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Te Hīnātore o te Toroa- The Light of the Albatross



Forde, A (2019). *Te Hīnātore o ngā Toroa- The light of the Albatross*. [Pounamu, granite, tōtara]. Waiheke Community Gallery. Photograph Peter Rees

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Abstract

This thesis focuses on the Toroa/Albatross and its importance in Māori culture with particular reference to land markers, colonisation, Iwi Taranaki and Ngāti Porou. The research, methodology, and subsequent art practice has produced a body of significant and related works, which will be discussed. Through this research there have been relevant links made between the use of the feather and teardrop form in Māori culture. Pounamu and Tōtara are mediums that have mauri, and in turn are often associated with sacred rituals. The traditional and contemporary practices that are grounded in the connecting kōrero (stories) and forms are used as a basis for research and practice. The relationships between the Tītapu Toroa (Albatross feather) of Iwi Taranaki, the Roimata Toroa tukutuku of Ngāti Porou and the Tangiwai/Pounamu Roimata (teardrop) of Piopiotahi/ Milford Sounds are explored.

The Toroa is the subject of many stories and artworks in Māori culture. This sacred bird is often portrayed as a guiding light for Māori and humanity as a whole, both historically and today. The importance of kaitiakiatanga (guardianship) of whenua (land), tangata (people), tikanga (cultural) practices in the korero (stories) of Toroa (Albatross), before and after colonisation, especially in the after effects as we see them today, will be explored. This enquiry has contextualised the use of Pounamu, Tōtara, Roimata and Tītapu make up the five works culminating in the exhibition *Te Hīnātore o te Toroa - The light of the Albatross*. There has been careful consideration in applying some of the knowledge acquired due to the tapu nature of these topics and the relevance of the exhibition taking place 250 years after Captain James Cook arrived in Aotearoa.



Forde, A, (2019). *Pen to Peace to Peaceful Pen* (2019). [Wood, paint.] Whetumatarau Waiheke Island. Photograph Peter Rees.

Preface / Acknowledgements

Today I am blessed to be able to smile and sleep. To be selected and included as one of the 28 artists in *Perpetual Guardian Sculpture in the Gulf 2019* is both an honour and privilege. To be selected as a finalist in the 2019 Wallace Art Awards is life changing. To develop a sculptural platform of works that tell the story of Ngāti Paoa rangitira Wiremu Hoete is an honour. To have a permanent waka sculpture sited at Manukau Vector arena is an incredible privilege. To be able to create works that were conceived and developed in Ireland and Taranaki in my thesis exhibition *Te Hīnātore o te Toroa-The light of the Albatross* completes, not only a year of turning dreams into reality, but also the completion of body of work that gives me a firm foundation to explore themes, mediums and concepts further. This exploration will be at local, national and hopefully international level. Each work completed this year has enabled me to grow as a human being and as an artist. I have had endless help from people who are shining lights. Personally, that means a relationship is strengthened in some way. I have been helped to make sense of the world from my perspective as an artist. For me that is what sculpture brings to my life.

We can really celebrate as the Toioho ki Āpiti-Māori Visual Arts programme is so successful due to the fact that our communities and society are beginning to accept and become interested in traditional and contemporary Māori art. When you look at the stories and beauty encapsulated by the works of Toioho ki Āpiti artists, it reinforces why indigenous arts are so important to communities around the world. I say thank you to Bob Jahnke, Huia Jahnke-Tomlins, Kura Te Waru- Reweri, Hone Morris, Rongomaiaia Te Whaiti, Donna Tupaea, Ngahina Hohaia and Nigel Borrell who have all offered a gift/taonga in some way that has been freely given. To our Kuia and Kaumatua who have also helped. Matua Ted Ngataki and Ngāti Tamaoho, Jay Mason and Ōtahuhu College. Jackie O'Brien and Linda Chalmers from Sculpture on the Gulf and Te Whare Taonga. Matua George Kahi who has been a Kaumatua for all of these works.

I end with my immediate whanau Tūi, Te Kōmako, and my wife Karle. You have sacrificed more than people know or appreciate. Unwavering in your belief in me as a person and an artist, you allowed me to explore, be exhausted, be excited, be experiential, and be who I want to be. As children you make me proud, as I know you now understand better who you are. My wife Karle, words can't express the feeling of love I have for you. As I write my last words on this work, I am overwhelmed with emotional gratitude that isn't just a word but a feeling.



Forde, A. (2019). *Pen to Peace to Peaceful Pen* (2019). [Wood, paint]. Whetumatarau Waiheke Island. Whānau. Photograph Peter Rees

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Chapter One: Introduction

“Europeans brought the ‘light’ to Taranaki, a province ‘troubled’ by the independent Māori at Parihaka. Europeans introduced the light (of God, civilisation, safety, progress, order and, above all else, peace) and were the keepers of this light too. Some settlers believed that Māori fanaticism had kept that race in the dark but, with the installation of the road, the telegraph and the lighthouse, and the subsequent invasion of Parihaka and dispersal of its residences, Māori had been enlightened. A new light of rationality and modernity had dawned on Taranaki, and the bringers and keepers of this light were prepared to defend their accomplishment vigorously.”¹

To capture, link and reinforce the significance of these concepts, this exegesis is centred around a body of work deeply concerned with; the precolonial art of Māori, the symbol of the Toroa/ albatross, the relationship between whenua/land and the people, the Government of Aotearoa New Zealand, colonial landmarks, the peaceful protests of Taranaki, and the monuments/pneumonic posts that symbolised colonisation. Ending finally in the conceptualization and realization of a year’s work that incorporates and links to these central ideas.

What is apparent is the clear link between the use of colonial monuments/symbols and the confiscation of land and colonisation of Māori. The basis of this link is shown by Buchanan in the quote above, which summarises and justifies the importance of work related to this time of Aotearoa history. This statement supports the belief that the Government of the 1880’s,

¹ Buchanan, 2009, p.84 & 85.

not only used weapons such as bayonets, canons, and soldiers but also peaceful “progressive” statements that not only ensured a better control of Māori but also constant reminders that they were overpowered as a people.



Forde, A. (2019) *Waka ngā Hononga*. Whitewater Wero Park, Manukau. Oiling. Photograph Mk Magallanes

In 2018 I embarked on growth through the recognition of who I am as an artist in the current culture of Aotearoa. I am the sum of many parts and complex ancestry. I am not only of Taranaki Iwi Māori ancestry, I am Irish, I am Scottish, and finally I am English. The last statement has probably been one of the hardest statements to make as I have seen and felt first-hand the effects English colonial thinking and actions have had on indigenous people. Like my ancestors/tipuna that have lived before me, I have lived with the guilt and hurt as the result of actions committed during colonisation, and the continued disempowerment and colonial destruction of Te Ao Māori (The Māori World) Gaelige (Ireland), and Gaelic (Scotland). I have lived with secrets of past chapters that have been at the forefront of colonial history. As guilt is often seen as a dark notion, my life has often been clouded in darkness.

Educationalist Wharehuia Hemara states ‘it was crucial that children learn...moral codes that ensured the wellbeing of the whānau and hapū’.² These moral codes were passed down from generation to generation. Some of the ways these moral codes were passed down was through whakapapa, whakatauakī, kōrero tawhiti, karakia, whaikōrero and also taonga such as whakairo, raranga, kōwhaiwhai, and taonga puoro.

For six generations, my iwi Taranaki connection lost all the ability and knowledge to uphold this vital link with who we are as Māori, Taranaki Iwi and Ngāti Ruanui. Historically the Gooch whānau have been plagued by drug addiction, alcoholism and mental health issues. Of the four males that were born of Ngareta (Ngati Ruanui, Taranaki Iwi) and Tom Gooch (English) in the late 1800’s and early 1900’s, one died in prison, one committed suicide, one left Taranaki and is untraceable and the last, my great grandfather Tom junior ran away to war at 13 only to return to take over the farm. These babies were born on the farm which Tom senior was gifted as a result of his serving in the Taranaki wars. The birth of these half-caste boys on confiscated Māori land all those many years ago is the beginning of my story which aims to bring light to a world that may have been covered in darkness, overshadowed, forgotten about in a cave somewhere or buried in whenua. Whenua that connects us all.

² Wharehuia Hemara, 2000, p.11.



Forde, A. (2019) *Waka ngā Hononga*. Whitewater Wero Park, Manukau. Dressing. Photograph Mk Magallanes

When my great grandfather came back from the war he assimilated as best he could as a Taranaki farmer. My mother says he was such a nice man. I possess a grandfather clock inherited from my grandfather that he was awarded for his services to the Stratford Farmers' Co-operative. Historically we lost all links with our Māori whakapapa as our grandmother felt it was easier to assimilate into the Pākehā world. In Taranaki she was known as "Billy," she was a nurse who trained in New Plymouth, and once she was qualified left Taranaki. She returned only two times. My understanding is that her whakapapa, Nanna being Māori, was her 'dark' secret. During the occupation of Takaparawhā (Bastion Point) she would drive from her million-dollar house in Kohimarama under the cover of this darkness with mutton stew (boil up) to drop off and pick up her pot late at night, so she wouldn't be seen by neighbours.

Of our immediate whānau, my sister and I have been proactive in learning about and being proud of our Iwi Taranaki whakapapa. The result is that our children are now exposed to their Māori world on a daily basis. One of the hardest journeys I have had to undertake is breaking

cycles of colonial destruction, darkness and guilt to find a way to create something meaningful with which people can engage. This has been both freeing and a transformative for me, but also for my mother Wendy, and, importantly, her three mokopuna. As a whānau we are immersed in the kaupapa Māori values that overarch this year's work through karakia, manaakitanga, mahitahi and taonga. Through these practices' life seems a little lighter each day and I am able to understand chaos a bit better.



Forde, A. (2019) *Pen to Peace to Peaceful Pen*. Whetumatarau. Headlands Sculpture on the Gulf. Waiheke Island. Discussing with Patrons. Photograph Peter Rees

Entwined in this darkness is a personal desire to express truly the effects of colonisation on the people of Aotearoa, with a clear sympathy towards the total chaos that was introduced by the colonial government of the time. The effects historically of their clear motivation for land/procurement, the consequences now of this destructive force, and the manawa ora/hope for the future are the focus of this body of work. As my life has untangled through creation rather than destruction, I aim to develop a synthesis that projects a light that people feel, and experience rather than just experience visually.

The juxtaposing theme of light and darkness has become extremely relevant today for many people. As a society we are constantly asked to question the reality of our experiences. Our worlds are often a parody of social media, text messages, mortgages, parenthood and the rest. The idea that through the confiscation of whenua and the introduction of light to a

darkened people has, and will continue to cause confusion, causes hurt and chaos for me. What I have learnt is the ultimate way for me to be able to deal with these feelings is to create art that connects people to events of the past, present and future.

