Art Collection’, n.d.).

In Canada, where a Truth and Reconciliation Commission has also had significant impact, the Canada Council for the Arts identified reconciliation as a major aspect of their organisation and implemented a response to that, with 26 projects funded between 2015 and 2016, including social and community art, performance, storytelling, music and songwriting, theatre, storybook-making and traditional beadwork. Importantly, the funding was only available to indigenous peoples, collectives and arts organisations, recognising the need for those voices and that work to be seen and heard (‘{Re}conciliation’, n.d.).

This is a common theme in indigenous reconciliation art – the prominence of indigenous artforms to educate and commemorate. For nearly 50 years, the Dakota, the indigenous people of Mankato, Minnesota in the United States have held powwow to commemorate the 1862 mass-hanging of 38 of their tupuna, the largest ever simultaneous execution in the history of the country and a part of a larger local war between the Dakota and white communities.

Commonly referred to as the ‘reconciliation powwow,’ the annual gathering was initiated to return the Dakota places they had avoided and according to Loren Dean Boutin, who wrote a book about the history of the powwow, it also stimulated the healing of the very strained relationships between the Dakota and the white communities.

“Now there are monuments and plaques in downtown Mankato commemorating the Dakota warriors hanged and the war that cost so many lives. The Dakota American Indians now come to these areas without fear, while proudly claiming their heritage” (Boutin, 2012).

But in our attempts to ‘de-colonise’ ourselves, Brendon Hokowhitu argues that we have effectively ‘tethered’ our indigenous identities to the coloniser, saying;

“Assertion of Indigenous self-determination in constant referral to the colonising power other merely serves to re-establish the neo-imperial colonial power structures themselves” (Hokowhitu et al., 2010).

I understand Hokowhitu’s point but tend to regard his perspective as aspirational. We are, in reality, still dramatically affected by colonisation. When those effects are sufficiently lessened or eliminated, we may then be able to untether ourselves, thus becoming fully reconciled (if that is possible).

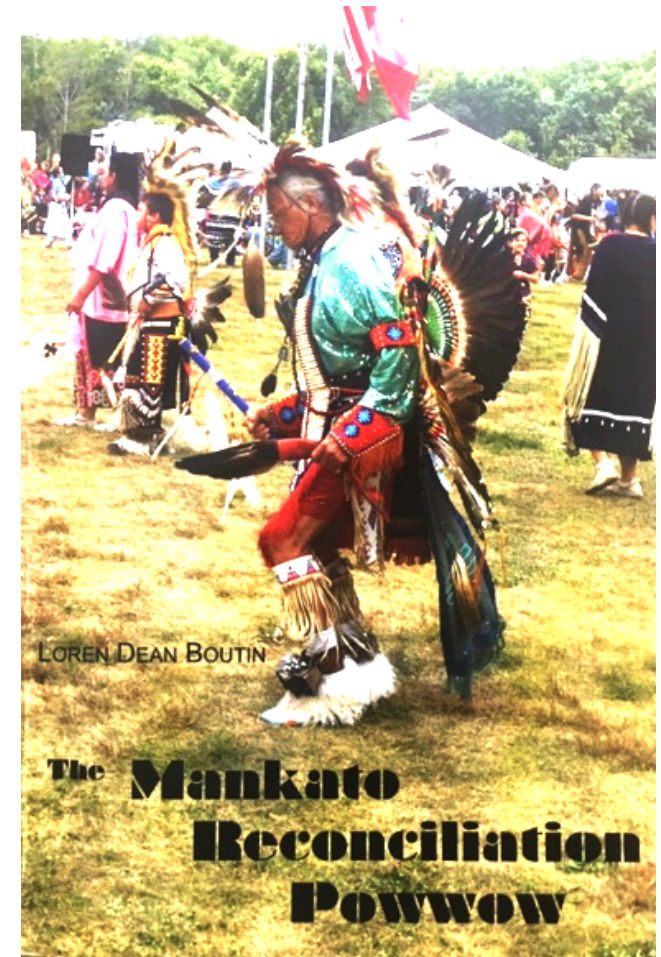


Figure 18: Cover of *The Mankato Reconciliation Powwow* (2010).

Art as rongoa – a personal journey

In 2006 I was diagnosed with chronic depression. It was both a revelation and a relief, knowing that I wasn't losing my mind but also realising that I had been suffering with the illness in varying degrees since I was a teenager. I continue to struggle with it regularly, but have learned coping mechanisms to avert or minimise major, prolonged episodes. Art plays a huge part in that coping, in fact, art saved my life.

Being diverted by teachers away from subjects I really enjoyed when I started high school, ie. art and woodwork, into more 'academic' subjects put me on a lifelong path of trying to be someone I was not suited to be. I spent the next 20 years working administrative roles which I hated, culminating in a breakdown in 2005. My illness meant I was not working, I withdrew from society and struggled with everyday life.

The only thing I wanted to do was weave, something I had been around all my life but had only rudimentary skills in. I enrolled in a Māori art and design programme being remotely delivered at a local marae which brought me back to life. Through this I learned about kōwhaiwai, tāniko, raranga and kākahu.

