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Hei whare onerua

An exhibition report presented in partial fulfilment of the
requirements for the degree of
Masters
in Māori Visual Arts

at Massey University, Te Papaioea
Aotearoa

Java Bentley
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Abstract

Hei whare onerua speaks to compost in relation to the cyclic nature of all things within a whare onerua context. Onerua relates to hangarua, as the second life of soil or oneone.

Firstly, this exegesis investigates mana wāhine through the relationship between tangata and Papatūānuku. Secondly, pūrakau and the innovation of ringatoi Māori present new ways of approaching kaitiakitanga in relation to Te Taiao.
Therefore, presenting whakapapa and the provenance of all materials is crucial in demonstrating the reciprocal cycle of giving and receiving.

By developing the relationship between people and the land, the connection to the whenua is central in sustaining a sense of belonging. Onerua does not exist in isolation but binds tangata whenua and thus a shared sense of belonging to the land and one another. The making of compost is inherently collaborative.

This kaupapa was the preparation of onerua as a site-specific project to the Cubeside Annex thus providing a kāinga rua for creatives studying Māori Visual Arts based at Te Pūtahi-a-Toi in Te Papaioea. From the framework of reciprocity, this kaupapa honours the creatives who have paved the way for future generations and as a gift, the onerua represents the return of new mauri back to the Cubeside Annex.

Acknowledgements

This degree is dedicated to my Mum, Dad and my nieces.

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Thank you Papatūānuku.

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List of figures

Figure 1 *Whakamoe, K. Hinenuiitepō* [Digital visualisation of the internet]. https://www.kauaeraro.com/ringatoi/keziajoy-whakamoe…..19

Figure 2 *Ngāi Tahi. (2012). Whare uku: Earth Dwelling* [Digital visualisation of the internet]. https://ngaitahu.iwi.nz/opportunities-and-resources/publications/te-karaka/earth-dwelling/…..20

Figure 3 *Auckland Flowers 15/03/2019 as part of the exhibition Trashed As, Corbans Estate Arts Centre, Auckland, 2019* …..23

Figure 4 Across starting from the top, *Pō, process photo of inside of Cubeside Annex, Tiaki, Papa, Koha* and *Whakapapa, 2023*…..24

Figure 5 *Process photos at Te Matapihi in Bulls, 2023*.....25

Figure 6 *Map of ideas that we marked together presented at Jersey collective artist talk 2023*.....26

Figure 7 *Karangawai I, Tiako Taiao, Toi Ngāpuhi Online Auction* 2023.....27

Figure 8 *Planters outside Toi Māori building, Te Pūtahi-a-Toi*.....28

Figure 9 *Planters outside Cubeside Annex, Te Pūtahi-a-Toi*.....29

Figure 10 *Map showing contributors of onerua*.....30

Figure 11 *Onerua and onerua planters Cubeside Annex, Te Pūtahi-a-Toi*.....31

Figure 12 *Onerua buckets for larger quantities of food scraps and onerua*.....31

Figure 13 *Stamp glued onto ice cream containers for home use*.....32

Figure 14 *From the left kupu cut from Kāinga Tahi, Hangarua structure, positioned in the onerua planter and then coffee placed on top*.....34

Figure 15 *Bound workbooks that contain images, notes and rangahau*.....36

Figure 16 *Te Pō, Ruhanui group show at Square Edge* 2023.....36

Figure 17 *Kāinga tahi, Hangarua at Te Manawa, Te Papaioea*
Koha black umbrellas, cardboard, cotton, repurposed wooden frames, tape
H 1800 x W 1660 x L 3370, 2022
.....38

Figure 18 *Cubeside Anne interior process photo of Hei whare onerua*, 2023……..40

Figure 19 *Preliminary drawings of onerua containers*.....41

Figure 20 *Te Pō tangotango*, 2023…….47
Courtesy of Massey photographer/ videographer David Wiltshire.....

Figure 21 *Te Pō*, 2023.....48
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 22 *Hei whare onerua exhibitions shots*, 2023.....49
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 23 *Te Pō nui*, 2023.....50
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 24 *Te Pō roa*, 2023.....51
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 25 *Hei whare onerua exhibitions shots*.....52
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 26 *Te Pō uriuri*, 2023.....53
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 27 *Hei whare onerua exhibitions shots*.....54
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 28 *Te Pō kerekere, 2023*.....55
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 29 *photo of mānuka tree at home*.....56
Figure 30 *Te Pō tē kitea*, 2023.....57
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 31 *Hei whare onerua exhibitions shots*.....58
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 32 *Te Pō tiwha, 2023*.....59
Courtesy of Massey photographer/ videographer David Wiltshire.....
Figure 33 Deinstallation process photo of onerua containers and their coinciding windows.....61
Figure 34 *Onerua container filled with onerua, oneone and seedlings*.....62

Contents

Abstract.....ii
Acknowledgements.....iii
List of figures.....v
Contents.....vi
Introduction.....8
Whakapapa.....8
Onerua as compost 9
Hangarua.....10
Historic accounts of compost.....10
Sculptural installation.....10
Introduction to the chapters.....11
Onetahi: Literature Review.....13
Mana wāhine.....13
Pūrakau 14
Ringatoi Māori 18
Onerua: Methodology/ Analysis.....22
Te Kore: Context of the whare 22
Te Pō: Outside the whare.....28
Te Ao Mārama: Inside the whare.....38
Onetoru: The works/ Hei whare onerua.....53
Installation.....53
Deinstallation.....55
Conclusion.....63
Glossary 67
Appendices.....71
Bibliography.....77

Introduction

Whakapapa

The relationship between hangarua and tangata is an important concept which I argue has to be constantly evolving in order to keep up with everyday life.

Whakapapa is the lineage which connects Māori to their tīpuna and Atua. The Māori view of oneone begins with whakapapa and the connection between human and non-human forms, specifically Papatūānuku as the living Mother Earth (Boasa-Dean & Bryce-Hare, 2020, p. 95).

In turn, whakapapa provides a meaningful way to reconnect tangata to all things. Everything including para or waste has a role, purpose and intention that binds tangata together through cycles of evolutions. We do not sit outside of this cycle but rather stand inside held together by whakapapa. By going back to the very origin of all things, Māori look to the primal earth mother Papatūānuku and primal sky father Ranginui. After the separation of Papatūānuku and Ranginui, Papatūānuku told Tāne to visit Kurawaka where Hine-ahu-one, mother of the first wahine, was formed from the oneone (Ihimaera, 2020, p. 125).

The first “earthly” (Calman, 2012) whāre wananga or the original house of learning is referred to in the pūrakau or Māori creation story, Rua-te-pūpuke and Te Manu-hau-turuki. According to tohunga Moihi Te Matorohanga, pre-European whāre wananga was based at the wharenui, that also had an earth floor (Mead, 2016, p. 339). Another example of earthen floors was in traditional Māori wharepuni (Schrader, 2013). Some modern wharenui today have only just covered their earthen floors adapting to modern architecture. I make the connection here that the foundational space of Te Taiao has a direct relationship to the ground or earth, reinforcing the importance of whakapapa as the foundation.

Onerua as compost

Te āhua o te oneone
The soil is said to be the puku or digestive system of Papatūānuku.
(Boasa-Dean & Bryce-Hare, 2020, p. 98).

To reflect on compost as onerua showcases a long history that brings a sense of belonging to each other, te whenua and most importantly responsibility as kaitiaki to protect Papatūānuku.

Firstly, prior to beginning this composting journey I researched mahi pūwairākau. This is the term Jessica Hutchings uses in her book *Te Mahi Māra Hua Parakore: A Māori Food Sovereignty Handbook (2015)*. Though my artwork has focused solely on the process of compost, Hutchings writing places wairākau in the wider context of matauranga and roles of tangata whenua.

Wairākau literally translates to juice tree or tree juice which makes a connection between Tāne-mahuta the atua of the forest and compost which is made up of layers of rākau in the forms of leaves, sticks and foliage. From the context of hangarua, onerua as a soil enhancer for me speaks to the new mauri of oneone or second life of soil. Onerua that was formed to represent the inside of the whare further reinforces the intention of why I refer to the kupu onerua over wairākau (Hutchings, 2015).

- Onerua which is made of rākau whakapapa back to oneone.

- Onerua which is made of food waste and which brings tangata together whakapapa back to oneone.

- Onerua which is made of para whakapapa back to oneone.

- Onerua and tangata whakapapa back to oneone.

Hangarua

Onerua was developed through a deeper understanding of hangarua. Both kupu refer to twice or second life. Through the second life that is the renewal of new mauri of materials, whakapapa can be traced which reads in layers and cycles much like onerua.

Historic accounts of compost

Early Māori horticulture has not changed much when compared to today, in that Māori have always acknowledged tikanga and the relationships between all things intertwined through whakapapa. Tīpuna understood tikanga in relation to compost as essential in understanding the make-up of soil. They used compost as a soil enhancer using mulch, seaweed, shells and ash specific to each region and the nourishment needs of the soil (Hutchings, 2015). According to Hutchings, the tikanga of hua parakore or the Indigenous validation and verification scheme, acknowledges whakapapa, wairua, mana, māramatanga, Te Ao Tūroa and mauri. This tikanga provided examples I used to begin making onerua.

Sculptural installation

As a sculptural installation artist, this kaupapa speaks to the relationships between materiality, process and place.

I view materiality as the material relationship between being an artist and a kaitiaki. As a sculptural installation artist materiality is always in question because it is the signifier of the content of the work. Therefore, materiality is intentional.
Based on the traditional Māori world view, kaitiakitanga is the guardianship of the environment, animals, taonga and culture. This is done collectively through iwi and individually (Te Ahukaramū, 2007).
Beginning at the heart or at the home, this kaupapa uncovers the many ways kaitiakitanga exists within the whare.

Processes within the context of *Hei whare onerua* have been about karakia, koha and collectives. I have integrated and developed my understanding of karakia as part of the process of onerua. The cyclic nature of onerua created a routine that I could practise karakia and in return acknowledge the relationship between tangata, atua and Te Taiao.

Koha in an onerua context is the gifting of food waste, rākau and knowledge. In exchange onerua supports Papatūānuku, oneone and Te Taiao. The basis of koha therefore strengthens relationships between one another, giving to the onerua and redirecting waste.