At the beginning of 2019 I had five incredible yet daunting commission opportunities to engage with the public in five truly different sculptural contexts. The first was to be part of the renowned biannual *Sculpture on the Gulf* exhibition on Waiheke Island. Second was being selected as a finalist in the James Wallace Awards, followed by a commission to create a sculpture that recognises and honours the land and people at Cable Bay Vineyards. The fourth was being the commissioned artist to sculpt/carve a waka for the Manukau Wero Whitewater Park. And lastly, the development and presentation of my master's exegesis exhibition called *Te Hīnātore o te Toroa (the light of the Albatross) at Te Whare Taonga* (Waiheke Community Art Gallery) in 2019.

In all of these works I remained focussed on light and dark, Toroa/Albatross, and combining traditional/ contemporary forms/materials to tell the story. I also wanted people to 'experience' the story, as the art piece transformed and the chaos (perceived or real) began to be understood. The aim was always to create a sensory and memorable experience that connects and engages people on a level that they had not thought about or had been able to relate to before. As with most of my work, the materials used were also a reflection of how I wanted to connect people to the narrative of the works. White tanalised pine stakes were used as colonial survey pegs in *Pen to Peace to Peaceful Pen* for example, whereas, in the other works the mauri linking to the narrative was evident in ancient stone and wood used.

Chapter two reviews literature and art that relates to colonisation of the late 1800's, stories of Albatross/Toroa relating to Taranaki and Ngāti Porou. I also review leading national and international artists connected to this body of work. Chapter three explains the process development, methodology and the realization of each work. Chapter four outlines and describes each work. Chapter five summarises, discusses, and analyses each work separately, then as an overall body of work through public/professional and personal feedback. Finally, a conclusion is sought for the year's work and a reflection on where this works sits, personally and professionally, nationally and internationally, short term and in the long term. Chapter five concludes the year's work with an honesty that requires both self-reflection as self-motivation at a time when sleep and/or rest feels personally justified.



Forde, A. (2019) *Pen to Peace to Peaceful Pen* [Wood, Paint, Whetumatarau.] Headlands Sculpture on the Gulf, Waiheke Island. Children moving pegs
Photograph Peter Rees

Chapter Two: Literature review

“It’s about bringing stuff out that makes people front up to our history and our future. Those are the things that Te Whiti and Tohu set as an example that could be achieved. There is a lot we can do on this land to recreate a relationship with the whenua itself.”³

³ Parihaka Kaumatua Te Miringa Hohaia (1962-2010), stated in an interview with Warren Maxwell.

Introduction

This review focuses on artists and writers whose works connect with the colonisation of Aotearoa and the effects of disconnection to whenua, with a particular reference to Taranaki, Ngāti Porou and the story of Toroa (Albatross). The aim of this review is to outline the events on marking whenua or walls of buildings to tell historical connecting stories. I am an artist who has iwi Taranaki/Ngati Ruanui whakapapa, was born in Piopiotahi (Milford Sounds), is married to a Ngāti Porou woman my wonderful wife Karle, and children who celebrate both whakapapa. This review has helped focus on a body of work that enables connecting stories that are focussed on the Toroa. To produce these works I realized that the key linking narrative was the whenua/Papatūānuku and her story.

My research has focused on the consequences of colonisation on traditional artforms of Aotearoa, and also on the ways contemporary Māori artforms and symbolism have developed because of these events. In this review there is a historical reference to the two symbols Roimata (Teardrop) and Tītapu (Albatross feather) that are associated with Ngāti Porou, Iwi Taranaki, and Milford Sounds. These symbols historically have carried with them a connection of both tangi (sadness) and manawa ora (hope) that is very evident today. This has led to a conceptual kaupapa (theme) for the works produced that centre around colonisation, illegal land confiscation, indigenous land markings interwoven with narratives and the connection with ancient stories of the Toroa.

Precolonial Māori Carving/ Whakairo

Before colonisation Māori carved wood and stone. Hirini Moko Mead explains the sacred relationship carvings and carvers had through whakapapa to Tangaroa–Atua of the sea.⁴

⁴ Hirini Moko Mead, 1986.

Early Māori used carved structures to identify and signify events that have happened and as guardians to ensure safety. “The Māori customary carving tended to focus on the genealogical connections of man, woman, Gods and land.”⁵ In relation to Taranaki, this can be shown through Te Miringa Hohaia outlining his understanding of carved markings in the Taranaki coastline where he reinforces this kaupapa in describing ancient markers that showed stories (petroglyphs) and Tauranga waka carved into boulders that were created to ‘convey information about territory and groups that have come into contact with each.’⁶

These examples of the first artforms of this kind found in Aotearoa are described as rock art. What really captivates a sense of awe is the link these artistic carvings and drawings have to a desire to create art. When studying these ancient examples that are found throughout Aotearoa, archaeologists Beverley McCulloch and Michael Trotter made the connection to a healthy community/ society. “Without doubt psychological reasons could be put forward to explain why we draw, and the cultural reasons doubtless influence what we draw; similar explanations can surely be applied to prehistoric Rock Art.”⁷

The reasons for the importance of these taonga (treasures) are justified in that they are meaningful and real in the sense; they validate our existence, order our chaos, and help guide our destiny.⁸ The problem being that early colonisers did not see the connection between carvings, land and health. What is also clear is that a Western Christian worldview assumed Māori cosmo-genealogy to be pointless or even demonic.⁹ The idea that these taonga are able to see the light after over 150 years of darkness helped focus the direction of the works.

⁵ Adsett, S., Whiting C., Jahnke & Ihimaera, 1986, p.86.

⁶ Buchanan, 2009, p.196.

⁷ McCulloch B, Trotter M., 1975, p.10.

⁸ Cooper, Davidson, Hakiwai, McFadgen, Pasene, Puketapu Hatet, 1986, p.17.

⁹ Ruka, 2017, p.95.

As an artist who aims to produce works that are relevant for tīpuna (ancestors), the public today and for those coming in the future, it has been important to relate and research each piece with the past, present and future in mind. Consequently, this review has been a vital element in producing works that relate to traditional concepts, works of relevant artists that are connected to the kaupapa, whilst also developing these ideas to produce significant sculptures that are seen as “new works”. Although daunting in prospect the idea of linking narratives to produce work that links and justifies itself in five different ways is as exciting as it is challenging.

The fight for Land/ Whenua - Colonisation

There is a clear focus of colonist land development and acquisition after Te Tiriti o Waitangi (The Treaty of Waitangi) was signed in 1840. The surveying of the land and the erecting symbols of colonial progression on land was seen all over Aotearoa. ‘For Māori, land was the basis of economy and community life....In the absence of natural features, markers would be made on the ground: a pile of stones, a post or a hole dug into the ground’.¹⁰ Kaumatua Pita Mahaki talks of Tuhoe and their naming of similar pegs called teki and when they talk about whakapapa (geneology) to whenua they refer to ‘teki hana’.¹¹ In Taranaki there are a number of stone sculptures that are around 50 cms square. These sculptures are in Taranaki wooden whakairo style with tilted pointed heads, that have ‘been described as kumara gods or taumatua atua’.¹²

¹⁰ Byrnes, 2001, p.101.

¹¹ P. Mahaki, personal communication, April 3, 2018.

¹² Brake, B., McNeish, J., Simmonds, D., 1979, p.191.

Although both Māori and the early government marked the land it was often for different reasons. This is where the main tensions appear to have arisen between Māori, the government, the colonists and the surveyors in the late 1800's. What appears to be a common theme, is that Māori researchers are able to take their perception of events, themes and tensions with an understanding that demonstrates and develops a specific focus for the outcomes of their research. Artists, writers, and scholars Whiti Ihimaera & Robert Jahnke liken the period after colonisation to a living face, a tattooed face/moko. "When the land wars broke out in the 1860s between Māori and Pākehā, came the attempts to obliterate the face altogether. To assimilate it. To remove or rub out the tattoos. To integrate it. To impose on its other markings that came from a European consciousness." ¹³

The contrast in Māori and Colonial Landmarking.

There are numerous studies that relate to the subject of surveying land and the events that happened in Taranaki and in particular Parihaka leading up to the invasion of 1881 and the continued land confiscation that followed.¹⁴ There are also a number of studies that relate to precolonial art with a particular focus on carving and their meanings.¹⁵ There are many themes that can be built on as a result of this research. At the forefront of this land confiscation and monumental progressive building is the surveyor, who placed survey pegs in the land to show ownership.

In relation to economics and law of the land "Māori saw themselves as users of the land rather than its owners. While their use must equate with ownership for the purpose of English

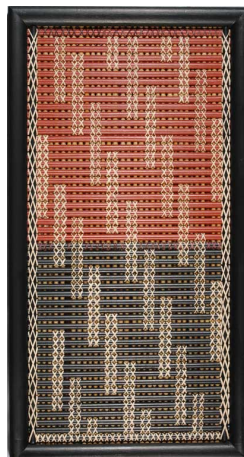
¹³ Adsett, S., Whiting C. Jahnke & Ihimaera, 1996, p17.

¹⁴ Buchanan, 2009, Byrnes, 2001, Keenan, 2015, and Ruka, 2017.

¹⁵ Adsett, S., Whiting, C. Jahnke, R., & Ihimaera., 1996, Cooper, W., Davidson, J., Hakiwai, A., McFadgen, B., Pasene, S., Puketapu-Hetet, E., 1986, Moko-Mead, H. ,1986, and Neich, R., 2001.

law, they saw themselves not as owning the land but as being owned by it.”¹⁶ Today, and in the future, we can develop and show the important features of this key area of colonisation. These developments are in themselves exciting, rewarding and link to real “progress” for us as a nation. This also helps us understand the relevance of Māori art forms and monuments previous to the implementation of survey pegs, which are becoming more accepted and relevant in Aotearoa society today.

Another artform that was developed before colonisation is tukutuku. Tukutuku are woven panels that separated Pou whakairo in the Wharenui (meeting house). Like whakairo (carvings) they have narratives. In recordings by the late Pine Taiapa in 1958 he explains the symbolism and lamentation that is represented in the Roimata Toroa (Albatross teardrops) tukutuku weaving pattern that originates in Ngāti Porou. He relates the story of Pourangahua who bought back kumara guided by two Toroa. “He forgot about all his prayers of thanksgiving on his arrivals...he found the birds crying with their teardrops, staining the breasts of the birds’.¹⁷ The narrative for this tukutuku pattern is extremely relevant in today’s climate where valuing home, nature, and tikanga have been compromised through colonisation.



Wallace, P. (2003)*Roimata Tukutuku* ([harakeke, Natural Dyes] Courteous of Christchurch Libraries.

¹⁶ Muriwhenua Land Report in Ruka, 2017, p.91.