While I initially just wanted to do raranga, I soon became passionate about tāniko and developed a high level of skill. I also enjoyed designing kōwhaiwhai and making kākahu. I found myself again, and continue to do so as the illness dictates, through making art, especially through making 'Māori art.'

The use of art as therapy has been well-utilised in Western societies where, ironically, art is mostly a siloed aspect of life. It makes total sense then, that in a culture where art is integral to existence that art as rongoa will be making an impact, as proven by tōhunga whakairo Mark Kopua and his wife Dr Diane Kopua.



Figure 19: Bonita Bigham, taniko kete (2009).

Their Gisborne-based programme, Mahi A Atua, focusses on connecting clients with their whakapapa through art and interacting with the whole whānau in sessions around story-telling, deconstructing the Western paradigm in mental healthcare (Duff, 2018).

Creative New Zealand made a submission to the government’s 2018 enquiry into addiction and mental health stating that art therapy should be funded on a prescription basis, as are other intervention treatments in this country. The organisation also shares the 2017 results of a longitudinal study on attendance, attitudes towards and participation in the arts which found that 55% of Māori say toi Māori has a positive effect on their health and wellbeing (‘Arts prescriptions could improve mental health, says Creative New Zealand’, 2018).

Mason Durie reinforces the success of culturally-based programmes;

“The impact of Māori approaches to mental health care and treatment has been shown to lead to improved engagement, endorsement of cultural identity and enhanced human dignity so that the therapeutic process is affirming rather than demeaning, with greater prospects of enlightenment rather than confusion. The process becomes normalised according to Māori conventions for social relationships and empowerment” (Durie, 2011).

In 2007 a group of Taranaki traditional healers and researchers compiled the healing stories of Taranaki people into one publication, then followed with another in 2015 which reviewed participants kōrero, added other stories and combined relative content into specific chapters. Both *Matakarau* (Reinfeld & Pihama, 2007) and *Tū Ka Ora* (Reinfeld, Pihama, & Cameron, 2015) are intended to assist people wanting to approach healing and rongoa from a Māori perspective gain some insight into its use in a Taranaki context.

Some of these same people were also part of my healing journey through Māori art and while my ongoing recovery is not specifically rooted in a particular health-based programme, I am living proof of the ability of art to heal a broken mind and a broken spirit. I firmly believe that wider application of art as rongoa will save many lives and heal many whānau. I continue to advocate in this space and have recently featured in local Taranaki media to tell my story in the hope that it may help others (Groenestein, 2018b).



Figure 20: Bonita Bigham, kōwhaiwhai (2014).

Ripiripia, haehaea!

The ultimate reference to cutting in Māori culture is, as previously discussed by Todd Sheridan, the severing of the tendons and sinews that held sky and earth deities Ranginui and Papatuanuku together, the blood of Papatuanuku spilling forth in her grief at being separated from her beloved. While haehae can also bring forth life, separating a mother from her newborn child, the ritualistic continuation of the cutting practice with fingernails, obsidian shards or mussel shells, responding to grief repeatedly manifests itself in the history of our people, and while to my knowledge it is no longer literally performed, the figurative performance of the karakia tangi *Ripiripia* here in Taranaki and across the Aotea waka confederation of iwi is still recited with regularity.

It is important to remember that ripi and haehae were not acts undertaken in isolation of any other context, but were in fact, performed as the ultimate and most personal of responses to certain situations. While mostly recognised in application during tangihanga, the act of ripi was also enacted in occasions of muru (ritual compensation), as in an event in Ōpūnake in coastal Taranaki in the 1873 described by Mead. In this case a chief eloped with another chief's wife, causing huge ramifications for both communities. When the aggrieved party arrived at the offender's village, the following happened;

“Two naked old women came leaping and dancing onto the marae. They had rolled in black mud and each had a firebrand. The women cut their cheeks and their breasts with sharp nails and blood flowed. All the while they danced. Finally they torched all of the houses. When all were burning the old women retired, their work done” (Mead, 2003).

The act of cutting, as it applies to Māori art, is universal in a literal and figurative sense. The intimate cuts of moko are intrinsically related to the cuts into wood, stone and pounamu. Even in a contemporary sense in terms of methods and materials, the use of cutting in printmaking and



Figure 21: Obsidian tools found at Kaūpokonui Beach (circa 1960s). Puke Ariki collection.

casting requires haehae, whether to make moulds for sculpture or plates off which prints are made. Haehae is also a tapu act with specific tikanga put in place to protect the artists, the recipients and wider community from harmful forces. Any blood spilt during the tā moko process is carefully disposed of, as are all chips and shavings from whakairo rakau (wood carving). Even the collection and disposal of these materials followed particular protocols, as explained by Paama-Pengelly.

“Chips and shavings were to be brushed, not blow, away from work, and those chips were not to be used to fuel a cooking fire” (Paama-Pengelly, 2010).

In the arts of whatu and raranga, the planting, harvesting and preparation of harakeke and other resources for weaving also follows strict protocols in acknowledgement of the tapu activity which extends not just to the physical act, but to those who were to learn the arts. The late Dr Diggeress Te Kanawa recalled her mother, pre-eminent weaver Dame Rangimarie Hetet, grappling with this issue in the 1950s.

“When Mum started teaching, she said we’d be teaching anybody, not only our tribe. They say, “Your knowledge, you keep in your tribe,” but Mum said, “How is our art going to survive if we’re going to do that?” (Tamarapa, 2011).