A sense of place physically grounds this site-specific kaupapa. Based in the Cubeside Annex at Te Pūtahi-a-Toi, the making and engagement of tangata at Massey University binds this kaupapa specifically to locality and community. Furthermore, this kaupapa speaks to a sense of psychological place. Onerua as a conceptual foundation places tangata inside the whakapapa of all things. Therefore, extending a sense of belonging and deeper connection to each other.
This kaupapa is only the beginning of a much larger project that is ready to be picked up by the next passionate onerua collective.

Introduction to the chapters

The first chapter, Onetahi, is the literature review. Firstly, I acknowledge Papatūānuku who symbolises the first primal mother and the original example of mana wāhine. Secondly, I speak to pūrakau and the topic of Te Pō within the context of a whare. I include the pūrakau of Rua-te-pūpuke and Te Manu-hau-turuki, Uenuku and Hine-pūkohu-rangi, and Taranga and Māui. Lastly, I refer to ringatoi Māori that demonstrate the use of onerua and oneone including artist Kezia Whakamoe and kaitiaki Rueben Taipari and Heeni Hoterene.

The next chapter, Onerua, is my methodologies and analysis combined. I discuss how the methodologies and analysis are interconnected through Te Kore, Te Pō and

Te Ao Mārama. I also relate these three stages to the creation of my mahi toi. Firstly the stage of Te Kore, which is an idea that is influenced by people and an environment. Secondly the stage of Te Pō, which is the idea of coming together but still moving, changing, learning and transforming. Lastly, the stage of Te Ao Mārama where the idea has fully coalesced.

The last chapter, Onetoru, showcases the works, conclusion, glossary and bibliography.

Onetahi: Literature Review

Introduction

The first part of this literature review addresses the historical and contextual review which places my kaupapa within the wider context of mana wāhine and pūrakau.

The second part of the literature review is the artist review. I refer to the works of artist Kezia Whakamoe and kaitiaki Rueben Taipari and Heeni Hoterene.

Mana Wāhine

This kaupapa is about onerua and about the gift that it brings to oneone as a catalyst to support a healthy māra. The main focus was to replenish and give back to Papatūānuku. The planting, growing and harvesting of the māra are the next steps of this kaupapa however *Hei whare onerua* focuses only on compost. This is a conceptual relationship of ideas and process. Within the context of a whare, the outcome of the onerua in the māra is up to Papatūānuku. Therefore, by speaking to onerua intrinsically I speak to mana wāhine and in particular to Papatūānuku.

Te whenua translates as placenta and the land in te reo Māori. These two definitions interchangeably strengthen the relationship between women and land; both the creation of new human life and creation of Te Taiao (Mead, 2016). In the article “He Wahine, He Whenua: Maori Women and the Environment” by curator, lecturer, researcher and activist Ngahuia Te Awekotuku, she refers to the current reality which is the implementation of colonial structures and patriarchal control over matters relating to land. Te Awekotuku explains that “the discharge of a woman’s womb reinforced her connection to the earth, origin of all things” (1991, p. 68). This strengthens the connection that women have to the whenua and therefore, the reclamation of women at the centre of matters relating to the whenua. Papatūānuku sustains an inner strength that as wāhine we have the gift of embracing and belonging to.

How do I practise sustainability as a Māori, Samoan and Pākehā artist?

Furthermore, as a wahine?

Te Awekotuku answers and further reiterates that “the earth is the elemental womb to which we must all return. Folded within her, carefully placed, bones complete the cycle: for as she gives, so does she receive” (Ibid, 70).
To view Papatūānuku as the beginning and the end, as the reciprocity of koha and as the mother of life, has gifted me the heart of this kaupapa. Onerua as a way of returning back to the whenua coexists with the knowledge gifted to me. The onerua is my truest gift back to Papatūānuku and the wāhine who have guided me through this journey.

Pūrakau

In this chapter, I discuss the pūrakau presented by author Witi Ihimaera and his book “Navigating the Stars Māori Creation Myths”. Pūrakau has informed my kaupapa in the latter half of 2023 and has helped me make sense of where I have arrived for my final exhibition. It is important to note that rather than being led by the stories of pūrakau, my creative practice has correlated in hindsight. These parallels between pūrakau and my creative practice have provided me with lessons in my mahi toi.
Each pūrakau is different in circumstance but shares a repetitive narrative which is the creation of te pō in the whare. The light in the whare is blocked up with whenua and in relation to my mahi toi, I interpret this action as a method to suspend time and create potential events. In my final exhibition, I block out the light using onerua to create a whare which is in te pō. I will analyse each pūrakau discussing how each story relates to te pō.

Rua-te-pūpuke and Te Manu-hau-turuki

According to Ihimaera’s narrative, Te Manu-hau-turuki was captured by Tangaroa (2020). Two protocols were not followed, firstly Te Manu-hau-turuki had not given her

first fish as koha to Tangaroa and secondly her father Rua-te-pūpuke had named his fishing hook after Tangaroa without permission. This consequence enacted utu which is defined as retribution or an exchange to find a balance (Te Aka, 2024). Tangaroa dragged Te Manu-hau-turuki down to his wharenui Hui-te-ananui and tied her onto the gable as a living tekoteko. Rua-te-pūpuke found Te Manu-hau-turuki and challenged Tangaroa by avenging his daughter. In order to return a similar act to what Tangaroa had done to his daughter, he waited until the Ponaturi or sea creatures were asleep. Then he blocked up the crevices of the whare using volcanic sediment from the seafloor. He did this so they would continue to sleep on in te pō. When the sun rose, he unblocked the crevices, letting in the light. This transformed the Ponaturi into what we now know as fish, the children of Tangaroa. While this was happening Rua-te-pūpuke took some of the walls from Hui-te-ananu back to the surface, which is the origin story of whakairo that adorn wharenui (Ihimaera, 2020, p. 163-167).

I draw two points from this pūrakau, firstly not returning koha between Tangaroa and Te Manu-hau-turuki which leads to the second point, the enacting of utu between Tangaroa and Rua-te-pūpuke.

How I understand this instance of koha (failing to return the first fish) was the failure of Te Manu-hau-turuki to acknowledge the interconnectedness people have with everything; whakapapa exists before tangata and succeeds after tangata. Understanding that people are not superior but a part of a network that we give and receive through koha in cycles is crucial. I have developed my understanding of koha from last year as a way of tracing provenance and building whakapapa through materials.

Which leads me to utu, which is the retribution between the fathers Tangaroa and Rua-te-pūpuke, which I apply to the balance between tangata and Papatūānuku. Our survival relies on the careful balance of Te Taio and Papatūānuku. If utu was to be enacted by Papatūānuku, this would not be unrelated to tangata.

In relation to te pō, Rua-te-pūpuke shut out the sun of the whare using the whenua. Te pō becomes a space that enables a change. These exchanges that occurred in te pō between Tangaroa and Rua-te-pūpuke has led us to the origin story of whakairo and how we understand fish today.

Applying this to *Hei whare onerua*, I also blocked the windows of the Cubeside Annex using onerua with the intention to invite positive change.

Uenuku and Hine-pūkohu-rangi

The next pūrakau shares a similar fate and is the story of Hine-pūkohu-rangi and Uenuku. Hine-pūkohu-rangi and her sister Hine-wai are both from Rangi-mamao who descend down from the sky as mist, fog and rain. Hawaiki chief Uenuku and Hine-pūkohu-rangi fall in love but can only be together in te pō. Before the sun rises she had to return as mist at dawn. Uenuku became restless. He wanted Hine-pūkohu-rangi to stay with him as his wife but also to show to his village that she was real. He decided to block up the crevices of the whare where they slept to trick Hine-pūkohu-rangi into thinking it was still te pō and would not leave before dawn. As a result, Hine-pūkohu-rangi continued to sleep into the daytime. Betrayed by Uenuku, Hine-pūkohu-rangi realises she has been tricked and deliberately walks into the light and catches fire, disappearing into the atmosphere (Ihimaera, 2020, p. 175-179).

In both instances, it has been the men who have instigated deceptive acts by blocking up the crevices of the whare to withhold the light or coming of the day. As a wahine intentionally closing off the windows of the whare, I challenge these narratives of wāhine being deceived or betrayed. The final exhibition contained eight onerua containers that blocked the eight windows of the Cubeside Annex. This was a device intended to view and embrace te pō, from a mana wāhine point of view. I compare the space of te pō in the context of the whare to a womb, the space where onerua can transform into something new.

Taranga and Māui

Lastly, the pūrakau of Taranga and Māui-Pōtiki that adopts the same story of the te pō whare in Māui's mission to find his father. Taranga, who was Māui's mother, was known to stay at Ōpou-rua at night but by the morning she would disappear. Māui suspected that Taranga was meeting with his father during the day so he decided to follow her against her wishes. To slow her down so that he could track her, he blocked the crevices of the whare known as Whare-ātea. She continued to sleep thinking that it was te pō. Once she awoke, Māui casted a dart after her landing on the spot which took her to Rarohenga.

Ihimaera reinforces that blocking up of the whare with whenua is a "repetition [that] seems to be a deliberate stylistic and sacred approach" (Ihimaera, 2020: 185-187). This repetitive pattern relates to the cyclic nature of onerua.

The two key differences between the pūrakau presented by Ihimaera is that instead of the whenua, I filled the windows of Cubeside Annex with onerua or the product of transformed waste. Secondly, I invited the audience into the whare through three door openings. My position is if we keep retelling narratives of hangarua and onerua in different positive contexts as kaitiaki, this too will become a "deliberate stylistic and sacred approach" for the benefit of tangata and Papatūānuku.

Ringatoi Māori

Kezia Whakamoe

In this chapter, I discuss the work of multidisciplinary artist, facilitator and potion maker Kezia Whakamoe and her use of compost in her mahi toi.
Whakamoe works from the context of rongoā and kaitiakitanga. In her own words she states that for “wāhine Māori, it is vital for our own healing to be in our own hands” (Whakamoe, 2021, p 36).
She honours her process of transformation by looking to Papatūānuku and Hine-ahu-one as the wāhine who created life. Her physical process following the cyclic nature of life and death allowed her to process her pain, trauma and emotions thus engaging with the mauri of Papatūānuku. This began her journey burying canvas in her compost to support the renewal and regeneration of oneself.