¹⁷ Taiapa, 1958

Unfortunately, we are at crisis point where we have lost, or are in danger of losing, many of the resources due to colonisation and lack of fundamental indigenous values. As the land was cleared and surveyed, and survey pegs, houses, fence posts were made out of forests of Tōtara, or Kauri, we have lost a resource that now cannot be restored for 250 years. Pine Taiapa was also involved in the revival of carving through the mid-twentieth century. In regard to Tōtara, Taiapa 'maintains there is no other timber to equal Tōtara for clean and easy adzing.'¹⁸

Colonial marking of Land/ Whenua

Byrnes relates the marking of boundaries to being powerful symbols of British occupation.¹⁹ Buchanan too clearly outlines the effect of these boundary markers/ survey pegs as clear features of colonisation.²⁰ The erection of lighthouses, telegraph poles, fence posts, and the surveying of land directly with the colonial government strategy to ensure Māori were disconnected in many ways. Whereas the historical passive actions of Māori removal of the survey pegs play a dominant role in many studies. Buchanan and Byrnes emphasise the importance and effects, both culturally and symbolically, of colonial structures including roads, which followed the impregnation of survey pegs into the whenua, on Māori. The key connection that Māori of the late 1800's made was that before any structures or progress could be made, survey pegs had to be placed in the whenua. The change and subsequent tension that occurred once a little square shaped object called a survey peg started being impaled into the whenua/land and what this action meant was extremely revolutionary for Māori.

¹⁸ Simpson, 2017, p.112.

¹⁹ Byrnes, 2001, p.97

²⁰ Buchanan, 2009 p.19



Christensen, A. 2003. *Surveyors 1882 making survey Pegs*. [Kauri] Photo courteous of Alexander Turnbull Library

Buchanan, who has Māori whakapapa, understands and connects the significance of the survey pegs to colonisation in Aotearoa. She builds on the tuia (weaving) of wairua (spiritual elements) of whenua, and Māori through these little structures being implemented as land markers. She also draws on the symbolic nature of the structures like telegraph poles and the lighthouse. Not only does she make connections to the sheer physical size of these structures/monuments of colonisation she also associates these structures with the deity/Christian element of light over darkness.

The Government

The London newspaper *The Times* reported on 27 October 1881, 'The Māori, like every primitive race, is doomed to gradual extinction...But though the result is inevitable it is our manifest duty to see that the process is kindly and just.'²¹ What Buchanan shows is that these sentiments were challenged by thriving settlements such as at Parihaka, a place characterised by rapid expansion rather than gradual extinction.

²¹ As cited in Buchanan, (2009) p. 89

After the Treaty of Waitangi was signed in 1840 the Government borrowed millions of pounds to develop colonised New Zealand. Ruka outlines how this occurred and why Taranaki was so important for the Government in order for the country to progress. It becomes apparent through his study that in order to “progress” (surveys, road, telegraph, lighthouses) millions of pounds were borrowed in Europe. To repay this debt there was a clear focus on confiscating the 369,046 acres that made up Taranaki.²² What becomes obvious in the studies is that Māori very quickly began to see that the invisible and “peaceful” methods that the government employed to confiscate Māori land were actually very visible.

In relation to the events of the late 1880's what developed through the confiscation process for the land of Taranaki is that most of historic Taranaki tribal land has become farmland, the result of foreign-financed political ploy. The clear differences of interpretation of the economic importance of land between Māori and Pākehā is that ‘nowadays, Taranaki is no small player in our economy. The farms in this region collectively create twenty percent of New Zealand’s dairy industry.’²³

The Protests

Once Māori began to understand the significance of the surveyor’s activities and the implications of land confiscation, they began to make peaceful statements of their own. One of the first spiritual, monumental and peaceful statements aimed at putting a halt to the surveyors was Te Ātiwa’s Pou Tua Taki in 1847, which was a 25-foot pou (carved post) erected north of New Plymouth. This carving was to signify that no more land was to be

²² Ruka, 2017, p 89.

²³ Ruka, 2017, p.91.

confiscated past the carved pou.²⁴ The significance of the peaceful methods of Taranaki Māori is emphasised by Byrnes, with her citing of the events of December 1878, and in March 1879, in which surveyors and soldiers were escorted off the land.²⁵ Surveyors noted in their diaries that Māori “usually expressed their opposition by non-violent means; by filling in lines, removing survey pegs, and hiding or taking instruments.”²⁶ The erection of fences was also key strategy for Taranaki Māori and occurred on almost a daily basis as did ploughing.²⁷

Although much of the focus of present studies around colonial land confiscation focuses around Taranaki and Parihaka, King Tawhiao of Waikato also had similar concerns and declared in 1868 that roads, railways and telegraphs were forbidden in the King Country, as were gold prospectors and, of course, surveyors.²⁸ Ruka shows that there was a focus on peaceful confiscation of land through monetary means.²⁹ Whilst Buchanan also links the historical events and feelings from a Māori perspective by including the statement Te Whiti O Rongomai made in relation to peaceful “surveyors being the guns.”³⁰

Colonial Protests - Telegraph, Roads and the Lighthouse

Studies relating to how the introduction of colonial land marking symbols had an effect on Māori symbols are varied and encompass a wide variety of historical dialogue. As more in-depth research is undertaken, the true two sides of the history are revealed in that colonisation was apparent in many forms. Warring with the “natives” was only one strategy to colonize New Zealand. Bryce who led what was known as the Taranaki campaign would

²⁴ Keenan, 2015, p.41.

²⁵ Byrnes, 2011, p. 106.

²⁶ Byrnes, 2001, p.106.

²⁷ Keenan, 2015, p.58.

²⁸ Keenan, 2015, p.52.

²⁹ Ruka, 2017, p. 91.

³⁰ Buchanan, 2009, p.72

boast: “I made the roads and I made them without the consent of Māori: I completed the Telegraph line which Te Whiti resented; I caused the lighthouse to begin, to which Te Whiti refused his consent...This is a small country, too small to hold two separate authorities.”³¹

One of the main costs of clearly stated focus of empowering colonisation, was the art of traditional carving. Both the physical disconnection that was the result of deforestation, and the spiritual disconnection meant that whakairo (carving) became impossible in many areas. The areas mainly affected appear to be linked directly with some of the land that was confiscated through prolonged and deliberate governmental strategic policy. Neich notes that in North Auckland, Waikato and Taranaki, woodcarving traditions barely survived European contact and became extinct soon after.³² Buchanan links these monuments of European modernity on Māori time and space with powerful literary and symbolic signs of colonisation on once staunchly Māori locales. The symbols/monuments of colonisation of Taranaki in the forms of survey pegs, telegraphs, roads and lighthouses can also be linked to traditional carving practices of the area dying out.³³ The results of this is noted by James McKerrow who was the Commissioner of Railways (and former chief surveyor), who in 1899 noted in his diary that “existing cultural landscapes became invisible (even neutral), and were subsumed beneath its quest for conformity and silence.”³⁴

As an artist of Taranaki whakapapa I use the Raukura as a continual symbol and link to ongoing historical contexts to create works that aim to capture beauty, power and simplicity that relate to the strong peaceful actions of Te Whiti o Rongomai and Tohu Kākahi and the Taranaki Māori who were followed their principles. “The Raukura is an important symbol to

³¹ Buchanan, 2009, p.85.

³² Neich, 2001, p.1 & 2.

³³ Reich, 2001, p.2.

³⁴ King as cited in Byrnes, 2001, p 19.

the tribes who affiliate to the Taranaki rohe to commemorate peace and recall the Parihaka legacy of pacifism. This symbol is captured in the form of a white Toroa feather or a plume of white Albatross feathers. The Raukura represents spiritual, physical, and communal harmony and unity. It is an acknowledgement of a higher spiritual power, which is manifested on earth. It is a symbol of faith, hope, and compassion for all humanity and the environment within which we live.”³⁵



Poi dancers. Ref: 1/1-016995-F. Alexander Turnbull Library, Wellington, New Zealand. [/records/22687791](#)

“Today, representation of the land is a major theme of Māori artists and Papatuanuku has become a principal visual concept.”³⁶ Contemporary artists of Aotearoa have responded in a number of ways to the events that happened in Taranaki in the late 1800’s. There is now a new pou Tua taki in place where the original Te Atiawa pou was situated north of New Plymouth.³⁷ There are significant sculptures situated in Dunedin and Greymouth remembering Tohu Kākahi and Te Whiti o Rongomai. In relation to the peaceful occupation at Takaparawhā (Bastion Point) in which Ngāti Whātua and many other people occupied in a symbolic gesture Māori ploughed land at Bastion Point, re-enacting the Parihaka protests of a century ago.”³⁸

³⁵ Hohaia, N., 2020, Artist Bio

³⁶ Jahnke & Ihimaera, 1996, p.86.

³⁷ Keenan, 2015, p.41.

³⁸ Buchanan, 2009, p.171.



Unknown, 1883. *unidentified group of Maori men, woman and children at Parihaka Pa, circa 1880s. Taken by an unidentified photographer. Bearded man seated on the left also appears in 1/2-113664* Quantity: 1 bow original photographic print(s). Alexander Turnbull Library, Wellington, New Zealand. /records/22687732

Te Miringa Hohaia placed specific focus on these themes when he curated and organised the major exhibition called *Parihaka: The Art Peaceful Resistance* in 2001. His daughter Ngahina Hohaia has focused her art practice on the symbols and monuments that are associated with this time at Parihaka and Aotearoa New Zealand. Ngahina Hohaia's art practice uses "a range of media, including shell, wood, fibre, and metals. Her practice varies from creating identity statement body adornment, fibre sculpting, to large scale multi-media installation. Within her work, Hohaia employs customary weaving methodologies as the basis for her contemporary conceptual art practice. The influence of her upbringing within her tribal community of Parihaka is expressed through her politically charged work, addressing the dispossession of Māori land and the continued impacts of colonisation within the political, social, and economic landscape of Aotearoa New Zealand. Her art practice is a means to disrupt dominant colonial narrative and serves as a reclamation of self-determining indigenous voice and space."³⁹

³⁹ Hohaia, N., 2020, Artist Bio.



Hohaia, N. (2006). *Roimata Toroa*. [Woollen blanket, embroidery silk, ribbon].Collection Govett-Brewster Art Gallery, New Plymouth.

As a carver I also am inspired by the work and research of Sir Apirana Ngata. Simpson states “Sir Apirana Ngata spoke for both worlds, and it is was Ngata who resuscitated Māori Art, based on tōtara, fostered a string of ‘master’ artists including the Taiapa brothers, Paki Harrison, Lyonel Grant and many others, fused Māori art into the modern world.”⁴⁰

Another Ngāti Porou artist whose work relates to this research is Professor Robert (Bob) Jahnke (b. 1951) of Ngāi Taharora, Te Whānau-alritekura, Te Whānau a Rakairoa o Ngāti Porou, Samoan-German, Scottish and Irish descent. His current practice uses light to create a dialogue and narrative around the impact of colonisation on Māori and the environment. His work focusses on the ‘dynamics of inter-cultural exchange and the politics of identity’ through education and impact.⁴¹ His work is admired for its workmanship and ingenuity. His interactive work for the 2019 *Sculpture on the Gulf* was designed for all ages to engage with and is remembered by the many participants for having an impact days later when the real narrative around the sculpture took effect

⁴⁰ Simpson, 2017, p.257.

⁴¹ Jahnke, R., 2019, *Sculpture on the Gulf* Booklet.