With raranga too, the collection and disposal of remnants and offcuts is as important as the act of weaving, there cannot be one without the other. Each fibre, each unused piece of material is carefully collected. If the pieces are generally bigger than a fist, again the haehae is enacted to reduce their size to better enable decomposition. Depending on the tikanga taught to the weaver, the remnants are either returned to the base of the plant to decompose and nourish it or they are buried to return to Papatuanuku.

Haehae and its intrinsic application in the artistic elements of Māori art cannot be understated. Its application across all genre means that without haehae, there is possibly little or no Māori art, such is its significance. Whether it be in planting, caring for, harvesting, creating with, or disposing of, the act of haehae is a critical part of Māori art.

The ultimate artistic cut

With the movement of our tupuna (ancestors) through the Pacific came the art of body adornment, of incising ink into lines and grooves cut into the flesh, providing a visual and literal proclamation of identity and whakapapa. Practiced to varying degrees across Polynesia and revived during the past 25 years or so here in Aotearoa, the tapu act of spilling blood in these cultural contexts continues to be arguably the most visceral reminder of our interconnectedness, bringing whānau together to witness the physical transformation of the recipient, especially work done on the most tapu part of the body, the head.

To me, the acts of giving and receiving moko - the physical contact between giver, recipient and support people - is the most intimate of all cutting practices within Māori culture. It necessitates an extremely high level of trust between the tōhunga tā moko, the expert moko artist, and the recipient, the clear understanding of the implications and obligations of wearing moko and the reciprocal nature of giving koha in return.



Figure 22: Rangi Kipa completes moko kauae on his sister Ngāmata at our papakainga, Kātere Ki Te Moana, surrounded by whānau and friends (2011). Photo courtesy Ngāmata Skipper. At this event, four other wāhine also received their moko kauae on the same day.

At the World Indigenous Day celebrations in Ngāmotu (New Plymouth) in August 2018, Rangi Kipa referred specifically to the place of moko in the cultural recovery process, reinforcing the social and cultural phenomenon which has developed in Aotearoa, led in large part by Kipa himself.

“There’s nothing in this land which hasn’t come at the expense of our people. Moko is the opportunity to colonise the coloniser, to reinsert our own cultural narrative. Moko is how we reinsert and reinform our identity – identity is all about reconnection to ourselves, to our whenua” (Kipa, 2018).

Mera Penehira, in her doctoral thesis, explores the therapeutic value of moko, saying;

“Tā moko is a process that penetrates the flesh and marks the skin; it is a process that involves both blood and pain, which may seem incongruous with healing. It is argued however that through pain comes understanding; through pain comes a RE-membering of strength; through pain comes joy; and finally through marking comes identity of who we are and how well we have been and can be again” (Penehira, 2011).

Those of us who have had moko completed can relate to the joy in the pain, as well as the inherent sense of fulfilment, the pride of having a statement of whakapapa forever etched into our skin. Indeed, taking on moko has even somewhat evolved into a rite of passage for young Māori, with present generations seemingly eager to await the opportunity to wear the cultural markings which clearly identify them as Māori, even when they don’t look it.

My Te Rei son is a case in point. With blue eyes and fair skin many people assume he is anything but Māori. He spent the first few years of his life in the Kipa household, so grew up with moko as part of his everyday day existence. As soon as he could hold a pen he was emulating what he saw his Matua Rangi doing, by drawing all over his arms and legs.

Now 21 years old, he has talked to his Matua about getting moko, but is in no hurry. Te Rei actually has concerns about the “rush” he sees among his peers to get moko, what he perceives to be the lack of cultural grounding in some of their reasoning and questions their “need” to get moko as soon as possible. He also doesn’t understand why people go to tattooists not rooted in that cultural grounding to get work done.

“Yes, I’m white, blue-eyed and don’t look Maori at all, but that’s not what’s driving me, I don’t need to prove to anyone who I am. It’s becoming more and more common to just to get it for a decoration, but there’s no purpose or meaning behind the decoration. I was told that each moko tells its own story. You learn through your journey, which is what’s depicted when you tell people about your moko, you are telling a story on your skin. That’s what moko is to me. It’s the ancestral side of it, connecting with who is gone and who is coming. That’s what I think is being lost” (Bigham-Dudley, 2018).

Te Rei acknowledges though that he’s in a somewhat privileged position of having access to more than one tōhunga tā moko in the whānau and that others who haven’t had his early exposure to the art and its tikanga may not have had the opportunity to learn as much about it. While he has concerns, he also thinks that having moko seen as a natural part of Aotearoa’s social fabric can only be a good thing, naturalising and normalising an important part of our identity as Māori, part of that ongoing reconciliation between cultures.

While Hinewaito wears no moko, despite much prodding from Kipa, I am privileged to wear the work of both him and Paama-Pengelly in my skin, completed in three separate pieces over a timeframe of 15 years. The haehae, or cutting of my skin, by their tā moko implements, reinforces for me the bonds of whakapapa, whanaungatanga and aroha – a physical manifestation of the mutual trust between us, their integrity as tōhunga tā moko and my suitability to receive moko from them. When I am ready to have my moko kauae completed, it will be Kipa who I will ask to do that for me too because of our personal relationship and close whakapapa connection.