This process of composting mahi toi in her collective work “Hinenuitepō” drew on maramataka and wānanga to prepare a space to heal. Together as a shared experience, they buried canvas in her home compost. Then bringing it to the surface they made marks by stitching, and using charcoal and white clay paint. To close the practice, they demarcated the space for karakia, karanga and waiata. They hung the canvas using number 8 wire to create walls which converged in the centre around a fire. Whakamoe describes ripping the “walls [composted canvas] of this whare haumaru into kahu as the ritual ended, cloaking each of us” (Whakamoe, 2021, p. 41).

Figure 1 Whakamoe's home compost and *Te Tara o Hinenuiitepō* completed burial stage process photo, 2021

In a similar way to Whakamoe, I planted kupu from the inside of *Kāinga Tahi, Hangarua* that spoke to me. In 2022, I created a scaled down replica of the Cubeside Annex whare. On the interior wooden panels that made the body of the whare I wrote kupu that no one could see. It was only for people who had been on the journey with me or knew where to look. These kupu are still very new concepts to me but by planting these kupu inside the onerua, it has helped nurture the foundational concepts in my mahi toi. And more importantly, within me.

During my final exhibition, I chose five kupu to present in the work *Te Pō.* This is the number of people in my whanau. The kupu were Papatūānuku, whakapapa, kaitiakitanga, manaakitanga and new mauri.

For the word phrase "new mauri" I relate it to hangarua which is the beginning of new life cycles and the constant renewal of mauri. This kupu panel would not sit still or sit straight in the onerua container which I think reflects its true nature - it is always in constant flux.

I view Whakamoe's mahi toi as mana enhancing in a kaitiaki role. Her empowerment of self-transformation has informed how I have come this far and made the journey of self discovery not in isolation but as a collective on our own paths.

Rueben Taipari and Heeni Hoterene

In this chapter, I discuss the kaupapa "Whare uku" driven by Rueben Taipari and Heeni Hoterene in building their family home in Ahipara, in 2013. They wanted to build a whare kainga that reflected mana whenua, that was on their ancestral land and made of their ancestral soils. The project brought together kaupapa already in motion as led by Dr Kepa Morgan, who had developed uku fibre reinforced earth in 2004 (Ngā Pae o te Māramatanga, 2021).

Taipari and Hoterene designed the walls of their whare to be made out of the land as mana whenua. To make their uku walls they used local sand, earth and harakeke planted by Taipari's father (Evans, 2013).
We are able to read the materials whakapapa, the whenua, strengthening the connections to the preservation of the land and their ancestors who have worked on it. The uku is visible on the outside and the inside existing as one fluid entity. Therefore, the whare walls are not a colour chosen from a palette but the colour of the whenua as a material. The colour being sourced from Rangituhituhi maunga and showing how the walls have stories to tell. There is a unification of the process and storytelling present in the walls of uku and the walls that make up their kāinga.

Figure 2 Exterior of Whare Uku, Ahipara, 2013

In relation to my kaupapa, I created onerua glass containers that replaced the windows in the inside of the Cubeside Annex using onerua made on site. The purpose of this kaupapa has been to whakanui tangata in Te Papaioea, Toioho ki Āpiti, Te Pūtahi-a-Toi and Papatūānuku. It was important to me, as I am not mana whenua, that I create onerua to aid and enhance the whenua rather than take from it. I incorporated into two of the onerua containers oneone that connected relationships developed in Te Papaioea demonstrating the community aspect of onerua. The example that Taipari and Hoterene have set is the coming together of kaitiakitanga, whānau and whakapapa. From an art context this demonstrates a living whare that is grounded in mātauranga, which nurtures whānau and future generations to live in decolonised spaces.

Another intentional aspect of Taipari and Hoterene's whare uku was their decision to live in relation to Ara Wairua and the families' urupā. Talking to kaumātua and following tikanga as a way of recognising the collective wellbeing of their community speaks to the determination and strength to drive their kaupapa further. This demonstrates the many ways that kaitiakitanga can be expressed and mauri

becoming something new. My role as the conduit or facilitating artist has been a nurturing experience for me. I have been able to see how insignificant tangata are within the expansive picture of the universe. Like Taipari and Hotorene, my work was site-specific in the making and the presentation.

Onetoru: Methodology/ Analysis

I have combined the methodologies and the analysis chapters because as my kaupapa is process driven, I argue that they are closely interrelated.

Building on what I learnt last year, I reflect on my kaupapa which is to strip back everything I know. It has been about the foundations and the method of retracing the origins of, and my understanding of whakapapa. This journey became my method of learning that can be likened to the process of onerua.

I relate my method of making to Te Kore, Te Pō and Te Ao Mārama. The story of onerua was about searching, being open and responding to my environment namely Te Kore. Next it was about honing my skills, embracing the routines of onerua and learning from onerua namely within the realm of Te Pō. Lastly, it was all about creating an exhibition that showcased onerua within Te Ao Mārama.

Te Kore: Context of the whare

Auckland Flowers 15/03/2019

Firstly, I explored what whakapapa means to me. It means the connection made between tangata and the whenua. Revisiting a previous cycle of work in 2019, I created a work titled *Auckland Flowers 15/03/2019*. This contributed to my journey of composting. I undertook an artist residency called the Trashed As residency at The Recycling Refuse Centre, Waitākere in Tāmaki Makaurau. We had the opportunity to use materials that were discarded onsite and work towards an exhibition held at Corbans Estate Art Centre.

During this period, the Christchurch Mosque shooting deeply affected Aotearoa prompting people to give taonga like flowers, notes and gifts to mosques and sites around Tāmaki Makaurau. These taonga were dumped at The Recycling Refuse centre. In response to this event, I composted the flowers with the intention of gifting

them back to the Ponsonby Mosque as a symbol of support for the victims of the attack.

Figure 3 *Auckland Flowers 15/03/2019* as part of the exhibition Trashed As, Corbans Estate Arts Centre, Auckland, 2019.

These events made me question what is the tikanga around reusing materials, in particular disposed waste.

What happens to the mauri of these materials?

Is recycling materials safe when you do not know their whakapapa?

These questions began my kaupapa for *Kāinga Tahi, Hangarua* and was the foundations of *Hei whare onerua*. Furthermore, the healing of a cycle and the start of a new one.

Toi Māori

Since 2022, my journey in learning te reo Māori has further enabled my deeper sense of understanding and belonging. The journey began with the inside of the whare, which included kupu used to express *Kāinga Tahi, Hangarua*. Alongside my Masters of Māori Visual Arts, learning te reo Māori at Te Wānanga o Aotearoa has

helped me feel more comfortable about taking up space and speaking in te reo Māori.

I created a series of prints for the group exhibition *Toi Māori* at Centre Point, Te Papaioea in 2023 which was curated by artist and director of Square Edge, Erana Kaa. These prints were abstractions of the inside of *Kāinga Tahi, Hangarua* during its first installation inside the Cubeside Annex. This proved to be a momentous exhibition for my own personal growth in expressing myself through te reo Māori alongside the other tauira from Toioho ki Āpiti.

Figure 4 Across starting from the top, *Pō, process photo of inside of Cubeside Annex, Tiaki, Papa, Koha* and *Whakapapa,* 2023.

Hangarua Workshops

I have been interested in the experimentation of materiality and sculptural installation, especially making connections between materials and memory, since my undergraduate studies at Elam, University of Auckland. Many of my artworks included materials that connected to my whānau members. I later focused on materials that could tell stories and include everyone in different ways, which is one of the reasons I used materials to be intentionally recycled.

In 2019, I created *Hangarua Workshops* as part of a project supported by Tardigrade World collective. Working alongside contributing artists, we would come together and produce community workshops using waste at community centres mainly in Tāmaki Makaurau. We would ask people to bring their own waste and repurpose it by using tools and methods that we had all brainstormed together.

During my time working at Te Matapihi Community Centre, Bulls as a library officer I got to carry out *Hangarua Workshops* in the Rangitīkei community. Students from primary school, young adults and adults participated in the workshops and we learnt from each other over almost two years.

Figure 5 Process photos at Te Matapihi in Bulls, 2023.

Hangarua means to repurpose or recycle and together we reused materials in multiple different ways by sewing, crocheting, taping, glueing, knitting, tying, wrapping, stapling, moulding and binding.

Artist talk with Jersey Collective

Wānanga is a method that is central to my art practice. The opportunity to engage in different spaces, especially in creative spaces is an opportunity to present new, challenging and potentially unresolved ideas. In August 2023, I was asked by artist and community arts curator Lyn Dallison to participate in an artist talk with the Jersey

collective at Arthaus Contemporary, Tāmaki Makaurau. The topic was to engage with *contemporary issues of living in a built environment*, which in relation to *Hei whare onerua* was an interesting cross section of ideas to participate in.

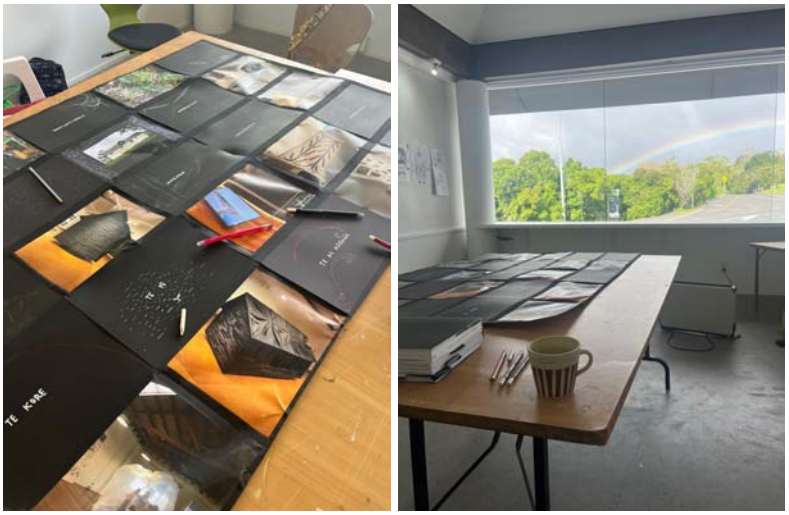


Figure 6 Map of ideas that we marked together presented at Jersey collective artist talk, 2023

I responded to the phrase *built environment* through the lens of hangarua as a space that transforms in cycles of life. During the artist talk, I invited participants to engage and contribute to a visual map of concepts and drawings.