Jahnke, R. (2019). *Ground Zero* [Neon, mirror pane, mirror, toughened glass, electricity]. Sculpture on the Gulf Photo Peter Rees.

Chris Booth is based in Kerikeri and was one of the only Pākehā to participate in the original land march with Dame Whina Cooper in 1975. He is currently working with biology to make a statement about the effects of climate change. His sculptures often open a dialogue between colonial and indigenous cultures through his predominant stone medium. Canadian author and curator John Grande commented, "What is more remarkable are the various forms of sculpture he has gone on to produce, entirely unique. While Booth's sculpture sometimes draws upon indigenous Maori and Aborigine characteristics, they remain unique, and capture aspects of topography, natural history, and landscape forms already extant in the places he works."⁴²

⁴² Grande, 2011,p 116



Booth, C. (2005) *Ngā Uri o Hinetuparimaunga* [Limestone, Basalt]. Hamilton Gardens Photograph Jenny Scown

In regard to Roimata there are two main narratives that explore the ancient meaning behind the teardrop form. The first narrative alludes to the ancient story of the separation of Ranginui (Sky father) and Papatūānuku (Earth mother) and the Roimata are a symbol of sadness at this separation when the rain falls from the sky. These traditional adornments/taonga that symbolise Roimata were originally made out of Pounamu Tangiwai found in Piopiotahi (Milford Sounds). The reason they were made out of Tangiwai, which is a bowenite rather than the harder Nephrite, which is more translucent, and it was easier to shape. From my research there doesn't appear to be any focus or development in connecting the Roimata Taonga (adornment) and the Roimata tukutuku pattern. These Roimata Tangiwai stones were also used as mauri kohatu and also held and squeezed in birthing rituals and Ta moko (tattooing) rituals; Taonga Puoro was also used.

The focus returns to Parihaka Kaumatua and concludes with a quote from his interview with Warren Maxwell. His unwavering desire to reconstruct this nation to be a better place through ground up leadership does not need to be reviewed. His leadership by walking beside his people and allowing them to lead when he saw they could has had an impact as well. He also challenged all of us to keep the momentum and motion of creating awareness and positive

change “You know we can’t say that we are it, (referring to Te Whiti O Rongomai and Tohu Kākahi), they might have been it but we are not them, we have to struggle to understand that and find that we are “it” too.”⁴³

Chapter Three: Methodology

Kaupapa/ Background to Approach

In traditional kaupapa Māori culture the original cosmological narrative around knowledge comes from the kete wānanga that Tane Mahuta (god of the forests) retrieved, these “came in three separate kete (baskets). The symbolic content of these were: kete tūāuri- peace, goodness and love; kete tūātea - prayers incantations and ritual; and kete aronui- war, agriculture, woodwork, stonework, and earthwork.”⁴⁴

This ancient paradigm shows clearly that “knowledge was and is highly valued, specialised and hierarchical” in Te Ao Māori (the Māori world).⁴⁵ On another level, being an artist means we are asked often to work and show in depth understanding of all kete wānanga. This means we have to weigh up and sacrifice valuable resources (time with whānau, time creating, time sleeping) in order to gain knowledge in one or any of these symbolic kete wānanga. Hard decisions are often necessary, particularly when many of these rituals had been lost over four generations.

⁴³ Hohaia, T., 2007, Interview with Warren Maxwell

⁴⁴ Buck, 1977, p.449.

⁴⁵ Jahnke, H. & Taiapa, J., 2003, p.42.

During 2019 I produced five major works, each with a slightly different philosophical and theoretical methodology. In this chapter each artwork will be discussed in relation to a Mana whenua research methodology and the link with materials used.

Pen to Peace to Peaceful Pen

According to Bourriaud, relational art encompasses "*a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.*"⁴⁶ The sculpture *Pen to Peace to Peaceful Pen* set out to engage people in a variety of ways. At the opening of the exhibition there were 881 survey pegs placed in the form of one single feather as a quill with a border of 1000 survey pegs around it. 1881 links to the year that the village of Parihaka was invaded. When the audience arrived at the sculpture site, they were invited to take a numbered survey/ boundary peg and place it in a corresponding numbered hole on the sculpture site. As each individual/ couple/ family/ group moved through the walk the Raukura (Albatross feather) appears in a solid single form.

As the exhibition continued what began to appear for viewers was the spiritual symbol of Parihaka - the Raukura or three feathers. The border of survey pegs slowly disappeared and the Raukura became more prominent with the final statement being formed by the end of this stage. The following stage asked participants to move the pegs out of the two side feathers and stack them tidily in bins at the side of the sculpture. What was left on the hillside was the single white feather. In stage three the participants were asked to remake the border by placing pegs in the border slots.

⁴⁶ Bourriaud, N. Relational Aesthetics, p. 14



Forde, A. (2019) *Pegs 2 Pen to Peace to Peaceful Pen* [Wood, Paint, Whetumatarau,] Headland Sculpture on the Gulf, Waiheke Island. Children moving Pegs.
Photograph Peter Rees

The title *Pen to Peace to Peaceful Pen* alludes to the use of a quill as the signing of a document and conceptually relates to three events in the history of Aotearoa. A feather was used as a quill to sign Aotearoa New Zealand's founding document, the Treaty of Waitangi on 6 February 1840. From this signing a time of huge change and controversy in the history of Aotearoa New Zealand followed. There were wars, imprisonment, land confiscations and gross atrocities that have caused immeasurable damage for Māoridom as a whole.

One of the areas of Aotearoa New Zealand that became a leading peaceful light for the world was a village in Taranaki called Parihaka. During this time Taranaki Iwi who connected with the kaupapa of prophets Te Whiti o Rongomai and Tohu Kākahi wore a single white feather or a plume of white feathers in their hair. In acts of Peaceful retaliation, the people of Parihaka removed survey pegs and ploughed the land. Māori from far and wide travelled to help. On 5 November 1881 a Government force of 1,589-armed Constabulary and volunteers, led by Lieutenant Colonel J. M. Roberts and John Bryce, invaded Parihaka. They were greeted, fed and traditionally welcomed. They proceeded to rape and plunder the land and people. Not one person resisted with force. On June 9th, 2017 when the government made a formal apology to the people of Parihaka, with Chris Finlayson acting on behalf of the Crown and government he signed this apology to the people of Parihaka.



Forde, A.(2019)*Pen to Peace to Peaceful Pen* [Wood, Paint,Whetumatarau,]. Headlands sculpture on the Gulf, Waiheke Island. Overlooking Matiatia.
Photograph Peter Rees

Thus, the site for this sculpture was hugely significant. It was sited at the top of Te Whetumatarau Point (on the southern side of Matiatia Bay) on a north facing incline where it could be seen from the wharf at Matiatia and the arriving and departing ferries. From that site, Ropata Te Roa's (Taranaki Whānau) urupa could be seen on the foreshore. The connection between the site of the work and the urupa below was designed to draw attention to the fact that people from two very different descent lines settled at Matiatia in the late 1830s. Tangata whenua and Taranaki Wiremu Keepa, brother of Wiremu Hoete of Te Huruhi, led a whānau of Ngāti Hura of Ngāti Paoa. Ropata Te Roa led a few Taranaki former slaves who Hoete's wife had brought back to Waiheke. "Ropata Te Roa was an exceptionally productive resident of Matiatia until his sudden death in July 1894. The driving force behind the bay's farming ventures, he also conveyed much of its produce to Auckland as owner-operator of five sailing vessels at various times. He is buried in the picket fence enclosure, next to the karaka tree on the foreshore."⁴⁷

⁴⁷ Monin, , 2014, p.17.



Urupa on Matiatia foreshore Ropata Te Roa(2006) *Urupa*. Matiatia, Waiheke Island. Photograph Unknown

Due to the historic nature of this interactive sculpture, one of the conditions that had to be met before the work could be realised was that I was to obtain permission from Kaumatua and Kuia from my Iwi Taranaki and also mana whenua of Waiheke Ngāti Paoa. As the agreed site for this work was Te Whetumatarau Point, on the south side of Matiatia Bay, Waiheke Island, a hui was set up with Ngāti Paoa Kaumatua George Kahi, Artist Coordinator/ Curator Jackie O' Brien and myself. This involved working through a series of tikanga Maori associated ideas and hurts that resulted in a series of shifts for all involved.⁴⁸

In order for Māori research to be relevant to all parties, it is very apparent that Māori tikanga and universal ethics be acknowledged and practiced. "Ethics is about values, and ethical

⁴⁸ In early 2016 I was asked to be a part of a Māori Cultural advisory team for the Waiheke Community Art Gallery. This team consisted of Ngāti Paoa Kaumatua George Kahi, fashion designer/ Artists and curator Jeanine Clarkin, Te Whare Taonga/ Waiheke Community Art Gallery Director Linda Chalmers and myself. This team was set up as there had been some culturally insensitive practices in both headland Sculpture on the Gulf and Waiheke Community art Gallery. This team quietly started implementing systems based on the basic principles of Tikanga Māori. As a result a Matariki exhibition was developed that encompassed the Tuakana Teina notion where a young artist was teamed up with an renowned practicing artist. A full Pōwhiri was had and the Gallery volunteers were expected to perform Waiata. From this we were asked to help the Waiheke Community Art Gallery undergo a name change to Te Whare Taonga. This process started at Matariki 2017. In late 2017 I received confirmation that my Sculpture on the Gulf Proposal Pen to Peace to Peaceful Pen had been accepted.

behaviour reflects values held by people at large. For Māori, ethics is about ‘tikanga’- for tikanga reflects our values, our beliefs and the way we see the world.”⁴⁹ The real challenge for me is to uphold this tikanga in the works I was undertaking in 2019, whilst also breaking new ground in exploring new areas of contemporary Maori practice. I had to try to understand, justify and quantify ethically and honour those who have enabled Aotearoa to listen not just with ears but hearts and actions as well.



Forde, A. (2019) *Pen to Peace to Peaceful Pen*. [Wood, paint. Whetumatarau] Headlands Sculpture on the Gulf, Waiheke Island. Single feather. Photograph Peter Rees.

Cable Bay- Te Puna o Hoete- The spring of Hoete

Through studying at Toioho ki Āpiti I have found that one of the most rewarding parts of any work I do is uncovering kōrero and events that shape who we are or who we were. This research methodology is undertaken through a kaupapa Māori paradigm, where the aim is to create an art piece that connects with land, people and environment. The story of Motukaha Bay is not mine to tell. For this piece, I consulted with Ngāti Paoa kaumātua George Kahi

⁴⁹ Walker, S., Eketone, A, and Gibbs, A., 2006.

who turned to Kuia Evelyn Haua, historian for Ngāti Paoa. Whaea Evelyn visited myself and Mātua George bringing with her a 100-page manuscript about chief Wiremu Hoete (who established the Anglican church at Church Bay) and his son. Wiremu Hoete is said to have been one of the most notable Ngāti Paoa chiefs who signed the Treaty of Waitangi, at Karaka Bay on 4 March 1840. From here I created a basic timeline using sculptures as key markers in the historical context of Motukaha.