The mythical story of how moko came into the world of man is the ultimately through an act of reconciliation – Mataora the mortal travelling to Rarohenga, the underworld, to reconcile with Niwareka, the wife he had he treated badly, who had returned to her people. He returned with his wife, the art of moko and also the art of tāniko.

To me this story encompasses all the important aspects of reconciliation – recognition of wrongdoing, understanding pain inflicted on others as a result, desire to accept responsibility, the delivery of a genuine apology and commitment to different behavior in the future. Of course, reconciliation can only be made when the wronged party is prepared to participate in the process – to hear the wrongs perpetrated against them and resulting trauma acknowledged, to give forgiveness for the transgressions and to commit to positively moving forward with the wrongdoer.

This is the process which led to ‘*He Puanga Haeata*,’ a shift in thinking and a reconciliation of body, mind and spirit.



Figure 23: Artist's moko by Julie Paama-Pengelly (2007) and Rangī Kipa (2013 and 1997).

The power of paper to suppress and express

My decision to work with paper as my prime medium in my practice is laden with much other personal and societal motivation. As a former print journalist and newspaper editor, I intimately understand the impact that the written word can have on societal attitudes and therefore believe that the significance of paper in the colonisation of Aotearoa cannot be understated. Paper, and more specifically the words written on it, are reliable social, moral and ethical compasses of the eras in which the words were written. It can be argued that the words shape the attitudes, but I believe that the attitudes must first exist to be put into words and then to paper.

Māori were actually early adopters of literacy, primarily as a result of religious ministry. The colonial government seized on the high uptake and even published a newspaper in te reo Māori, not to share news and information pertinent to the readers, but rather to encourage Māori to be “civilised” (Driver-Burgess, 2015). Until that time Māori had communicated through a rich, diverse oral and visual culture, but paper became the ultimate tool of oppression that continues to legitimise racist and unethical legislation to this day, especially in Taranaki (Waitangi Tribunal, 1996). Active legislation like the Local Electoral Act 2001, enabling the decision of Councils to establish Māori wards to be overturned by a public poll continue to disempower and disenfranchise our people, as evidenced by the New Plymouth District Council experience in 2015 (Utiger, 2015), a result since replicated around Aotearoa.

Reinforcing and embedding those paternalistic and Euro-centric attitudes over the decades when print was the dominant news media have, in particular, been the articles and images in those publications, in turn becoming responsible for the formation of perspectives, attitudes and opinions which for the past 150 years have been predominantly negatively geared against Māori (Matthews, 2018a).



Figure 24: Al Nisbet, Marlborough Express (2013). Photo from www.stuff.co.nz.

Visual representation denigrating Māori through cartoons within those very publications has also assisted to perpetuate those negative attitudes and have been challenged in the Human Rights Commission (Matthews, 2018b).

Despite the occasional contemporary examples like those of Nisbet's 2013 series, in these more enlightened times the frequency with which these overtly prejudiced articles and cartoons have diminished, partly because of greater understanding of historical inequities, but also because Māori (and non-Māori) in greater number are calling out the inappropriateness of such content. This discourse is not just happening in Aotearoa. Even the internationally renowned National Geographic magazine recently acknowledged its history of racist reporting with an issue specifically focused on race and the headline from the editor in chief, Susan Goldberg stating;

"For Decades, Our Coverage Was Racist. To Rise Above Our Past, We Must Acknowledge It" (Goldberg, 2018).

Paper, despite its negative associations, also has unlimited, exponential potential for achieving the opposite results to those mentioned above, again through the power of the written word. Indeed, organisations like Huia Publishing prove that there is an appetite and audience for educational and entertainment resources which reflect Māori life, as stated on their website;

"Since 1991, HUIA has made a commitment to produce wonderful and provocative books and resources allowing an insight into the diverse range of Māori and Pacific perspectives, young and old alike. We undertake the challenge of exploring the stories and aspirations of our people of Aotearoa; we aim to provide a mirror for Māori to reflect and interpret their experiences, and to open a fascinating window for the rest of the world" ('About Us, Our Story', n.d.)

By its very nature too, the sustainability and recyclability of the paper resource resonates with my own personal inclinations around utilising eco-friendly materials and therefore my return to working with paper as a primary focus of my practice. This has been an intentional act of moving away from the heavily petrochemical-based product, acrylic Perspex, which I have utilised in recent years and which was becoming increasingly at odds with my ethical and philosophical values.

In working with paper I am at ease with its ability to be shaped, cut, moulded, coloured, folded and flattened. It is forgiving in its nature, but can't be pushed past its limits – responsive but with boundaries – a healthy compromise.

Art that inspires and influences

In working with Perspex I found I was physically having to manipulate or 'fight' the material to shape it to my will. Working it also takes application of much heat which creates a lot of noise, uses significant amounts of electricity and produces toxic fumes, so the more I worked with the material the less I was enjoying the experience.

In turning back to paper I focused on other artists who have worked with the medium, domestically and internationally. A longtime favourite of mine is John Bevan Ford, whose depictions of kākahu resonates strongly with my tāniko inclinations. Ford was also a skilled carver and while his works on paper were not, in themselves, created through haehae, I am in awe of the level of care needed in the mark-making aspect of his work, the need for absolute concentration to not make a mistake, which in that context is much like me taking extreme care not to cut in the wrong place in my own work.