Tiako Taiao

It is important to reiterate that these past two years have been the beginning of everything I now know.

Kāinga Tahi, Hangarua was created in 2022 in completion of my Postgraduate Diploma of Māori Visual Arts. This work was under the guidance and safety of my supervisor, Lecturer at Toioho ki Āpiti, Te Ataarangi kaiako and artist Karangawai Marsh and with her koha of black umbrellas. I abstracted parts of this work into a photo print series that was exhibited at the Tiako Taiao group show to which I was invited by Associate Professor at Toioho ki Āpiti and prestigious artist Kura Te Waru Rewiri. I was privileged to be able to contribute to my iwi in Te Tai Tokerau and to present next to Māori artists who I revere.

Figure 7 *Karangawai I*, Tiako Taiao, Toi Ngāpuhi Online Auction, 2023

Te Pō: Outside the whare

Looking inwards and looking inside the whare, my making speaks to whakaaro and wānanga. Initially, I planned to create a maunga relating to ngā pepehā. In connection to the renewal of mauri, I explored onerua because I acknowledge that I am not mana whenua to Te Papaioea. Rather onerua felt like a contribution back to the Manawatū.

I started making onerua at my home in Te Papaioea using repurposed plastic storage containers. I made holes in the bottom and stuck them together to make a makeshift compost bin and placed it underneath the grapefruit tree. I asked my neighbours to contribute their food scraps and started composting at home, experimenting by building layers of leaves and sticks in our suburban māra. Creating relationships through the making of compost was the building of whakapapa.

The scale to create a large amount of compost and the time restriction of making compost within a year became the next priority. Through wānanga on our Postgraduate Zooms and Supervisor Zooms we coordinated with Senior Lecturer at Te Pūtahi-a-Toi Mari Ropata Te Hei and Head of School, Te Putahi-a-Toi Professor Hemi Whaanga to utilise unused planters on campus.

Figure 8 Planters outside Toi Māori building, Te Pūtahi-a-Toi

Workshop technician and artist Alan Ibell and I prepared six planters by cutting the already existing planters in half. We placed them in front of the Cubeside Annex studios for the future use as planters.

Figure 9 Planters outside Cubeside Annex, Te Pūtahi-a-Toi

At the workshop, I prepared onerua lids to prevent pests and maintain the temperature of the onerua. This was a crucial shift in whakaaro where the making of compost was brought to the Cubeside Annex at Te Pūtahi-a-Toi thus became a site-specific context of the work.

At this point, I extended my collection of food scraps to outside my home base to friends and collectives, which enhanced the whakapapa of the compost further.

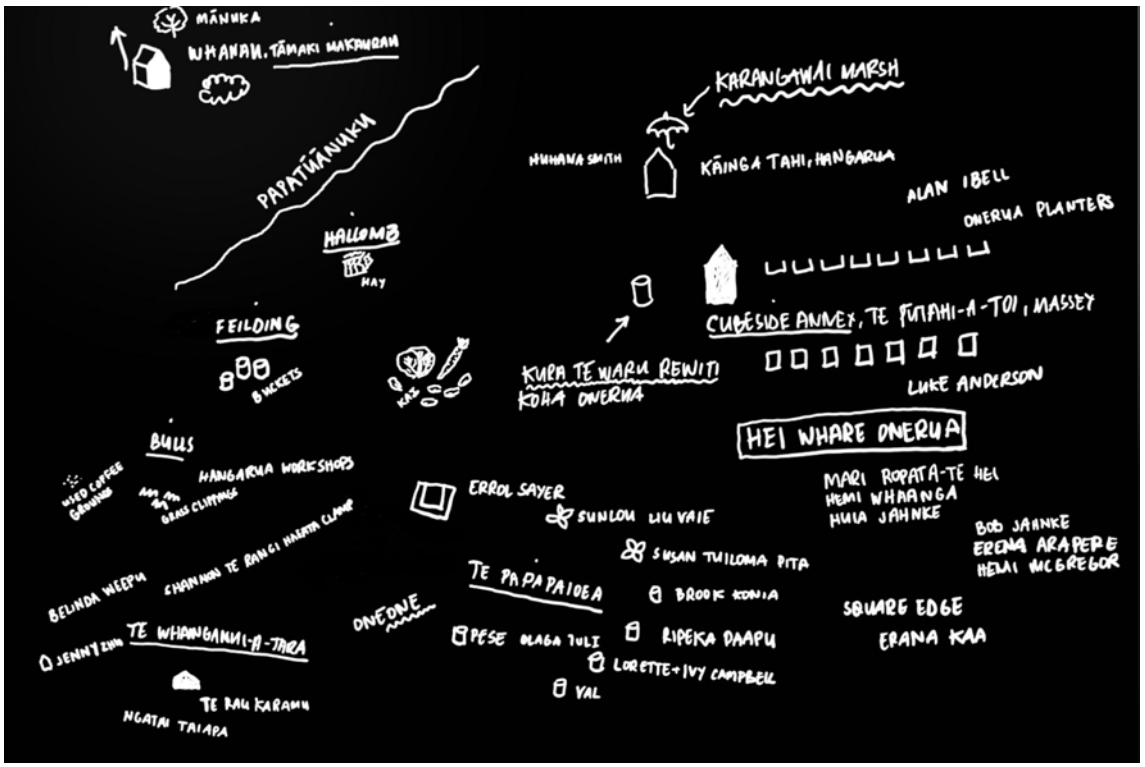


Figure 10 Map showing contributors of onerua

Over the colder period the work was repetitive involving the following process:

- karakia
- organising food scraps
- layering brown and green layers
- turning over process to give air to the onerua
- watering to keep moist during the warmer period
- tarpaulin cover and tetra pack hot water bottles to keep them warm over the colder period
- attending to each boxes needs
- karakia

Figure 11 Onerua and onerua planters, Cubeside Annex

I collected used buckets from a painting company in Feilding to store onerua from the wharekai at Te Pūtahi-a-Toi and also used ice cream containers for smaller in-house food waste for people to take home and fill.

Figure 12 Onerua buckets for larger quantities of food scraps and onerua

The buckets had instructions of food scraps to include. This was to take in consideration the time of decomposing for my exhibition.

Additionally, I attended a recycling focused printmaking workshop at Snails: Artist Run Spaces, Te Papaioea managed by artist MB Stoneman etching on tetra pak milk cartons.

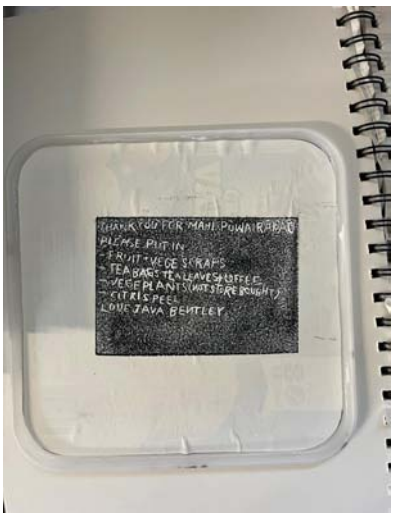


Figure 13 Stamp glued onto ice cream containers for home use

My mahi toi has been about patience, intuition, internalising Māori knowledge and granting myself the permission to interpret knowledge in a way that feels safe for me. Associate Professor Dr Jani Wilson extends on this whakaaro by stating that the "mahi-toi practitioner is the conduit" (Wilson, 2017, p. 116). Therefore, I am assisting the making of onerua rather than an artist creating an artwork, I have nurtured the making of onerua as the conduit of tangata and Papatūānuku.

Within this framework, I see my role is to practice manaakitanga as a kaitiaki. The onerua process happens with or without tangata, I only assist in the acceleration of making onerua for the benefit of tangata.

He kura tangata e kore e rokohanga; he kura whenua ka rokohanga
Treasured persons will not always be there (for you), but treasured land will be always be there
(Mead, Grove, 2016, p. 298).

This whakatauki is important because it shows how tangata are part of a much larger and complex whakapapa. Furthermore, to me it shows the survival of tangata. It is a reminder of how it is impossible to serve anything else except tangata and that we place ourselves at the centre of cycles of Te Taiao.
As we try to see our roles as kaitiaki committed to the protection of the whenua, our aim is to benefit ourselves and future generations of tangata. It is important to

acknowledge ourselves as sustainable creatives and how we take our roles as kaitiaki seriously.

Nothing exists in isolation and my intention has been solely on the process of onerua. I adopted a karakia composed by Huirangi Waikerepuru and used by Hutchings during the process of producing onerua outside the whare.

Ko Rangi, ko Papa
Ko puta ko Rongo
Ko Tānemahuta
Ko Tangaroa
Ko Tūmatauenga
Ko Haumietiketike
Ko Tāwhirimātea
Tokona ko Rangi ki runga
Ko Papa ki raro
Ka puta ki te whai ae ki te ao mārama
Tihei mauriora!
(Hutchings, 2015, p.5).

In the context of a collective, once a material's life force has been used up such as kai as food scraps, leaves and sticks that are no longer on the tree, what rituals are enforced on these materials?

After the separation of Ranginui and Papatuānuku, Tāwhirimatea was responsible for removing tapu from Tangaroa, Tāne, Rongomātāne and Haumia-tikitiki. This refers only to the collection and eating of food that relates to atua (Keane, 2013).

Furthermore, the protocols in the realm of Tāne are as, “the tapu lay upon them [trees, rats, birds and all woodland products] and only after Tane had been placated and the effects of tapu nullified could the Māori venture to convert these things to his own use” (Mead, 2016 p. 98).

This line of questioning about rituals informed the planting of my mahi toi into onerua. Conceptually, it was an integral part of my creative process which was to build from the kupu as foundations of my onerua.