Forde, A. (2019) *Carved Kete in the yard..Hardwood*. Ostend Waiheke Island Photographer Erin Johnson
 Forde, A. (2019) *Discussing whenua with Kaumatua George Kahi*. Cable Bay Waiheke Island. Photograph Erin Johnson

Since moving to Waiheke and focussing on art I have lived and worked as a person who recognises Māori/ Taranaki heritage and Gaelige (Irish), Gaelic (Scottish) and English. My main focus has been to recognise historical developments in the interactions between whenua and tangata and build on that knowledge in my own life and art practice. The interactions I have been developing through research often leads to the question around my “Māori-ness”. This is definitely an ethical issue that has and will always continue to cause questions to be asked and discussions to be had. Stokes maintains that “what should be of concern is whether or not the researchers are bilingual and bicultural, whether they are closely involved with the issues facing Māori society today and whether or not they have the skills, knowledge and expertise to confront and investigate the issues. Such researchers, she

contends, may be either Māori or Pākehā. With the reality of my appearance this statement has allowed me to gain confidence in the direction and focus in my methodology.

Waka Ngā Hononga

Eighteen months was spent designing and working on a waka Taua with more than 70 other carvers. After months of work, the waka was finally unveiled at the Vector Wero Whitewater Park in Manukau on Thursday 24 October with a blessing and pōwhiri. Founder of the Wero Whitewater Park and fellow Waiheke resident, Sir Noel Robinson, first approached me in February 2018 about the waka. It was on an Awaawaroa pā site at a blessing for a sculpture of a waka tētē (a smaller coastal waka) I had made, that Sir Noel conceived the idea of having a large waka at the Whitewater Park.



Forde, A. (2019) *Waka Ngā hononga* [Hardwood, Swamp Kauri]. Wero Whitewater Park, Manukau. Tohunga whakairo Ted Ngataki. Photograph Mk Magallanes

However, when Sir Noel first approached me about the concept, I said I had to think about it as I was concerned about how Mana Whenua would feel. I was also exhausted from making

the waka tētē on my own, but Sir Noel went ahead and organised a meeting with Ted Ngataki who is Tohunga Whakairo (master carver) and Kaumatua of Tainui. I only found out when we were close to finishing the waka that Ted is also known as the “King’s carver” alluding to the fact that the King is advised by Matua Ted on Whakairo. At that meeting people started talking about the waka and I kept quiet. Then Ted looked at me and asked ‘what do you think? I quietly did mihimihi, introduced myself and said this is not my story to tell as I am Taranaki, although I would love to work to with you. From there Matua Ted laid down the wero (challenge). He explained that everything we do is to honour those tīpuna of the past, those of us who are here now, and those that are coming in our future. Maybe they will be our grandchildren’s grandchildren. With that kaupapa at the forefront of everything we did, we designed and built Waka Ngā Hononga,

It was decided that I would be responsible for the whole sculpture project while Ted would oversee the whakairo as he was Tangata whenua. We also asked carver Jay Mason and his carving students to carve the Tauihu. The students, who will receive NCEA credit for their work, decided to carve the Tauihu and *Moko o Hiku Waru* after the taniwha said to have lived in the Panmure Basin. All the other Taniwha went down the Waikato River, but this one went north to the Panmure Basin. Jay started with six carving students and ended up with sixty, who all carved something in the Waka. The rauawa (side panels), were crafted by Tainui carvers from the Waikato, and the taurapa (stern post), was led by Uenuku Hawira. The taurapa is Tangaroa.

What enabled me to achieve this task was a constant reflection on connections/links and a new-found confidence. Through whakawhanaungatanga and continual acknowledgement of where I am through mihimihi and pepeha, and also recognizing the fact that I am not mana whenua and that I have not been living in Taranaki for a number of years, I feel I am

addressing this ethical issue on a daily basis. Through research and the development of my art practice I realize I have a clearer cultural identification and practice. This is achieved through daily whānau karakia, tikanga, and kōrero. “In order to avoid classifying Māori solely according to traditional cultural knowledge and skill, or on the basis of affiliation with marae, hapū and Iwi, it is necessary to emphasis the range of circumstances which not only shape cultural expression but also permit or inhibit cultural identification and practice.”⁵⁰

I have learnt pretty quickly not to overly justify my existence to others through stating my research aims of higher-level tertiary qualifications. This can mean very little to traditional whakairo/raranga practitioners and Kuia and Kaumatua. Although not a criticism as such, once again we are reminded by Russell Bishop in relation to the new Māori research findings that “espousing an emancipatory model of research has not itself freed researchers from exercising intellectual arrogance or employing evangelical and paternalistic practices.”⁵¹ Through coming from a place of humility, I should continue to reflect and acknowledge that as a researching artist of Māori whakapapa I am a small component in what is becoming a rather large and exciting recognized tikanga (structure) of Māori research methodology. This tikanga is founded on clear fundamental indigenous principles and ethics which are moving Māori and ultimately Aotearoa society to a better place.

I have to realize there is a clear difference in perceptions and agendas and also have a deep awareness and sense that “...recent research with a poor understanding of indigenous ethical principles, has strengthened the sense of disempowerment, exploitation, and a lack of regard for indigenous cultural values, beliefs, and knowledge systems.”⁵²

⁵⁰ Durie, M.H., Black, T.E., Christensen, I.S., Durie, A.E., Taiapa, J., Potaka, U.K., & Fitzgerald, E.D., 1995, p.?

⁵¹ Smith, p.180.

⁵² Cram 1997; A Durie 1998; L Smith 1999; L Smith 2012; Humphrey, 2000; Blundell et al 2010; Cram and Kennedy 2010; Pringle et al 2010; Wyeth et al 2010).p3 Tomlins-Jahnke, H. (2005). That stated the reality is also I am a blonde-haired, blue eyed, pale skinned 44-year-old male who whakapapa's through an ancestral line which was and is shrouded in hurt and dislocation culturally and physically. I understand Te Reo Māori but I am hesitant to kerero Māori. My two main sources

Te Hīnātore o te Toroa- The Light of the Albatross.

As I drove off the ferry from the whakatuwhera of waka Ngā Hononga I went to my yard and started blocking out Pounamu and Tōtara carvings for my final assessment. The kaupapa or philosophical framework that I used was an internal whānau kaupapa directed solely at the hope of our two children Te Kōmako and Tūi Forde. This exhibition focus was on the narrative of the Toroa and its manawa ora. Personally, it was also to enable my children to identify with and celebrate being Māori, and specifically with their Taranaki and Ngāti Porou whakapapa. What I quickly realized was that there was a Mauri element in Pounamu and Tōtara that was all consuming. What became important were the rituals associated with these materials.



Forde, A. (2019) *Te Hīnātore o te Toroa- The light of the Albatross*. [Pounamu, granite, tōtara]. Te Whare Taonga (Waiheke Community Gallery). Photograph Peter Rees

It has also become important to me that my research method is understood as Māori-centred. As Cunningham states, “a Māori-centred approach employs both Māori and non-Māori methods and contemporary research and analytical tools.”⁵³ Similar to experiences in Ireland where I employed some research methods of actually living in Ireland with Irish and attending

of peace are creating and spending time with my immediate whanau of my wife Karle, my seven year old son Te Kōmako and four year old daughter Tūi. I also find connections of depth through one on one contact where I gain the most knowledge. I also struggle at times in group/ Marae/ exhibition openings. The knowledge of finally being able to confidently and ethically recognise whakapapa is now a source of peace and happiness. Through present studies and an ability to use weaknesses as strengths I ensure my art practices is developing through undertaking research with a new found focus and ability ethically through being a researcher of Māori descent. This means a whole lot more now than it ever did.

⁵³ Cunningham, 1998,

Gaeltogh (Native Irish schools), I am aiming to be able to acquire an ability if needed to research in the Kaupapa Māori method. Kaupapa Māori research is a discourse that has emerged and is legitimated from within the Maori community. Maori educationalist, Graham Smith describes Kaupapa Maori as “the philosophy and practice of being and acting Māori.”⁵⁴ It assumes the taken for granted social, political, historical, intellectual and cultural legitimacy of Māori people, in that it is a position where “Māori language, culture, knowledge and values are accepted in their own right.”⁵⁵ *Te Hīnātore o te Toroa – The light of the Albatross* and the research into every element that made up this exhibition was immense and emotional. To finally create from this research a place where people can connect on so many levels empowers a new-found confidence in who I am as an artist in Aotearoa. From this exhibition I truly feel that our children can celebrate who they are.

Chapter Four: Works

Pen to Peace to Peaceful Pen

Pen to Peace to Peaceful Pen, 2019

Materials: 1881 numbered Treated Pine Survey Pegs, 2000 Plastic supports and Te Whetūmatarau Whenua, Waiheke Island.

⁵⁴ Graham Smith, 1992b, p.1.

⁵⁵ Smith, 1992b, p.13.



Forde, A. (2018) *Feather and 1881 survey peg*. [Pine peg, Kereru Feather]. Ōmiha, Waiheke Island. Photograph Anton Forde

Every day we interact with ourselves, each other, and land. Most of us have a relationship with a survey peg whether we like it or not. Most of us also interact or have some form of relationship with birds/manu. You are asked to participate in this evolving sculpture, which remembers the first peaceful protests of the past at Parihaka, the recognition of wrongdoing through the signing of a formal apology in 2017, and the little manu (birds) that are symbols of a new dawn of peace, beauty and hope.

Inspired by and dedicated to all who have stood strong under the passive resistance movement kauapapa/ philosophy founded by Parihaka Prophets Tohu Kakahi and Te Whiti O Rongomai and those that received an apology by the Government 49,524 days later.

Pen to Peace to Peaceful Pen - A Reflection. A collaboration with Peter Rees and a finalist in the Wallace Art awards 2019.

A time lapse video with stills that captured the public interactions with the sculpture on Te Whetumatarau point on Sunday March 24 from 9 am until 7 pm. ⁵⁶



Forde, A. (2019) *Pen to Peace to Peaceful Pen*. [Wood, Paint, Whetumatarau]. Headlands Sculpture on the Gulf, Waiheke Island. Raukura Stage Two Photograph by Peter Rees

Te Puna o Hoete - The Stream of Hoete

This installation represents the history of Motukaha starting with a significant Ngāti Paoa Pa site. The pou represents Ngāti Paoa chief Wiremu Hoete and stands on raised ground at Cable Bay Vineyard overlooking Church Bay. This bay was inhabited by Anglicans, two of the first ministers were Ngāti Paoa descendants and the first was Hoete. 'To get to Oneroa they would have stopped at the present Cable Bay site to rest. As an elder Hoete was well-

⁵⁶ Once we had the images we loaded them up and spent around 1 hour of technical input which was led by Peter. Peter also made a soundtrack in one evening. We asked for curator Jackie O'Brien to advise us and she felt that less is best so we sent it away and it made the finals which was a real honour for us.

known for his hospitality, for manaaki.”⁵⁷ This view would have been seen from the hilltop down to the bay, including Motukaha, Motuihe and Rangitoto, for 700 to 800 years.