Ford speaks of the creative process with an innate sense of deep trust and connection to the intangible;

"I couldn't tell you what the finished work will look like at the outset, or halfway through, for that matter... My critical eye is watching all the time, and I will make adjustments, further develop some parts and so on. And while all this is going on ideas for the next work are creeping into my head. It's a continuity – just like the aho – the genealogical line" (Smith & Smith, 2001).



Figure 25: John Bevan Ford, Te Hono Ki Zeelandia Nova (from Golden Bay to Taranaki, the Tasman Series). Puke Ariki collection.

His work is heavily influenced by the concept of ‘nothingness’ or Te Korekore which in Māori terms can refer to infinity or eternity, something boundary-less and descriptionless, that being without definition. It could be argued that the creative process, while generally within the scope of an idea, can never be truly planned for or articulated at the outset, as Ford explained.

In seeking to further understand, interrogate and develop my own practice, I was particularly interested in seeing what other wāhine Māori are doing in this space. Another artist who responds to the creative process described by Ford is Whanganui’s Vanessa Edwards, who describes herself as a printmaker who likes to weave. I am particularly interested in Edwards’ use of cutting to add interest, texture and enhance the cultural relevance of her work.

Like Ford, Edwards references the Māori cosmology framework for inspiration. She focusses on Te Pō, explaining the concept during a 2015 exhibition, saying;

“Te Pō for me is that instinctive element in my practice where I slip back into a state of mind wherein I simply respond in an instinctive manner, connecting, stirring and creating, knowing that somewhere in the future unknown, the reason for its happening will come into focus” (‘Vanessa Edwards, Te Pō Roa – The long night’, 2015).



Figure 26: Vanessa Edwards, Kore e mohiotia ana - no knowing (2015)



Figure 27: Vanessa Edwards, Tupuna – Ancestor (n.d)

While Edwards' cutting and deconstruction is to eventually achieve reconstruction, Lonnie Hutchinson's use of haehae relies on the reduction of material to create work in both the positive and negative spaces. Her preference for the use of heavy duty black building paper purposefully intimates the place between, the 'va' which in Samoan culture is the space between the physical and spiritual world. Arguably, the stark contrast in her work could also be said to reinforce the notions of substance and absence, light and dark, night and day and could even go as far as suggesting representation of the oppressed and the oppressor, the colonised and the coloniser.

Her practice is described on website *Tautai – Guiding Pacific Arts*, as follows;

“Lonnie’s signature works comprise of decorative cut-outs made from black builders paper, which pay homage to Pacific women and their traditional arts such as siapo, tivaevae and weaving. Māori kōwhaiwhai, koru motifs, Polynesian designs and frangipani forms alternate with pigeon cut-outs or ‘Scary Spice’ like silhouettes. These decorations create a delicate interplay of space, light and shadow expressing socio/political/gender and cultural concerns” (‘Lonnie Hutchinson’, n.d.)



Figure 28: Lonnie Hutchinson, *Te ora me te mate (Life and Death)* 2018.

In 2015 I attended the Toi Oho XX – 20 Years of Māori Visual Culture wānanga, which celebrated two decades of delivery of a Māori visual arts curriculum at Massey University. I was privileged to hear from the leaders, the movers and shakers in the Māori art world, many of whom are Massey graduates who continue to be involved with the institution. The accompanying student exhibition was a stunning collection of innovative, authoritative and strong work which lit the desire in me to take my art education to the next level.

A piece which I felt a particular affinity for at the time now also fits perfectly with my discourse around Parihaka and haehae. Aaron Te Rangiao's *'Another Parihaka Peace,'* the item which features on the cover of the event's commemorative book, epitomises the act of cutting.

The application of obvious imagery of the Union Jack to a circular saw blade, infers the mechanistic manner in which the colonial government, with roots firmly based in the Westminster system, cut a swathe through Parihaka and its people.

The work sits motionless against the wall, but is also set off the wall creating a distinct shadow as the light shines on it. To me, it is in that shadow, that intangible and undefinable space that we, Parihaka's people and society at large exist which in the past has been filled with ignorance, pain and trauma but should now be considered to offer hope, reconciliation and rejuvenation.

A more recent source of inspiration of me is the Mata Aho Collective, a group of four wāhine Māori artists - Erena Baker, Sarah Hudson, Bridget Reweti and Terri Te Tau. They collaborate to create large-scale works from fibre, by cutting and then reconstituting the various parts into new works. Their most recent work, *'Kiko Moana,'* is described by The Telegraph's art reviewer Alistair Sooke as 'a blue tidal wave' and 'dazzling' as it features in the Oceania exhibition at the Royal Academy



Figure 29: Toi Oho XX publication cover featuring 'Another Parihaka Peace' by Aaron Te Rangiao (2002).

of Art in London (Sooke, 2018). The wāhine from Mata Aho describe their work on their website, defining the roots of their knowledge and the power of the collective, saying their work is;

“...commenting on the complexity of Māori lives. Our conceptual framework is founded within the contemporary realities of mātauranga Māori. We produce works with a single collective authorship that are bigger than our individual capabilities” (‘Mataaho Collective’, n.d.)