New Zealand anthropologist, historian, artist, teacher, writer and prominent Māori leader, Hirini Moko Mead critiques modern creatives as pushing the boundaries of tapu and thus revitalising questions about tikanga today. He writes that “it is a process of rediscovery for many Māori artists, a time for experimentation, for testing, for adopting what seems to be good, sensible practice” (Ibid, 2016, p. 278).

In relation to my mahi toi, I included used coffee grounds to assist in the decomposing of my wooden kupu within the timeframe of my exhibition. Intuitively I did not want to include food scraps but used coffee grounds symbolically as they represented manaakitanga or the hospitality of offering tea and coffee to manuhiri.

Figure 14 From the left kupu cut from *Kāinga Tahi, Hangarua* structure, positioned in the onerua planter and then coffee placed on top

I came into this course wanting to understand a deeper relationship between my method of making and why. Sustainability has been an important method of my art making because it underpins how I was brought up to appreciate the world.

Sustainability maintenance is a thoughtfulness of things having a lifeforce and I question how I maintain and support it. The context which frames my work is rooted

in sustainable concepts. Construction of whakapapa is how I relate mauri to the materiality of all things, myself and my relationships with others.

In 2023, I drew from the concept of koha in which Mead (2016) describes as an exchange between two parties. The gift is given to the receiver who is expected to reciprocate a gift that is of equal or more value.

Koha to me is the sharing of the materiality of things, of stories, memories and whakapapa connections. I wanted to gift my mahi toi to Papatūānuku. I saw the life force of my mahi toi to be renewed in the whenua as more significant than its current form.
As the wood was no longer serving as the foundations of my whare, I saw it as a process towards onerua.

I argue compost poses an existential line of questioning. All materials are made from Papatūānuku and are therefore sacred in their own right. However, there is a hierarchy of materials that are beneficial for compost, especially for your māra kai. Materials that disturb your māra kai are to be redirected, potentially into landfill. We are all connected through the whenua. Landfill is a part of the whenua, making it important to understand that nothing can truly be separated.

Through pūrakau, we can understand the consequences and how we constantly shape the world we live in. In the story of Rua-te-pūpuke and Te Manu-hau-turuki, we have received variations of fish. From Uenuku and Hine-pūkohu-rangi who were later reunited and manifested in the rainbow. Lastly, Taranga and Māui who on several accounts influenced the later adventures of Māui.

Ruhanui

The onerua planters each contained different stages of kai and foliage in respect to the different amounts of compost I received throughout the year. In turn, this process could present different stages of onerua.

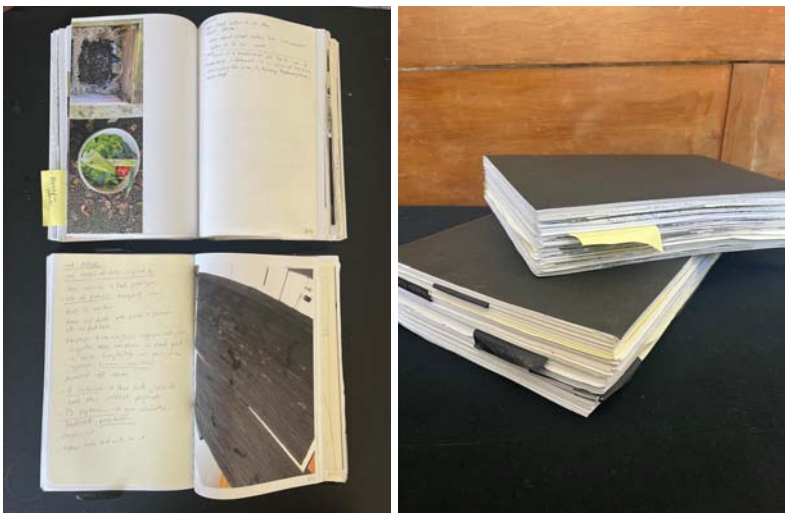


Figure 15 Bound workbooks that contain images, notes and rangahau

My creative practice has always integrated process photos, notes, drawings, maps and collections into the creation of a workbook. These books are central to my making. It showcases my artwork in the larger context of my journey and is a tool that develops a lineage and whakapapa to refer back to. Others can view them and I encourage others to do this.

What a workbook is not able to show is the experience of process and making in motion. This is something that a final work also cannot fully reveal thus motivating me to experiment with documenting through video the routines of making onerua.

Figure 16 *Te Pō,* Ruhanui group show at Square Edge, 2023

My approach to video was through the framework of author and Professor at Te Whare Wānanga o Awanuiārangi Linda Tuhiwai Smith. She related film to a form of research through *imperial eyes*. She applies Western research in the context of Indigenous peoples, as a source or ‘archive’ of knowledge which has been carefully organised to uphold Western ideals. This archive of Western research from an Indigenous perspective is a tool which ‘steals’ knowledge from others and then uses it to benefit the people who ‘stole’ it (Smith, 2021, p. 64).

I view my video works as still in progress and as a form of research. The devices and the social platforms that video as a medium occupies, puts into question the control we have over ourselves especially as Indigenous peoples reinforcing the importance of whakapapa. Laying the foundations of *Hei whare onerua* ensures a safe path to return to and which benefits Papatūānuku.

In 2023 and in celebration of Matariki, Toioho ki Āpiti tauira were invited by Square Edge to create an exhibition. The title of the show, called *Ruhanui,* was an opportunity to present my process of making onerua through video. The work showcased a timelapse of repetitive movements presenting myself turning over the onerua. The purpose of turning over the onerua was to allow ventilation and breathing new life into the compost for the new year. I presented my video on a television that was placed on the ground of the gallery space to speak directly to the whenua. Also, my intention was to sculpturally respond by allowing the video to take up space as a material which shares memories.

Te Ao Mārama: Inside the whare

Kāinga Tahi, Hangarua

Kāinga tahi, Hangarua was built representing the outside of the Cubeside annex whare.
Hei whare onerua being the manifestation of the inside of the Cubeside annex whare.

Figure 17 *Kāinga tahi, Hangarua* at Te Manawa, Te Papaioea
Koha black umbrellas, cardboard, cotton, repurposed wooden frames, tape
H 1800 x W 1660 x L 3370
2022

The exterior of *Kāinga tahi, Hangarua* was made from umbrellas gifted to me as koha by Karangawai Marsh. The umbrellas were from a previous art exhibition by Karangawai, which I then repurposed by sewing together to create a replica of the Cubeside Annex. By tracing the whakapapa of the umbrellas as koha, the purpose of the work was to whakanui and give back to my supervisor in a new form.

Inside the walls of the whare, I wrote the names of my whānau, kaiako, tauira and kupu that resonated with me in 2023. Additionally, the kupu that I wanted to hold sacred to my mahi toi. The kupu were Papatūānuku, whakapapa, manaakitanga, kaitiakitanga and new mauri.

- What is the inside of the whare?

- What does it feel like?

- Whakapapa.

The interconnection of all material and non-material things is an insight to viewing all things as interconnected and important. To me whakapapa resides inside of the whare.

The spaces outside and inside were separate for the most part of the year and so I resonated with te pō once I made the decision to present the onerua inside the whare. Initially, I thought about filling up the Cubeside Annex entirely with onerua but these concepts did not allow access safely.

I was drawn to the Cubeside Annex because it reminded me of my family home. Working within the wairua of the Cubeside Annex and learning about the artists who occupied the same space inspired and guided my mahi toi. The windows in the whare demonstrated the many histories and mauri of the Cubeside Annex. Originally a shearer's quarters, the Cubeside Annex provided offices for staff at Te Pūtahi-a-Toi. Existing as a studio today, the space is now open plan and the eight windows in the whare are remnants of its past.

How Māori understand the makeup of the universe is through the whakapapa of Te Kore, Te Pō and Te Ao Mārama "out of the nothingness, into the night, into the world of light" (Shirres, 1997).

Scholar Wiremu Te Rangikaheke describes Te Pō as the stage where Ranginui and Papatūānuku embrace. Te Ao Mārama is the separation of parents and the story of their children (Ibid, 1997, p. 25).
Another version compares the creation of the universe to the stages of birth which is conception, coming to be in the womb and then being born into the light.

Lastly, the many stages of te pō are a period of nights.

Te Pō nui
Te Pō roa
Te Pō uriuri
Te Pō kerekere
Te Pō tiwha
Te Pō tangotango
Te Pō tē kitea
(Ibid, 1997).

Onetoru: The works/ Hei whare onerua

Figure 18 Cubeside Annex interior process photo of *Hei whare onerua, 2023*

The presentation of the onerua within the whare was important. I wanted to present the beauty of compost as a way to change the wasteful attitudes of the modern world, where so much is discarded without conscious thought.

Initially, I wanted the onerua to reflect both outside and inside using the matapihi or windows of the whare. My first idea was to make onerua containers completely made of glass to hang on the matapihi. This concept presented many material difficulties and after approaching several glass technicians I had to find another solution. To bring in the outside to the inside was not unrelated. Therefore, informed by the wooden frames of the planters, the onerua containers have a plywood backing to support and protect the life in the onerua. This also provided reinforcement to attach onto the window frames of the whare safely.[1]

[1] Errol Sayer at Sayer Industries, Te Papaioea built and delivered the onerua containers. Thank you for believing in my design.

Furthermore, the plywood became a reflection of the plywood lids of the planters, conceptually binding the outside and inside together. By staining the planter lids and backing plywood black, further reinforced the conversation between both spaces and Te Pō. I could have left the planter lids and the plywood of the onerua containers in their wooden state which would have also had a relationship with one another. However, I did not want the exterior facade of the Cubeside Annex to seem barricaded or unoccupied. By staining it black it turned into a shadow and became active. The staining process also added an extra protective layer for the plywood.