The installation includes two large rocks from the Ngāti Paoa owned quarry near Rangihoua.

The pieces that make up this installation are as follows.

- 1) A 2500-meter caved hardwood Pou of Hoete. It has Puna down the front of a Korowai and is carved using the matariki pattern painted in black.
- 2) An intricately carved wooden feather, that when finished will be blue-grey. Before turning my attention to creating art full-time a heron started nesting nearby, thus the feather represents the herons that inhabit the vineyard.
- 3) A carved mandolin shaped out of a piece of Pōhutukawa that I found washed up after a storm four years ago rests against a work- bench.
- 4) Pounamu Kohatu. Brown streaks running through the pounamu are called totoweka, blood of the weka, something that is only found in New Zealand greenstone. Water running over the pounamu will hint at the stream, Te Puna o Hoete, that runs down the valley. It is also a reference to Loukas’s home village in Cyprus, Piyl, which means spring.
- 5) A carved Paipera Tāpu/bible that sits on top of a plinth with Hoete carved into it.
- 6) A carved cable, 1600 mm in height, which represents the main power cable that powers the island and is located at the bottom of the bay.
- 7) A kāheru or spade made from a piece of kauri from a shipwrecked boat.
- 8) A hoe or paddle representing the waka that were used at Church Bay.

⁵⁷ Johnson, E., 2019, p.11.

- 9) A kete with kūmara made from a piece of hardwood sourced from the old Matiatia Wharf, and a cable from an original jetty at Man of War Bay.



Forde, A. (2019) *Te Puna o Hoete-The Stream of Hoete* [Hardwood, Pounamu]. Cable Bay Vineyards Waiheke Island. Photograph Anton Forde

Waka Ngā Hononga



Parkinson, S. (1773) *A waka taua (war canoe) with finely carved taurapa (sternpost) and tauihu (prow)*, Drawing from the Endeavour.
Photo / Auckland Museum Collection

In 2018 I was commissioned to build a 14-meter waka Taua for the Manukau Whitewater Wero Park. I was to build the hiwi whilst Ngati Tamaoho Tōhunga whakairo/rangatira Ted Ngataki and his team of carvers created the Rauawa and Taurapa. Jay Mason and the 60 student carvers would be carving the Tauihu. The Hiwi was made out of ten hardwood power poles with hardwood power pole cross arms. The Tauihu and Taurapa was made out of Kauri and the Rauawa was made out of Rimu. It sits on a seven by two meter by 300 mm thick coloured concrete pad. Two spotlights that light up the Taurapa and Tuihu and a neon strip that subtly lights up the Hiwi (hull). The waka sits outside the Vector Wero Whitewater Park in Manukau, 150 metres from the tallest Pou Whakairo in the world, Pou Kapua.



Forde, A. (2019) *Waka Ngā hononga*. [Hardwood, Swamp Kauri]. Wero Whitewater Park, Manukau. With pou Kapua. Photograph Mk Magallanes

The sculpture tells the story of the seven waka that arrived at Manukau Harbour. Both Ted and I agreed that an ancient vertical design should be carved on the side panels. Ted called it the Inaunahi carving pattern, whereas other experts call it Nga Tai. In Taranaki they carve

the pattern on more of a vertical angle because of the currents. When the waka is going through the water, it creates a vortex so in between paddle strokes the boat is being sucked along to make a smooth ride.

Te Hīnātore o te Toroa- The Light of the Albatross



Forde, A. (2019) *Ko te manawa ora o te Toroa*. [Pounamu, granite, tōtara]. Te Whare Taonga o Waiheke/ Waiheke Community Gallery. Side Profile. Photograph Peter Rees

Te Hīnātore o te Toroa - The Light of the Albatross was the final chapter in my year's work, the planning of which was required in early 2019 during *Sculpture on the Gulf*. The main areas of development were the research of Tōtara, Pounamu, Taonga Puoro and light. I contacted my Pounamu collector, who I have been dealing with for many years and outlined the project. At that stage I had to make a decision regarding the dimension of the stones and how many would be required. The pieces for the exhibition required at least 150 Pounamu stones for one installation, 14 Pounamu for the other wall installations and three sizeable pieces for the floor. This required constant communication, a trusting relationship and money.

The Tōtara fence posts were sourced from Lepperton beef farm south of Waitara in Taranaki. The township was named after Lieutenant Colonel Maxwell Lepper of the 14th Regiment, one of the nine regiments to serve in the Taranaki wars. After he retired, Lepper became the commander of the Taranaki military settlers and was allocated a block of land in the settlement. Later members of the family developed a well-known pedigree Jersey livestock stud.

With this exhibition, the aim was to create a cave like space in the gallery. To do this I carved pieces out of Pounamu, and 120-year-old Taranaki Tōtara fenceposts. To really create a different atmosphere in the space, the room was lit from the ground up and a recording of the sounds of a local stream local stream and Taonga Puoro (performed by my wife Karle) played in the background. I also wanted to keep the forms as simple as possible, but also complex in their narrative, as in the 250-piece wall installation called:

Ko te manawa ora o te Toroa/ the hope of the Albatross

150 Pounamu Roimata and 100 Tōtara Tītapu (feathers) representing Roimata Toroa tukutuku pattern. As with other multifaceted pieces that I have made there was an opportunity for public to own individual pieces that make up the whole piece.



Forde, A. (2019) *Ko te manawa ora o te Toroa*. [Pounamu, granite, tōtara]. Te Whare Taonga o Waiheke /Waiheke Community Gallery. Photograph Peter Rees

Other works in the exhibition included:



Forde, A. (2019) *Te Hīnātore o te Tītapu- The light of the Feather*. [Pounamu, granite]. Te Whare Taonga o Waiheke/Waiheke Community Gallery. Photograph Peter Rees

Te Hīnātore o te Tītapu - The light of the Feather

Pounamu/ Volcanic basalt/ Lights



Forde, A. (2019) *Te Hīnātore o te Roimata- the light of the Teardrop* (2019). [Pounamu, granite, tōtara]. Te Whare Taonga o Waiheke/ Waiheke Community Gallery. Photograph Peter Rees

Te Hīnātore o te Roimata - the light of the Teardrop

Pounamu/ Volcanic basalt/ Lights

I mua atu – before (recording)

Taonga Puhoro - Karle Forde

Produced by Peter Rees

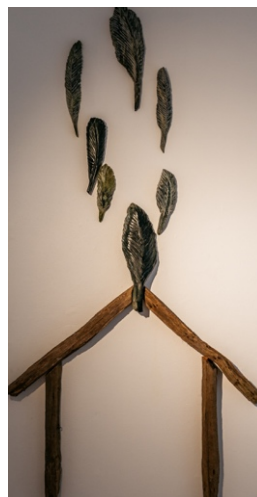
Instruments – porotiti, wooden Koauau, Koauau, pūpū harakeke.



Forde, A. (2019) *Te Hīnātore o te Toroa- The light of the Albatross*. [Pounamu, granite, tōtara]. Te Whare Taonga o Waiheke/ Waiheke Community Art Gallery. Photograph Peter Rees

He Hīnātore o te Toroa - The light of the Albatross

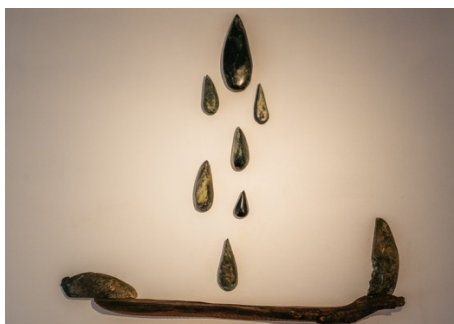
Pounamu/ volcanic basalt/ lights



Forde, A. (2019) *Ko te manawa ora o Tamariki Taranaki- The Hope of the Taranaki Children*. [Pounamu, granite, tōtara]. Waiheke Community Art Gallery/ Te Whare Taonga o Waiheke.. Photograph Peter Rees

Ko te manawa ora o te Tamariki Taranaki - The hope of the Taranaki children

Pounamu/ Taranaki Tōtara fence posts



Forde, A. (2019) *Ko te manawa ora o Tamariki Ngāti Porou- The Hope of the Taranaki Children*. [Pounamu, granite, tōtara]. Waiheke Community Art Gallery/ Te Whare Taonga o Waiheke. Photograph Peter Rees

Ko te manawa ora o te Tamariki Ngāti Porou - The hope of the Ngāti Porou children

Pounamu/ Taranaki Tōtara fence posts

In tukutuku form, Roimata Toroa tells the Ngāti Porou story of the two sacred albatross that accompanied ancestor Pourangahua to bring the kumara to Aotearoa. The pattern speaks of the misadventures of travellers who take shortcuts in haste to get to their destination. Its pattern is formed with stitches that fall vertically, like albatross tears, representing impending catastrophe.

Chapter Five

Analysis/ discussion/ reflection.

In this chapter I will attempt to examine, interpret, qualify and evaluate the five major works created in 2019. The aim is to address the main components of Professor Robert Jahnke's framework for analysing Māori art: He Tātaianga kaupapa toi: a paradigm of Māori relativity and relevance. This framework allows for the works to be analysed in terms of their ties and links to genealogy, knowledge, appearance, process, site and protocols. Whilst the conceptual themes explored by the works are centred around historical issues relating to whenua and colonisation, they challenge the audience in different ways, and are grounded in Toi Māori pedagogy.



Forde, A. (2019) *Te Puna o Hoete-The Stream of Hoete* [Hardwood]. Cable Bay Vineyards Waiheke Island. Kete sculpture. Photograph Erin Johnson

With new works, we are asked to engage and communicate with people in a manner that is slightly different than our last creation. In this challenge not to become factory like in delivery, there is a constant battle for artists. We are asked to deliver a creation that communicates a story about whenua ,tangata , past, present, and future. When we submit a proposal, we can change slightly or dramatically from our last creation, or we can engage and communicate our story in a different way. It might be through the use of different materials, symbols, shapes or forms.... or alternatively it might be to turn our practice completely on its head and risk everything in the development of a new direction for our practice. The apparent cost of this continual reinvention is often seen in monetary terms. The real cost is often not seen.⁵⁸

⁵⁸ These costs are sometimes not being able to talk to people due to exhaustion, time away from loving whānau, having to ask people to understand when we are struggling financially, and even the possibility that the new creation doesn't actually work.



Forde, A. (2019) *Pen to Peace to Peaceful Pen* [Wood, paint. Whetumatarau] Headlands Sculpture on the Gulf, Waiheke Island. Raukura from a Distance.
 Photograph by Peter Rees

During this creative process we ask for constant support. Then, when we finish our creation, we ask the audience to develop a meaningful relationship with our work. Whether it be the awe of absolute beauty, the challenge of making sense, the connection of history that we have tried to portray, or simply the colour or shape we have used. We also ask for understanding, as sometimes we may not want the audience to completely understand on the first interaction. Like the ever-present Raukura in sculpture *Pen to Peace to Peaceful Pen*, perhaps the relationship becomes clearer and more visible as you walk away from it.