Another important source of inspiration for me this year was the Haehaea exhibition at the Percy Thompson Gallery in Stratford, curated by printmaker, international exhibitor and Te Ātinga committee member Gabrielle Belz, now resident in Pātea. The exhibition specifically focussed on work created by haehae through the media of clay and print, further explained on the gallery website;

“Haehae is the name of the parallel lines used in carving, it also means acts of cutting, slicing, tearing, pulling away, and can make reference to the markings made by wind, weather, and some of the geographical forces that shape our region. This process of cutting, tearing etc, is part of several methods employed by the artists in creating those works of clay and print” (‘Hae Haea - An exhibition of clay and print’, n.d.).

Belz followed this up with a solo exhibition in Hāwera called Whenua, which showcased her printmaking and painting skills. Belz’s philosophy is to reflect her whakapapa through her work and she also explores the historical context of print in Aotearoa and its transitional implications for Māori. The use of haehae is integral to the art of printmaking process, a new dialect in a visual language.



Figure 30: Gabrielle Belz, untitled (2017) Artist's collection.

“Thinking what it might mean to suddenly have symbols for sounds – a mark making reo, another way to ‘kanohi ki te kanohi’ eyeballing a paper that could ‘talk,’ and the impact this process has wrought on our history. The layering of textures and images are my interpretation of the many layers of connectedness we have to each other and to the world around us, sometimes including the influences of past actions and possible futures affecting the present” (‘Gabrielle Belz’, n.d.).

In terms of scale and space, I am especially interested in the work of American artist Mia Pearlman, whose instillations in paper and metal thoroughly activate the spaces into which they are installed. Pearlman relies purely on the organic process of making, echoing the sentiments of John Bevan Ford and Vanessa Edwards.

“My work remains almost completely intuitive, I don’t make models or sketches for the paper instillations, I just bring the cut pieces to the gallery or the museum and start putting them up” (‘Mia Pearlman’, n.d.)

Pearlman’s work can be either hand-cut or laser-cut and she also utilises projection to impose the visualisation of the process and ensuing instillation result onto buildings, effectively using the architecture as faux canvas for a digital installation which actually exists elsewhere in geographic reality.



Figure 31: Mia Pearlman, *Inrush* (2009).

Working conversely to that free-flowing philosophy is another paper artist Richard Sweeney, whose paper folding of both wet and dry material relies on carefully planned and accurately executed manipulation of the medium. Sweeney describes his study and exploration of the artform;

“I concentrated wholly on the use of paper as a form-making medium, and I explored as many methods as I could with the aim of creating interesting structures, which were informed by a design sensibility of making from the least. The result was a body of paper sculptures, which sat on the borderline between craft, design and art” (Sweeney, 2016).

While I find Pearlman’s instillations intriguing, I note her regular use of laser cutting and while working with paper I personally prefer to do the cutting myself, feeling totally connected to the work and enjoying the therapeutic aspect of the haehae, the physical cutting experience. I also question the potential for excessive off-cut wastage, as she describes on her website.

While understanding that paper is a renewable and sustainable resource, I’m also conscious of the large number of mass industrial processes required to deliver the usable product to us as artists, which in turn must create a significant carbon footprint. This in turn has encouraged me to question any use of a resource which is not maximised to its fullest potential, reflecting my desire to honour Papatuanuku as best I can and therefore making the commitment within my practice to consider the impact on the environment of any activities I undertake while engaging in the active creative process of making art.



Figure 32: Richard Sweeney, partial shell (n.d).

Finally, in my opinion without doubt the foremost artist speaking to Parihaka's truth from an authentically lived experience is multi-media instillation artist Ngāhina Hohaia, daughter of 'Parihaka' exhibition curator Te Miringa Hohaia. Her work reflects themes of oppression but also resistance, the importance and power of the transmission of those narratives through traditional waiata and poi. Hohaia's 2017 works in 'Tools of Oppression and Liberation' at Porirua's Pātaka Art and Museum speak to the depth of her connection with the subject matter (*Pataka - Ngāhina Hohaia's Tools of Oppression and Liberation, 2017*). Works that particularly resonates with me are her poi instillations, utilising the visual and audial languages of actual poi, video recordings and deep, reverberating recordings of poi karakia. Having been taught Parihaka poi karakia myself as a young woman, these works strike at the centre of my being and move me deeply.

There are many other artists whose work I feel an affinity for or gravitate towards, such as Cliff Whiting, Robin Kahukiwa, Darcy Nicholas, Rachael Rakena and of course Buck Nin (who incidentally taught at the high school I attended for two years, but while being aware of his mana in the arts, I am hugely regretful that I never took a single art class with him). Internationally I enjoy the work of Lazlo Moholy-Nagy, Richard Serra and the expressionists, but in terms of my current practice it is those previously discussed who currently offer the most inspiration.



Figure 33: Ngāhina Hohaia, 'Riomata Toroa' (2007) and 'Paopao ki tua o rangi' (2009).

Towards 'Mātauranga Interrupted'

The ongoing development of this work comes from my desire to express the intangible aspects of my experiences, discussions and thoughts during and after the time with the parāoa, in reference to the effects of colonisation and the aspirations for a new future as articulated at 'He Puanga Haeata.' I reflect on the impacts of the 'scorched earth' policy, the deprivation of knowledge and skill base and the resultant dysfunction of whānau, hapū and iwi.