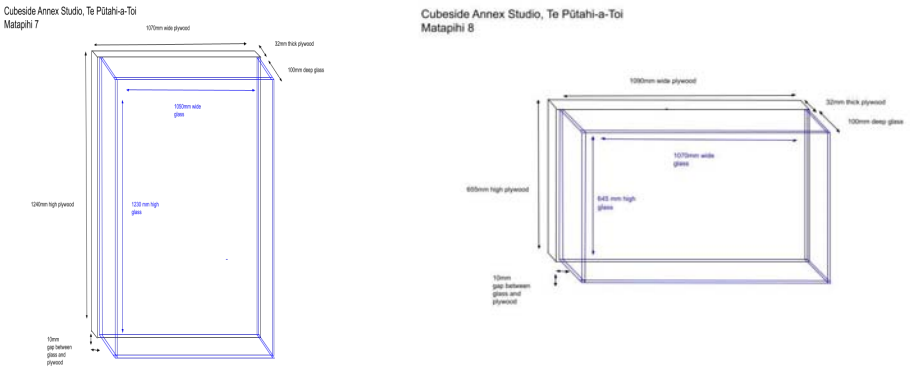


Figure 19 Preliminary drawings of onerua containers

After acquiring the finished onerua containers, I could finally visualise the works in the space and assess the additional changes required. The design compensated for the weight of the planter boxes. However, during the install technician and carpenter Luke Anderson and I made a last minute call to include a lip to ensure extra support for the planter boxes. This consideration meant that the exact measurements of the onerua boxes had to be compromised. The lip added another 20mm therefore there was some space above the top of the boxes. I decided to stain the lip black and make it an integral part of the container itself.

Relating the works as paintings, the onerua is the paint which tells the story of whakapapa. As a sculptural installation, the works were integrated into the Cubeside Annex. They were made to sit unified within the space.

The plywood frames were built to the measurements of each window frame. The glass was set inside the plywood and were 100mm deep to view the onerua from all

four angles. The use of glass was to make a relationship to the matapihi and the onerua aesthetic. Though transparent acrylic would have been lighter and lower in cost, it was important to make a connection between the whakapapa of glass which is sand or oneone. In respect of showcasing onerua as a gift to Papatūānuku, I intentionally used materials that reflected my kaupapa even though they were not completely hangarua. This demonstrates the careful balance that sustainable creatives have to maintain and discuss honestly.

Using toughened glass meant that the surface of the glass was highly reflective. The onerua containers enabled you to view the onerua but also your own reflection and reflect the space including the other works.
The onerua therefore is a reflection of everyone's whakapapa and responsibility to the whenua. The mirror effect that the glass provided was confrontational as the viewers were also participating in the works. Each onerua container being different showed different reflections of the viewer and also over time as the onerua evolved.

The seven stages of Te Pō informed the titles of the works except for the first work which was named *Te Pō* making eight onerua containers altogether.

Te Pō nui
Te Pō roa
Te Pō uriuri
Te Pō kerekere
Te Pō tiwha
Te Pō tangotango
Te Pō tē kitea
(Ibid, 1997).

Figure 20 *Te Pō tangotango, 2023*

Te Pō tangotango

Onerua planter tahi; Leaves, horse manure, hay, food scraps, te aitanga pepeke, Awapuni oneone

825x945

2023

Te Pō tangotango is a work which brings both the beginning and the end of the onerua cycle. Though I have numbered each onerua container to reflect the different stages of Te Pō, each work was not created consecutively rather each work started

and ended intuitively. It was not about filling each container to the top, it was a response to the environment and the feeling that each container required. Each onerua container constantly changed each day as the weight settled or reformed with the life inside the planters - *Te Pō tangotango* presented worms and seedlings beginning to form.

Figure 21 *Te Pō, 2023*

Te Pō

Onerua planter whā; *Kāinga Tahi, Hangarua* wooden panels, leaves, horse manure, coffee, hay, te aitanga pepeke

1240x1070

2023

Te Pō is not part of the period of nights mentioned above and was added as a transitional phase between *Kāinga Tahi, Hangarua* and *Hei whare onerua*. There are remnants of onerua on the tops of each wooden panel showing how each handful was intentional and specific to each work. The scale of this work is shared with *Te Pō nui, Te Pō kerekere* and *Te Pō tē kitea*. They are the largest matapihi and are powerful spaces created in relation to the body.

The containers were hung first leaving only the 100mm gap at the top to fill, reinforcing the intention and care of each handful placed within the onerua containers.

Figure 22 *Hei whare onerua* exhibition shots, 2023

Figure 23 *Te Pō nui, 2023*

Te Pō nui

Onerua planter whā; Leaves, horse manure, coffee, hay, te aitanga pepeke

1240x1070

2023

This container held rich onerua that was transferred from the first onerua planter. It had the most time to convert and reconnect to the whenua. For this reason, I concluded there were the most worms in *Te Pō nui*. I did not hand pick the worms but glad they came. The lighting in the whare was important to create the atmosphere and to emphasise te pō. Within the whare there were fluorescent LED

lighting which cast a bright white light. To diffuse this light, I blacked out the face and left the sides to create light. The feeling I wanted to convey to the viewers when entering the whare was paramount to the installation. The onerua had to be presented in a way that was in contrast to ways we typically view artworks.
I wanted to present the onerua beautifully and I wanted to share the beauty of onerua with the audience.

Figure 24 *Te Pō roa, 2023*

Te Pō roa

Onerua planter ono; Leaves, horse manure, hay, food scraps, te aitanga pepeke

655x1090
2023

This work is made up of onerua and shooting roots that had sprouted during the onerua process. The matapihi shares the same scale as *Te Pō uriuri* and was higher to the ceiling to provide light later in the evening. In response to the long night, I placed the onerua in ways that emphasised the horizontal longitude of the work. What made this work interesting was the nature of the growing roots growing vertically, a reminder that te pō is not linear but multi-dimensional growing outwards in all directions. Over the duration of the show, the onerua settled and continuously transformed.

Figure 25 *Hei whare onerua* exhibition shots

Figure 26 *Te Pō uriuri, 2023*

Te Pō uriuri

Onerua planter rima; Leaves, horse manure, hay, food scraps, te aitanga pepeke

655x1090

2023

Te Pō uriuri faces the first doorway into the Cubeside Annex and is filled with onerua, hand-picked leaves and sticks from outside gathered during the making process. This created gaps which gave air to the onerua. The onerua was taken from a younger onerua planter and was more moist in texture. I used the sticks to enable ventilation, and which helped it not to smell.

This sensory exhibition included earthy and gentle scents that were alive. Many insects were born and hatched inside the whare including house flies, sand flies and beetles.

Figure 27 *Hei whare onerua* exhibition shots

Figure 28 *Te Pō kerekere, 2023*

Te Pō kerekere

Onerua planter tahi; Leaves, horse manure, hay, kai, te aitanga pepeke

1240x1070

2023

This work was one of the four larger scale windows and that shared a relationship with *Te Pō tē kitea* because they reflected each other being opposite of one another. I took in consideration the titles, the scale of the matapihi, its relationship in the space and what was reflected through the glass.

This work was made up of onerua and mānuka sticks that acquired a black fungus. These sticks I brought from my home in Tāmaki Makaurau; they had fallen from a mānuka that my family cherish. Many tuī, mynars, kererū, sparrows, black birds, thrush and finches sit on this mānuka.

Figure 29 Photo of mānuku tree at home

Te Pō kerekere had the most air revealing the plywood materiality. The mānuka sticks created lines that cut across the space. Conceptually this resembled wānanga and the complex networks that onerua creates with Papatūānuku, Te Taiao and te tangata.

Figure 30 *Te Pō tē kitea, 2023*

Te Pō tē kitea

Onerua planter rima; Leaves, horse manure, hay, kai, te aitanga pepeke

1240x1070

2023

This work is the final stage of te pō and is the last work in the onerua series. It is the last work you see when exiting the whare. Within *Te Pō tē kitea* there is only onerua, and it is dense and almost reaches to the top of onerua container. It reflects *Te Pō kerekere* and they are drawn to one another through scale.

My intention with this work was to push to the full potential of the materiality and trust the glass container. There is a natural peak that forms when the onerua is placed inside due to access being restricted, having to stand on a ladder to reach the opening. The peak resembles a maunga and when it felt right I followed my intuition and stopped or when the material of onerua spoke to me, I stopped filling the void.

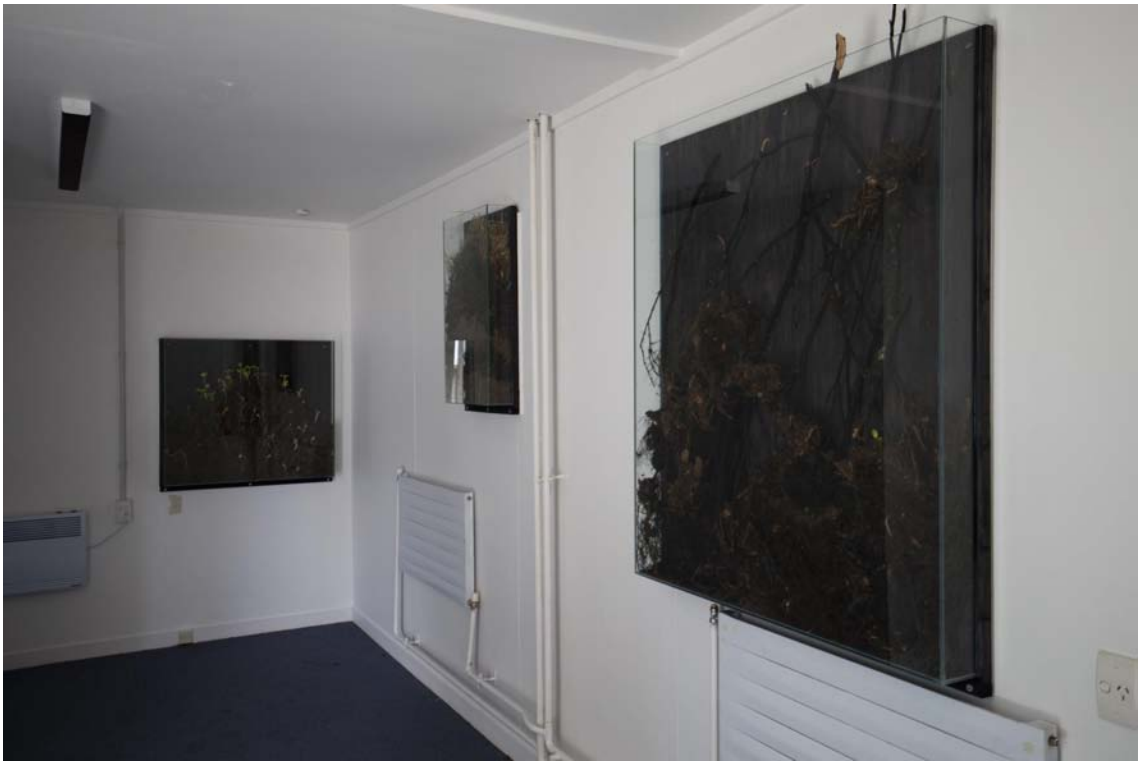


Figure 31 *Hei whare onerua* exhibition shots

Figure 32 *Te Pō tiwha, 2023*

Te Pō tiwha

Onerua planter tahi; Leaves, horse manure, hay, kai, te aitanga pepeke, Awapuni oneone

785x480

2023

This onerua container is made of layers of oneone, onerua and hay. Before and during the process of placing the materials inside I brainstormed on the glass using a whiteboard marker. In this particular work this process was important because I

wanted to create layers that viewers could visually experience. These layers were contrived and purposeful to represent the collective coming together of tangata.