Forde, A. (2019) *Pen to Peace to Peaceful Pen*. [Wood, paint. Whetumatarau] Headlands Sculpture on the Gulf, Waiheke Island. Stage One. Photograph by Peter Rees

When analysing or discussing my 2019 years' work, I have to remain focussed. There are so many connections/ bonds that tie each work together that it is easy to get lost or lose sight of each specific reason for creating each work. In its entirety the body of work aimed to uphold the teaching framework through each work, creating a solid base so that their different critical elements can be explored. As an artist it is good to hear the conversations that support us in our endeavour to communicate. We listen and see people connecting with our creation in ways that we may not have thought about. Sometimes we have tears and emotion. Sometimes we have people clearly state that they are offended or upset by our work. Most importantly though, we have the overwhelming feeling of pride and satisfaction that our story is being told, even if people struggle with aspects of our story. It means we can sleep a little bit better and smile a little more.



Forde, A. (2019) *Te Hīnātore o te Roimata- the light of the Teardrop*. [Pounamu, granite, tōtara]. Te Whare Taonga o Waiheke/ Waiheke Community Gallery. Layout 1. Photograph Peter Rees

Tātaītanga whakapapa

The work *Te Puna o Hoete* has permanent status at Cable Vineyards overlooking Motukaha, the original pa site, urupa and the church of Hoete at Church Bay, Waiheke Island. This work is now becoming one of the most photographed sculptures on Waiheke Island. There are a number of reasons for this. Owner Loukas Petrou and staff believe that it tells the story of the land and its people in artistic form. Each element was carved/ sculpted with whakapapa in mind. The sculptures also link to the whakapapa of Loukas who is from a village in Cypress called Piya which translates to stream.



Forde, A. (2019) *Te Puna o Hoete-[Hardwood]*. Cable Bay Vineyards, Waiheke Island, Installing. Photograph Erin Johnson

Whakapapa was a key component in undertaking the waka Ngā Hononga commission. One of the key realities of making art with whakapapa means we have to recognise situations where we don't have any real connection to land or people. I could not justify carving a waka on whenua for people who can whakapapa back to the Awa Waikato and have themselves been carving waka for over seven hundred years. That is why it is important to ask for help and guidance to ensure cultural integrity is upheld on works to which artists do not whakapapa. That is why it was so important to have Tohunga Whakairo Ted Ngataki to guide and help carve the waka. Although it took six months of wānanga to come to a consensus as to how our kōrero and whakapapa connects and intertwines through Te Ua Haumene and our whānau links.

Tātaītanga Mātauranga

As we approached our final phase of the interactive sculpture *Pen to Peace to Peaceful Pen* wherein the true interactive spirit of Parihaka lives on. Peter Rees and I worked together to produce an experimental video artwork that could be pivotal in changing the way interactive

art is approached. Through the use of film, music, to record the sculpture and people's interaction with it, we wanted *Pen to Peace to Peaceful Pen - A reflection* to develop a way for the work to live on once the exhibition had finished.



Forde, A. (2019) *Pen to Peace to Peaceful Pen*- [Wood, paint. Whetumatarau] Headlands Sculpture on the Gulf, Waiheke Island. Numbered Pegs. Photograph by Peter Rees

At least nine thousand people either moved pegs within the sculpture, had taken pegs from the sculpture, then replaced pegs in the sculpture. The historical context of linking this sculpture with the first real act of passive resistance through the taking out of survey pegs from confiscated land by Taranaki Māori in the late 1800s has worked. Every layer of this sculpture was revealed. What is a real bonus is that I have been challenged to think about is what seems like a simple act of moving a survey peg, means for an individual, a whānau, an Iwi, a nation... perhaps our world?

With the making of this sculpture I have imagined, learned, listened and tried to encapsulate the historical context through interweaving the different historical and cultural narratives. For me the grounding of this sculpture was the faith and belief in what the people of Parihaka in the late 1800's did in their efforts to resist colonisation in a peaceful way. They changed the way we addressed conflict, civil rights violations and illegal land confiscation. I often reflect

on the chaos, hurt and loss that ensued during the time. Then, as the passive resistance movement gained momentum, how this making sense of chaos has helped us as a nation. That said, it also always surprises me that the events of Parihaka seem to be more widely known outside its founding nation, Aotearoa New Zealand.



Forde, A. (2019) *Pen to Peace to Peaceful Pen*. [Wood, paint. Whetumatarau] Headlands Sculpture on the Gulf, Waiheke Island. Stage Two. Photograph by Peter Rees

The beauty of this interactive sculpture was that we could be responsive. On March 22nd we closed the interactive component and wrote this message on the Sculpture on the Gulf Facebook page:

“Today, a week after the terrible events in Christchurch, the interactive sculpture "*Pen to Peace to Peaceful Pen*" will remain static throughout the day.

The sculptor, Anton Forde, explains below how he came to this decision.

‘Te Raukura is an important symbol to the tribes who affiliate to the Taranaki rohe. This symbol is captured in the form of a white feather, or a plume of white feathers. Te Raukura represents spiritual, physical, and communal harmony and unity. It is an acknowledgement of a higher spiritual power, which transcends itself upon earth. It is a symbol of faith, hope, and compassion for all of mankind and the environment that we live in.’



Forde, A. (2019) *Pen to Peace to Peaceful Pen*- [Wood, paint. Whetumatarau] Headlands Sculpture on the Gulf, Waiheke Island. Stage Three. Photograph by Peter Rees

Over 9000 pegs have been moved by people in this sculpture since March 1st. Today we have made the decision to leave the sculpture as it is, meaning no pegs will moved today. This Feather is not mine, as the sculpture is not mine. This was one of the aims of this sculpture. This is also the aim of the stillness today...to remember, be respectful, be compassionate and be responsive to our environment, community and world peacefully- just as a feather is today.

This sculpture *Pen to Peace to Peaceful Pen* is about quiet simple reflective acts of creating beauty and beautiful moments where people feel a part of making something meaningful. All of you have been a part of this sculpture with your support, connection, help and belief ...Ngā mihi nui... Since conception all those many years ago there is a hope that through justice, peace would be found. Just as we hope now, as individuals, as people, and community, as a nation...just as was hoped all those many years ago. This may not make true sense to you now, but there is a belief from all involved that closing the sculpture today is the right thing to do. As you move through the rest of the sculptures and look back and it may make a bit more sense.

So today, it is a day of peace for the sculpture, as it rests whilst appearing to float, to make a statement like it did all those many years ago and does today.

As-salāmu ‘alaykum

Rire Rire Rire Hau Paimarire!

Anton Forde”

The resulting Facebook feedback and circulation was incredible. As a person who struggles with social media, I was told it went viral as people shared it continuously, which again upholds the mana of Raukura, Parihaka and Taranaki Iwi.



Forde, A. (2019) *Pen to Peace to Peaceful Pen*- [Wood, paint. Whetumatarau] Headlands Sculpture on the Gulf, Waiheke Island. March 22nd. Photograph by Peter Rees

In *Waka Ngā Hononga* we could not carve a traditional waka because there are no Tōtara left that would have the length or girth. Instead we sculpted ten hardwood power poles to make the hiwi/hull. The Tauihu, Taurapa and Rauawa were carved as key traditional components to the sculpture. Mātauranga Māori applies to “Māori ways of thinking (holistic approach), knowledge of customary practices, cultural values, cultural attitudes and the understanding of te reo Māori”.⁵⁹ Every day spent on *Waka ngā Hononga* was spent with the outlook that Tātaianga Mātauranga be a pivotal focus in the framework. Learning techniques

⁵⁹ Smith, 1999, p.52

and the ability to use new tools to carve old patterns meant that we were all learning not only about waka but each other as well. The end result is that many of the visitors to the White-Water Park are further engaged in the basic concept of waka.

Tātaītanga Wahi

As I reflect on Pen to Peace to Peaceful Pen, I have found that the real experience of this sculpture has been imbued in patience. From proposed concept, site selection, kōrero with Kaumatua, Kuia and curator, installation and interaction I have had to be patient. As I was once told by a Parihaka Kaumatua when I vented anger and frustration on a Taranaki fencepost, “We must remain patient boy, we must have the patience of generations”. Little did I know then that I would be making a sculpture out of 1881 survey pegs in the Hauraki Gulf overlooking an urupa of a Taranaki tīpuna who a former slave was. So, I remain patient. I await to see what the future for this sculpture will be. I still await to see if the story/ journey continues with manawa ora (hope) that it will be experienced again. The hope that we as a nation can continue to learn from a remarkable display of strength and courage shown in and around Parihaka during the late 1800’s.



Forde, A. (2019) *Pen to Peace to Peaceful Pen-* [Wood, paint. Whetumatarau] Headlands Sculpture on the Gulf, Waiheke Island. Children's interactions. Photograph by Peter Rees

In the exhibition *Te Hīnātore a te Toroa - The Light of the Albatross*, the reality of the exhibition space and locality was challenging. Ideally, I would have liked a really large space that allowed each piece to breathe. Unfortunately, this wasn't possible, so a decision was made to try and achieve the opposite and create a cave like space where people felt calm, peaceful, connected, still and reflective. This worked as an intimate space was key to supporting people to engage and experience all of the pieces. Many people commented how the exhibition stopped them in their tracks, which is exactly the response I was hoping for.



Forde, A. (2019) *Te Hīnātore o te Roimata- the light of the Teardrop* [Pounamu, granite, tōtara]. Te Whare Taonga o Waiheke/ Waiheke Community Gallery. Layout 2 . Photograph Peter Rees

Tātaītanga Āhua

I look at the connecting shapes and symbols that are becoming synonymous with my practice. Mātua Ted describes these as our mark. With all the pieces that made up all the works the aim was to create a finish that added Mauri rather than took Mauri away from ancient wood and stone. The only work where I didn't want this to happen was the sculpture *Pen to Peace to Peaceful Pen*, so I 'purposefully' made the survey pegs out of tantalised pine, numbered them and painted them white. The shape appearance of Raukura, Roimata and waka aimed to capture the essence of simplicity, beauty and power all at the same time. For me this links to Āhua and Mana.



Forde, A. (2019) *Te Hīnātore o te Roimata- the light of the Teardrop* [Pounamu, granite, tōtara]. Te Whare Taonga o Waiheke/ Waiheke Community Gallery. Layout 3 Photograph Peter Rees

Tātaītanga Tikanga

As stated, it has been important to revitalise this aspect of the works. This is often the unseen element that people experience with each work. Every morning mihi mihi and karakia was held as part of our whānau ritual. This was also held before each opening of the exhibitions and whakatuwhera of waka Ngā Hononga. Tools and the materials, particularly Pounamu were handled with the true reverence they deserved. My belief is that art creates hope, or perhaps that is just a dream I have. It certainly instils hope in me. Hope is absolutely pivotal to humankind, particularly at this time where humanity is balancing land and environment. So today I reflect ...with patience, a smile, a listening ear, a tired body, and hope and dream, in the knowledge that there is still some work to do...