But I also incorporate the interconnectedness of generations, the survival of a people, the re-establishment of traditional knowledge, the reforging of tikanga, the reconnecting with te taha wairua (spirituality) and te taha hinengaro (intellect), the kotahitanga of our hapū and the exponential potential for future growth and development.

I consider how to include the incorporation of my Parihakatanga and 'He Puanga Haeata' into the work and how the intent of that event manifests in the lives of not only Parihaka uri, but of Aotearoa as a nation. The paper medium is of huge significance, the fragility of it in isolation versus its strength in number, its ability to accept application of words and markings but retain its identity, the way it can be shaped and moulded to create something new and beautiful while still retaining its integrity and mana. I see many correlations between the Parihaka story and the paper upon which it is written, drawn or painted.

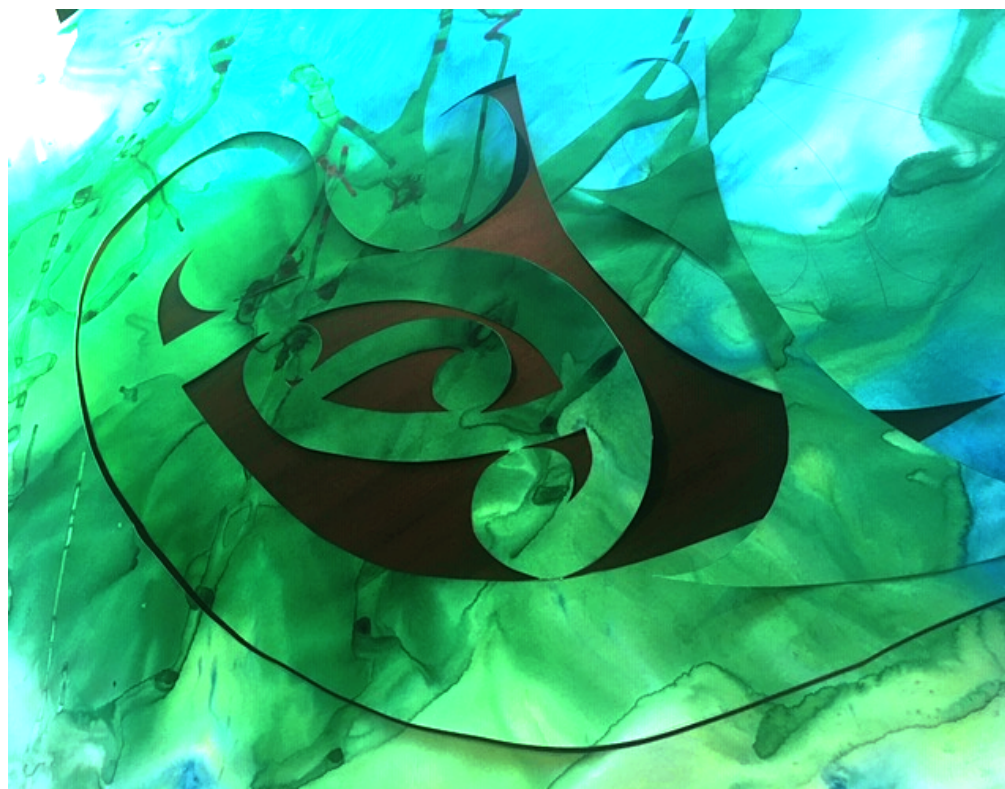


Figure 34: Bonita Bigham, elements of Mātauranga Interrupted (2018).

I use hae hae, cutting to create the visual language of the kōwhaiwhai, the structural elements of repetition and reflection to reference pūmanawa, the intergenerational aptitude of creative talent. In this work I reference tā moko, the proclamation of whakapapa, the visceral act of spilling blood, of pain, of recovery, of identity and the connection to thousands of years of cultural tradition.

It is important to me to feel physically and emotionally connected to the work, to know that every line, every cut has been carefully applied and carefully considered, that I have taken time to make the motions of cutting, that my hands and fingers have been in direct contact with the medium. I am mindful of not being wasteful, of utilising as much of the resource as possible, of minimising my impact on Papatuanuku. I collect the toenga, the scraps and off-cuts, to ensure they are treated with as much respect as the kōwhaiwhai pieces. This has duality in meaning, reflecting the importance of those who were left behind after the sacking of Parihaka, those who kept the ahi kā awaiting the return of their prisoners. It also represents the many resources of the parāoa other than the most well-known oils, bones and teeth, resources that are less known, less glamorous but no less significant or important.

I use kōwhaiwhai as a metaphor for the repetition, reflection and reuse of the knowledge we now possess around this kaupapa, the representation of the non-figurative, intangible elements of experience I am seeking to express. I designed the pattern and its unfurling tendrils to remind us of our obligation to now pass on this interrupted knowledge to future generations, the pūmanawa. I purposefully disrupt the connectivity of the kōwhaiwhai to allude to the overall impact that colonisation continues to have in our lives, but also to infer that we are not that far apart, that reconnection is and will continue to happen.