Hei whare onerua final installation

The final installation was up for three weeks and the transformation of onerua was exponential. I received feedback from Te Pūtahi-a-Toi staff and previous students who had worked in the Cubeside Annex before it was converted to an artist studio. The matapihi being filled with onerua, isolated memories of what they used to view from their windows from the inside. This reinforced for me the power of going back to the origin of everything is important to hold for future generations to learn from.
It also reinforced my intention of the show which was to whakanui the gift of knowledge and manaakitanga that Toioho ki āpiti and Te Pūtahi-a-Toi had given me. This exhibition was intended for the audience who attended my show and so it felt like a full cycle.

Deinstallation and onwards

Figure 33 Deinstallation process photo of onerua containers and their coinciding windows

The deinstallation of *Hei whare onerua* involved the performance of karakia, which was conscious and intentional much like the procedures during the installation. My family was part of each step and they are my reason for everything I do. I am so pleased that I have my nieces to share this journey with and that I can be an example for them during their journey growing up.

Letting the light come back in through the matapihi was a moment of resolution and the way the cycle should continue. As a temporal installation and a temporal state in te pō, the Cubeside Annex is ready to be occupied by new life, te ao mārama.

Much like the nature of how the onerua came to me, in many different ways, the onerua was given back in different ways. The destination of some onerua was gifted back to contributors of kai, some onerua given to the cherished people who helped along the way and others through the conceptual burying within the whenua. Each exchange being a personal reflection of the collective and individual.

The planters were a koha and the life of the planters I hope will continue in many different ways. In the meantime, I hope they give some life to Te Pūtahi-a-Toi.

Figure 34 Onerua container filled with onerua, oneone and seedlings

Conclusion

The whakapapa of onerua traces layers of stories that help build our understanding of the world. This exegesis is only a small aspect of understanding. There is more to come. The intention of *Hei whare onerua* was to reflect the people that uplift and share precious knowledge in and around the Cubeside Annex whare at Te Pūtahi-a-Toi.

Though this kaupapa was site-specific and intended for students and staff at Te Pūtahi-a-Toi, the nature of onerua embraced connections to the community and beyond. The collecting of materials, stories and memories extended from the Manawatū to Whanganui to the Rangitīkei then up to Tāmaki Makaurau and back down to Te Whanganui-a-Tara.[2]

Onerua as a gift to the oneone, was my gratitude to Papatūānuku. Bringing the onerua inside the Cubeside Annex, in a similar sense, was feeding the wairua of the whare that has given me a home away from home.

I believe this kaupapa was impactful and has the potential to continue both inside and outside of visual arts. The creative presentation and experience of onerua is important in enhancing the many stories that bring people together. Furthermore aiding the wellbeing of māra kai.

Hei whare onerua for the most part of the journey has been about the process. This joint experience of processing onerua supported my own personal journey of te ao Māori. The onerua became another kāinga rua as it was able to hold knowledge, nurture concepts and grow.

The rangahau I present in the literature review outline mana wāhine, pūrakau and kaupapa Māori. The literature review firstly discusses mana wāhine informed by Te Awekotuku. This highlights the layers of power structures Māori have to disrupt but more importantly Māori women have to break through. Papatūānuku as the

[2] Refer to page 30 to see the onerua map

foundation, the origin of all things and the material origin of whakapapa is the life force which constantly gives and receives.

Next, I present pūrakau and the repetitive use of “blocking up the crevices of the whare”. In the story of Rua-te-pūpuke and Te Manu-hau-turuki, it was the use of seafloor sediment to block the sunlight and thus the encroaching of dawn. Then the stories of Uenuku and Hine-pūkohu-rangi alongside Taranga and Māui, that also used the whenua to block the light and keep the whare in te pō.
Though there is a repetitive use of the whare enclosed in darkness, each pūrakau has different lessons and interpretations. Rua-te-pūpuke and Te Manu-hau-turuki use of koha and utu showcases the relationship tangata have to sustain and to maintain balance. Similarly, the relationship onerua provides for oneone. The reclamation of te pō as a wahine artist creating a windowless whare in respect to Hine-pūkohu-rangi. Lastly, Taranga and Māui which also disrupts the narrative of te pō as a whare by inviting and encouraging tangata into *Hei whare onerua* rather than entrapping.

These were models that deeply influenced me throughout the preparation of onerua.
However, in reflection and with the time to appreciate the rangahau, so many topics have come to the surface. Such as the pūrakau of te aitanga pepeke, Hine-nui-te-pō, Hine-ahu-one, Hine-te-iwaiwa, Haumie and the many stories of Tāne. Addressing just atua wāhine as a sole central focus of onerua is a foundation that is deserving of its own kaupapa.
Furthermore, acknowledging the contrasts and similarities of Indigenous understandings of the world in connection to Western ideals, colonial frameworks and the current climate.

In the art review segment of the literature review, I acknowledged artist Whakamoe and kaitiaki Taipari and Hoterene. This kaupapa, though rooted within the framework of te whenua, was challenging to place within the context of creative practitioners. The reasoning behind this, I have concluded, is to be the highly process driven and tikanga based practices which *Hei whare onerua* acknowledges.

The strong connection between Whakamoe's use of compost in her mahi toi immensely supported my rangahau through the constant renewal of mauri in relation to hangarua.
Taipari and Hoterene and their project *Whare Uku* was an important model to research because they placed oneone within iwi, hapu, whānau and inside the home.

The next chapter followed the fluidity of my rangahau demonstrating methodologies and analysis combined. I used Te Kore, Te Pō and Te Ao Mārama to showcase the process of my creative practice as an artist and also to organise the succession in this chapter.

Te Kore embodies the wider relationships *Hei whare onerua* drew connections to and built from. Though Te Kore is defined as nothingness, it is also a space or void of potential. In relation to my mahi toi Te Kore was the network of ideas happening all at once. In speaking to the reason I decided to undergo further study through the exhibition *Auckland Flowers 15/03/2019,* I am very proud of the artist that I am still becoming in response to experiences that have made me question my truest intentions. Through the support of my kaiako, I realised that even my questions were born from a colonial framework and deeper rangahau is yet to come.

The opportunity to participate in creative spaces online with Tiako Taiao, community engagement through Hangarua Workshops, Māori occupied spaces including Square Edge and Centrepoint, and also presenting within the multicultural sphere in conversation with Jersey collective are precious experiences for me.

Furthermore, this chapter enabled the transition between 2022 work *Kāinga Tahi, Hangarua.* The works juxtaposed one another in form, material and making; however it connected through the structural foundation as a body of work.

Te Pō discusses the largest part of 'making' as a conduit-artist which was the process of onerua. It was a routine of collecting materials, making connections, organising materials, preparing onerua planters, the maintaining of warmth and

water and the connection to Papatūānuku through karakia. Through this stage of Te Pō, conceptually the work was able to come to life as a final exhibition.
I highlighted the outside of the whare which I relate to myself looking from the outside in. In reflection of being Māori, Samoan and Pākehā, this journey has shown me my position as an artist and the transition to the inside that I had to take.

Te Ao Mārama is the onerua moving inside the Cubeside Annex and the exhibition coming into being. Rather than the light flowing in, it was the darkness that held the potential safely and gracefully.

The execution of the works coming together was much faster due to the initial planning done to conceptually ground the kaupapa. I discussed the origins of each work, installation and deinstallation of the onerua in the Cubeside Annex.

The journey of onerua containers will continue and be reshown in a new light and context of Papatūānuku. Sustainability is just one subset of the many significant outcomes of onerua. Building relationships and whakapapa between all things is a way to find deeper and meaningful connection to place, with Māori notions of time and space. Onerua as a concept of hangarua, meaning to see potential and the many cycles of life there are in everything we enact and encounter.