Forde, A. (2019) *Waka Ngā Hononga* [Hardwood, Swamp Kauri]. Wero Whitewater Park, Manukau. With Matua Ted Ngataki and Jay Mason Photograph Mā Magallanes

Chapter Six: Conclusion/Recommendations

To conclude, a body of work that has taken a lifetime to navigate and achieve is never finished. Discovering the connection with cave paintings and rock markings has helped me understand this notion. In this idea is entwined an historical context that can be quite overwhelming if you dwell on it for too long. That is why I am beginning to realize when making such a body of work that it is not my work or can't be an individual's work. It is a mere name that sits in a catalogue, or next to a sculpted stone or piece of wood. As an artist I may have spent ten minutes, ten hours, ten days or ten generations with a work. That time seems to be irrelevant when it comes to the effect and story the work has on people over time.



Forde, A. (2019) *Te Hinātore o te Roimata- the light of the Teardrop* [Pounamu, granite, tōtara]. Te Whare Taonga o Waiheke/ Waiheke Community Gallery. Layout 4 Photograph Peter Rees

For me it is about being a conduit between many realms and different times. It centres around the dialogue that exists between the many realms that humanity transpires and with which it connects. This connection to the mauri/ life force of stone or wood, that has been created

over thousands of years, and is as powerful in its story, as it is an honour to be able to mark/ carve/ sculpt these materials.

Revisiting these realms is emotional. I no longer think of myself as “tough”. I used to think of myself as being able to continue operating in these realms with limited emotional output. That doesn’t and won’t happen due to a confidence in where I sit as an artist in today’s world and hopefully tomorrow’s world. This aspect of the year is exciting, exhausting and exceptional all in one. Due to the high expectations that were continually expected of a work in the master’s program, every piece that I make aims to be exceptional. What transpires after the excitement of the conceptual development of a new work is often a reality that leads to exhaustion.

In Ireland there is talk of a “Kiff”. In ancient Ireland a “Kiff” is moe (a sleep). In Aboriginal culture they talk of the dreamtime. For Māori there were rituals associated with carvers that meant they were seen as in a state of Tapu and were fed and looked after whilst creating. At the end of the year I collapsed and spent a day in bed...my mind, my body, my soul needed to have a “kiff” or a moe or a dreamtime or just a sleep. I dreamed again. As a whānau we all dreamed again. We all stepped back and recounted the stories that led to this exhaustion. These stories and dreams were of pre-colonisation and the beauty of stories that were recorded in stone, wood, paint, flax and sound. We realised that these stories are reflected or imbedded in each artwork that was made in 2019. That is why I struggle with the concept of saying a work is mine or is ever finished.

I have learnt and have realized that the effects and stories of colonisation have similar consequences all over the world. The effects and stories of colonisation on the people and

the land belong to me and my family. When Mātua John and Whaea Kura Niwa arrived and blessed Matiatia and visited Ropata Te Roa's urupa they described bringing the whakairo up out of the swamp in Waitara that were hidden there in the late 1800's. They were hidden away in darkness because the English colonist were burning Wharenuī as the whakairo (carvings) were seen as worshipping deity that wasn't Christian. Although I am directly connected to this story through whakapapa lines, I also found myself drifting off to the other side of the world on the West Coast of Ireland. I remembered helping an old man dig his peat for the winter who told me that even though we have all these other fancy ways of heating we still need to learn how to dig and burn peat.



Forde, A. (2019) Inaunahi whakairo with Jay Mason. [Hardwood, Swamp Kauri]. Wero Whitewater Park, Manukau. Photograph Mk Magallanes

The ancient Gaelige (Irish) method of digging up blocks of peat, drying out, and then stacking it for burning in winter. The ash would spread across the land during this process which in turn would fertilize the land with carbon for the potato crops. This is an ancient ritual, simple in its concept, and passed down from generation to generation. As land was taken by the English this ritual became harder and often simply impossible. In some places it was forgotten

about. Amazing stone churches that told stories at certain times of the days or cycles of the earth, sun and moon meant ancient stories/carving were revealed in light. I heard and felt stories of handwritten beautiful Celtic bibles that were hidden away so they wouldn't be burned or destroyed by colonial militia over 800 years ago.

What is really poignant for me is that many of the people who were burning and destroying Taranaki were Irish and Scottish soldiers. Others were English soldiers. One was an English soldier named Thomas Gooch who was awarded land in a place called Huinga for his services in the land wars. That story is also mine. Just as the story of Ngareta who joined him on this whenua and bore him four boys is mine. These stories have allowed me to be able to create the five works that I am proud to call my best works.

The interactive sculpture *Pen to Peace to Peaceful* connected people to the chaos that was Taranaki in the late 1800's. It was and always will be a statement that is ensconced in a belief that when we look back in history the most powerful lessons are often the simplest. In the Wallace Award Finalist work *Pen to Peace to Peaceful Pen - A Refection* the aim was to capture interactive moments and movements as the people responded to the message of Te Whiti and Tohu Kakahi. The theme of how important the actions of a strong peaceful response is in the face of continued chaotic reactive notions continued when making and installing *Te Puna o Hoete - The stream of Hoete* at Cable Bay Vineyards.⁶⁰ *Waka Ngā Hononga* was and always will be a project that encourages people to reflect on the scale of the travels of Māori, and how ingenious our tīpuna were. Personally, and professionally, I learnt more about waka in ten minutes when we started the vertical carvings than I could have imagined in a lifetime.

⁶⁰ Since installation there has been no acts of sabotage by the three neighbours who have tried to discredit and sabotage the owner and the establishment. As Loukas himself was a refugee he comes from a place of indigenous connection to whenua that have upheld the mana of Hoete and his people. There has also been rulings by the Environmental Court that ensures continued manaaki.

The highlight for me was being able to bring to light the story of the Inaunahi -carving pattern that I had heard about all of those many years ago. Finally, *Te Hīnātore o te Toroa - The light of the Albatross* was conceived hundreds of years ago in stones. The realization of this dream was and is always exhausting and emotional. Each piece of Pounamu and Tōtara, each Roimata and Tītapu aims to relate to a sense of manawa ora (hope) related to ancient wisdom about responsiveness to critical times of humanity.



Forde, A. (2019) *Te Manawa Ora o te Toroa* [Pounamu, granite, tōtara]. Te Whare Taonga o Waiheke/ Waiheke Community Gallery. Side view. Photograph Peter Rees

Reflecting on past failings and celebrations enables learning. The end result for me represents so much more than a physical sculpture. I have found that when I research for sculptural works, or even in our own lives, those past tough or chaotic times make sense today and shape the world a bit better as we look back. That doesn't mean we don't stuff up in life, it just helps that we have a hope that we can do better tomorrow. My belief is that art creates Manawa ora, or perhaps that is just a dream I have. It certainly instils manawa ora in me. Manawa ora is absolutely pivotal to humankind, particularly at this time where humanity is balancing land and environment,



Forde, A. (2019) *Pen to Peace to Peaceful Pen*- [Wood, paint. Whetumatarau] Headlands Sculpture on the Gulf, Waiheke Island. WE DID IT. Photograph by Peter Rees

As we conclude this dialogue, new works are already being conceived that are collaborative in nature, and also reflects the learning and ideals of creating works that connect and reconnect. Hopefully there will be rest somewhere along the way.

Glossary

Hīnātore	Glimmer of Light, Luminate
Toroa	Albatross
Māori	Indigenous New Zealander
Iwi	Tribe
Tītapu	Albatross Feather
Roimata	Teardrop
Tukutuku	Traditional Lattice work
Kaitiakitanga	Guardianship
Pounamu	New Zealand Jade
Mauri	Life force
Aotearoa	New Zealand
Tangiwai	New Zealand Bowenite
Whenua	Land/ Placenta
Tangata	People
Rangatira	Chief/ Leader
Mātua	Father/ Teacher
Kaumātua	Respected Elder man
Kuia	Respected Elder woman
Taonga	Treasure
Whakairo	Carving
Hononga	Links
Puna	Stream
Manawa ora	Hope/ Breath
Tātaianga	Calculate/ assess
Whakapapa	Geneology
Mātauranga	Learning/ School
Wahi	Location
Āhua	Shape, appearance
Tikanga	Protocol/ Tradition
Waka	Boat
Poi	Traditional String ball.
Taurapa	Stern post
Tohunga Whakairo	Master Carver
Kete	Woven basket
Tamariki	Children
Raukura	White Albatross Feathers
Inaunahi	Carving pattern
Tipuna	Ancestors
Whakatauaki	Proverb
Whānau	Family
Hapū	Sub- tribe
Karakia	Prayers/ Incantations
Whaikōrero	Formal Speech
Raranga	Weaving
Kōwhaiwhai	Painted Repetitive Pattern
Taonga Puoro	Ancient wind instrument
Pākehā	Foreigner
Mokopuna	Grandchildren

Mahitahi	Working Together
Manaakitanga	Welcoming
Papatūānuku	Mother Earth
Kaupapa	Philosophy
Tangaroa	Deity associated with water
Teki Hana	Ancient peg
Taumatua Atua	god stick
Moko	Tattoo
Wharehau	House
Pou	Carved Post
Tikanga	Protocol/
Tuia	Connecting
Wairua	Spirit
Rohe	Boundary
Wānanga	Knowledge
Tūāuri	Peace, Goodness, Love
Tūātea	Cantations and Rituals
Aronui	War, Agriculture, Woodwork and Stonework and Earthwork
Whetumatarau	Star like a thousand eyes.
Urupa	Grave side
Hui	Meeting
Matariki	Māori New Year
Tuakana	Elder sibling
Teina	Younger sibling
Pōwhiri	Traditional Welcome
Waiata	Song
Waka Taua	War Ocean going Canoe
Waka Tētē	Small Fishing waka
Mihimihi	To greet
Wero	Challenge
Tangata Whenua	People of the Land
Taniwha	Water Creature
Tauihu	Front guardian on a waka
Whakawhanaungatanga	Establishing relationships
Pepeha	Genealogical saying
Marae	Meeting place
Whakatuwhera	Traditional blessing
Manu	Bird
Kohatu	Sacred Stone
Paipera Tāpu	Bible
Kāheru	Spade
Hoe	Paddle
Kūmara	Sweet Potato
I mua atu	Before
Pourangahua	Ancestor associated with bringing kumara back
Toi Māori	Māori Art
Tohu	Sign
Te Ua Hamene	Taranaki Prophet who founded the Pai Marire land movement.

Ngā mihi nui
Manaaki
Whaea
Kōhatu

Thank you very much
Show hospitality
Mother/ older woman
Stone

Appendices:

Waka Ngā Hononga Movie <https://www.youtube.com/watch?v=dfMdd0GsT2Q>

Te Miringa Hohaia with Warren Maxwell- The Gravy- Parihaka
<https://www.youtube.com/watch?v=sqXsMLuiLgw&t=242s>

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