I use colours reminiscent of the moana (ocean) and the whenua. The moana is the way by which the colonists arrived, the environment in which the populations of parāoa were decimated, therefore reducing the probability of these taonga being stranded along our shores, resulting in fewer opportunities for our people to practice the art of hauhake and pass on the tikanga to future generations. The whenua is the resource which was stripped from our people through confiscation, therefore reducing their ability to maintain stability in whakapapa, tikanga and mātauranga as they fled for survival, again resulting in fewer opportunities to transmit cultural knowledge intergenerationally.

Then, I think about Neha, his imprisonment for his people, his fortunate return to Taranaki and the resulting wells of creativity that now exist within our wider whānau. And finally, I think about Ngārere, Apihaka and my mother Hinewaito and hope that somehow, in some small way, I am honouring their artistic legacy.

Conclusion

It has become very apparent during the development of this thesis and relative research that there is no such specific thing as the Art of Reconciliation. I came to realise that is actually the art of survival, reclamation, rejuvenation and revitalisation and that the process, while punctuated by the official recognition and apology from the Crown at *'He Puanga Haeta,'* is purely part of the wider cultural narrative of continuation from the past, explored in the present and projected into the future. Nor has the art of reconciliation just been or will be for Parihaka uri, for it is in the continual telling of the Parihaka story, through all media including art, where truth can continue to be told in a myriad of ways, through a host of different eyes and plethora of perspectives.

The haehae, the cut, which in its most literal and visceral sense has been incorporated into my tinana (body) through moko and my wairua (spirit) through hauhake, continues to be a central method in my practice and in the production of work by others in my whānau. Haehae will always represent the separation we had from our whenua, our whakapapa and our tikanga, but now also signifies the turning tide whereby, collectively as a people, we are now excising western-centric ideology and methodologies in our lives, thus creating space, time and energy for the restoration of the ancient practices, wisdom and knowledge of our tupuna.

The Art of Reconciliation, then, remains in the truth of the telling, cutting through time and across generations, to retain its potency, legitimacy and its ever-present relevance in any age and every stage, especially for my whānau and I as our tamariki (children) and mokopuna (grandchildren) become the guardians of our cultural identity and transmitter of our stories.

Mouri ora.



Figure 35: Parihaka poi manu, Ngāreere Kipa in middle in white (circa 1880s).

Glossary

(NB: Many of the words in this list have other meanings as well as those listed here. For clarity, these listed meanings relate directly to the content and context of this document, as per my understanding and interpretation of the words and/or concepts)

aho	line of weaving, genealogical descent
Aotearoa	New Zealand
aroha	love, empathy
epa	carved wooden house panels
haehae	cut, slice, tear, rip
hapū	subtribe
hara	sin, transgression, offence
hauhake	cultural harvest of resources
He Puanga Haeata	Parihaka-Crown reconciliation Ceremony 2017
hei tiki	carved figure of abstract human form
hinengaro	intellect, mindfulness
iwi	tribal grouping
kai	food
kaimoana	seafood
kairaranga	weaver
kaitiaki	guardian, caretaker
kākahu	garment, clothing, cloak
kākahu huruhuru	feather cloak
karakia	prayer, chant
karanga	ceremonial call performs by women
kauae raro	lower jawbone
kawe	carrying harness
kete	basket
kono	small woven food basket

kōrero	discussion
kotahitanga	unity, one-ness
kuia	grandmother, elderly female relative, ancestress
kupu	word, words
kūware	ignorance
mana	authority, prestige, influence
Māori	indigenous people of Aotearoa
marae	communal complex of buildings and grounds
mātauranga	knowledge
maunga	mountain
moko	Māori cultural markings inked into human skin
moko kauae	chin moko on females
Ngāmotu	New Plymouth
Ngāti Haua	a subtribe of Ngaruahine iwi from Taranaki
Ngāti Tu	a subtribe of Ngāruahine iwi from Taranaki
Ngātiwai	a subtribe of Ngāpuhi iwi from Northland
niho paraoa	sperm whale tooth/teeth
Ōtākou	Dunedin
pā harakeke	flax plantation
papakāinga	home settlement
Papatuanuku	Earth mother
paraoa	sperm whales
Parihakatanga	one's Parihaka-ness
pāua	abalone
pounamu	South Island greenstone
poupou	carved post
Puanga	Rigel (star)
pūmanawa	inherent natural talent
pūrerehua	bullroarer, musical instrument

Ranginui	Sky father
raranga	weaving
rongoa	medicine, therapy
Rūaumoko	deity of earthquakes, volcanoes and seasons
tā moko	the application of moko
Tangaroa	deity of the oceans
tāniko	finger weaving
taonga	precious item, treasure
tapu	sacred, forbidden
tīhei mouri ora	the sneeze of life
tikanga	correct processes and procedures
tinana	body
tōhunga	master, expert
tōtara	native tree species
tukutuku	woven panels
uri	descendants
va	(Samoan) space between realms
waharoa	gateway, entranceway
wāhine	woman, women
waiata	song, songs
wairua	spirit
wānanga	seminar, forum
whakairo	carving
whakapapa	genealogy
whānau	family
whanaunga	extended family member
whānaungatanga	kinship, relationship
whatu	twist, weave, knit
whenua	land

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