Glossary of Māori Terms

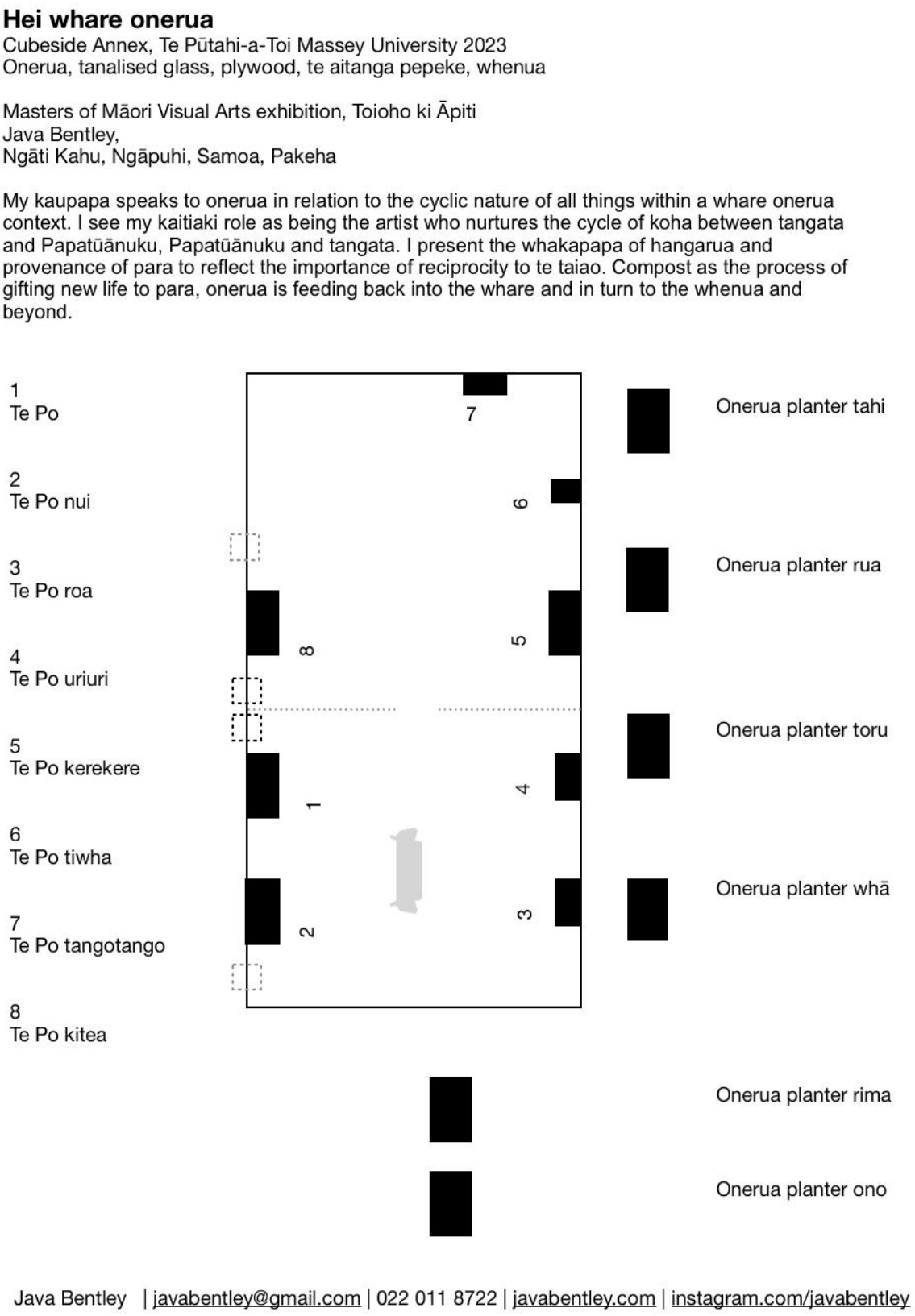
Aotearoa	New Zealand
Ara Wairua	spiritual pathway
Atua	supernatural being
hangarua	recycle
hapu	sub-tribe
harakeke	New Zealand flax
haumaru	safe
Haumia-tikitiki	God of uncultivated vegetative food
Hawaiki	ancient homeland
Hine-ahu-one	first woman
hei whare onerua	compost house
iwi	tribe
kahu	garment
kāinga tahi	first home
kāinga rua	second home
karakia	incantation
karanga	to call
kaumātua	wise person of status
kaupapa	project
kai	food
kaiako	teacher
kaitiaki	guardian
kaitiakitanga	guardianship
kererū	New Zealand pigeon
koha	exchange
kupu	word
Kurawaka	first woman was born
mahi toi	art practice
mānuka	ti tree
matapihi	window
Māui	polynesian trickster and hero

maunga	mountain
mauri	life force
māra	garden
maramataka	calendar
mana	power
mana wāhine	Māori feminist discourse
mana whenua	people of the land
manaaki	to support
manaakitanga	hospitality
Matariki	Pleiades star cluster, new year
mātauranga	knowledge
manuhiri	visitors
new mauri	new life force
pepehā	tribal proverb
oneone	soil
onerua	compost, second chapte
onerua container/s	artwork/s; glass plywood containers
onetahi	first chapter
onetoru	third chapter
rākau	tree, wood
Ranginui	sky father
Rarohenga	deceased dwell after death
ringatoi Māori	artist models
rongoā	healing
Rongomātāne	God of Agriculture
Papatūānuku	earth mother
para	rubbish
ponaturi	sea creatures
pūrakau	Māori creation stories
pū wairākau	composting
Tāmaki Makaurau	Auckland
Tāne-mahuta	God of the Forest and Birds
tangata	people

tangata whenua	people of the land
Tangaroa	God of the Sea
tapu	sacred, under Atua protection
Taranga	Mother of Māui
tauira	students
Tāwhirimatea	God of the Wind
Te aitanga pepeke	insect world
Te Ao Mārama	coming into being, light
Te Ao Tūroa	natural world
Te Kore	nothingness, potential
Te Papaioea	Palmerston North
Te Pō	potential
te pō	night
Te Pō nui	The Long Night
Te Pō kerekere	The Intensely Dark Night
Te Pō tē kitea	The Night Unseen
Te Pō roa	The Long Night
Te Pō tangotango	The Night to be Felt
Te Pō tiwha	The Gloom-laden Night
Te Pō uriuri	The Dark Night
Te Taiao	natural world
Te Tai Tokerau	north coast region
Te Whanganui-a-Tara	Wellington
tekoteko	carved figure on the gable
tikanga	protocols
tīpuna	ancestors
tohunga	expert practitioner
tūī	native bird
utu	balance
rangahau	research
wahine	woman
wāhine	women
wairākau	compost

wairua	spirit
waiata	song, music
wananga	discussion
whakaaro	thoughts
whakanui	celebrate, praise
whakataukī	proverb
whanau	family
whare	house
whare atea	courtyard
wharekai	dining hall
Whare Uku	house of clay
wharenui	meeting house
whakapapa	lineage
whenua	land, placenta

Appendices



Appendix 1 Cubeside Annex, floor plan

1 Te Pō

Onerua planter whā; Kāinga rua rākau leaves, horse manure, coffee, hay, te aitanga pepeke
1240x1070

Cubeside Annex has been my studio these past two years, which holds wairua that flows from the artists who have shared this space. It has been my kainga rua and has inspired my mahi toi. These posts were the foundations of my work last year and are kupu that I wanted to whakanui. They inform what I feel the inside of the whare is, the whenua which holds the whakapapa of all things. There are five kupu *Papatūānuku*, *whakapapa*, *manaakitanga*, *kaitiakitanga* and *new mauri* that correlate with the five members of my whānau. I have tried to align the post *new mauri* and it won't sit still, it is constantly in flux.

2 Te Pō nui

Onerua planter whā; Leaves, horse manure, coffee, hay, te aitanga pepeke
1240x1070

Each onerua container is a reflection of the past and future, they reflect each other and speak to one another and the planters outside. They are made of toughened glass and stained tanalised plywood siliconed together. The scale of the onerua containers are site specific and refer to each existing window of the whare. Through the matapihi, eyes of the whare we are invited to view the cyclic nature of everything and the new life onerua brings to kai and plant life.

3 Te Pō roa

Onerua planter ono; Leaves, horse manure, hay, kai, te aitanga pepeke
655x1090

This exhibition showcases the beginning of everything and the end of my time here but this kaupapa I will take with me and work towards as kaitiaki. My methodology has been informed by Te Kore, Te Pō and Te Ao Mārama. Interchanging concept, potential and puawai. The concept of hangarua has developed intensely this year working with compost. Through this process I have been drawn to the stages Te Pō. Being a conduit artist, aiding the making of onerua by feeding the whenua kai, hand placing life into the onerua containers, every action is a new form of potential and are reflections of my current understand of Te Pō.

4 Te Pō uriuri

Onerua planter rima; Leaves, horse manure, hay, kai, te aitanga pepeke
655x1090

The onerua containers are a collective work and share connections to pūrakau in particular Rua-te-Pūpuke and Te Manu-hau-turuki and the origins of whakairo. Te Manu-hau-turuki used sediment to block the crevices of the Tangaroa's wharenui Hui-te-ananui to deceive the ponaturi into thinking it was still night time. With that gifted time, Te Manu-hau-turuki was able to save Rua-te-Pupuke. Blocking the crevices of whare is a repetitive occurrence also recollected in the story of Uenuku & Hine-Pūkohu-rangi and Maui & Taranga. Invited into a space to experience te pō outside the concept of time, this work speaks to me about layers and cycles in the context of onerua and kaitiakitanga.

Appendix 2 Artwork list (1)

5 Te Pō kerekere

Onerua planter tahi; Leaves, horse manure, hay, kai, te aitanga pepeke
1240x1070

The nurturing spaces created by Toioho ki Āpiti have given tauria safe places for wānanga which has been really important to me. This work is comprised of mānuka from my kainga and resonates with me the branching out of ideas, disrupting and decolonising of space.

6 Te Pō tiwha

Onerua planter tahi; Leaves, horse manure, hay, kai, te aitanga pepeke, Awapuni oneone
785x480

Onerua or compost is a soil enhancer, it is the process of giving new life to the kai and plant life that is no longer in use, aiding in the cycle of returning to the whenua. There are five layers referring to the first work, Te Pō. I felt the need to show the process here, you see the turning over process and the coming together of air, water, heat and the whenua during the process of composting.

7 Te Pō tangotango

Onerua planter tahi; Leaves, horse manure, hay, kai, te aitanga pepeke, Awapuni oneone
825x945

This work shows the process of onerua and oneone coming together. It presents the layers of becoming one and making up the foundations of whakapapa. The black stain in each onerua container adds an additional layer with the intention to nurture the insect life and an aesthetic decision to allow the compost to be seen in a new light, treated respectfully. Furthermore, as I was filling them, it read to me the extension of te pō as being not translatable, never completely understood and potential in constant flux.

8 Te Pō tē kitea

Onerua planter rima; Leaves, horse manure, hay, kai, te aitanga pepeke
1240x1070

I wanted to return to where I started. This is onerua. This work represents to me whakapapa in its entirety. It showcases the tangata that have gifted me kai, aroha, manaakitanga, taonga and a true sense of belonging. In exchange how I have tried to give back to Papatūānuku and tangata through onerua. The next steps for the compost is much like this show, in potential, the planters were gifted to me to use by Te Pūtahi-a-Toi and I am not sure where their permanent residence might be but until then, I will return the onerua back to the planters and let it be settled until their next life.

Appendix 3 Artwork list (2)

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