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***Whāriki: Beyond Simple***

**An exhibition report presented as partial fulfilment of the requirements  
for the degree of**

**Masters of Māori Visual Arts**

Massey University,

Palmerston North,

New Zealand.

Te Hemo Ata Henare

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## Abstract

This thesis/exhibition report is an explication of the significance and relationship of Kai rāanga, rāanga whāriki and their relationship with whānau, hapū and iwi. It explores the impetus behind and relationships important in, and to the production of whāriki.

Through the exploration of these relationships the necessity for whāriki wānanga throughout Aotearoa and having wānanga as the preferred medium of imparting knowledge pertaining to rāanga whāriki and for continuity in the production of whāriki is emphasised.

It touches on the Māori convention of tono that facilitates interaction between the Kai rāanga-researcher and the Kai tono-researched negating the sometimes invasive convention of ethics approval and formalised contractual obligations.

It follows the pathway of author and Kai rāanga, Te Hemo Ata Henare's, *coming to be* of her mahi whāriki practice. It is an intimate account that extends from function and technique to foundational connectivity to the wider roopu whāriki and those who have preceded us with templates of excellence that recognise the importance of the whakapapa of Māori whakaaro, our epochs and eons of transcendent time and the interconnectedness of all things in and through these patterned processes (Jackson, 2013; Marsden, 2003; Tamanui, 2013). As Karani Sonny Pāpuni said;

*“...you take this whāriki home with you and then a piece of us will always be with your whānau”* (Mate ki Tātahi [Sonny] Pāpuni, personal communication, May 17 1991).

A clear objective emerging out of this research exercise was to produce a body of work in the form of an exhibition of whāriki and to produce a pictorial and written explication of the process and praxis of whāriki wānanga. However, through the research process, I was returned; *i hoki atu ki te timatatanga ō oku mahi*, so I could come to know and be.

The theme that emerges through rāanga whāriki is the inseparability and the multiplicity of whakapapa and/or whanaungatanga that the Kai rāanga embodies essential for the continuation of the praxis of rāanga whāriki that can only be described as extraordinarily ‘Beyond Simple’.

## Mihimihi

Tihewā mauri ora! Tupu mauri ora i te whei ao ki te ao mārama.

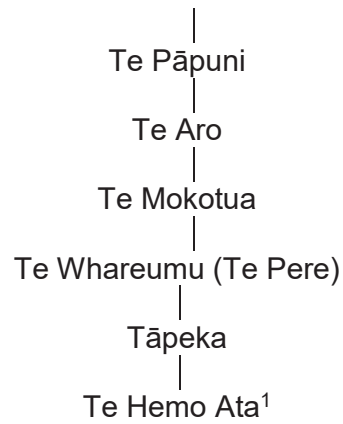
Tuatahi, e tika ana me tuku i ngā mihi ki Te Kaihanga. Nā te mea, ki raro i tōna taumarumaru he tauira tātou katoa, he tauira tātou katoa, he tauira tātou katoa.

Tuarua, ka tangi tonu te ngākau ki a rātou o te pō, me kī, rātou kua tāniko atu ki te kahu tapu a Hine-nui-te-pō. Me whakahua ahau i ā koe e te māreikura e Ringapoto. Kua tīnāia ra koe tōku rama i te pō. Mā wai e tō? Māku e tō.

Hinga ana he tētē kura, ko rātou ki a rātou, e moe. Ara mai rā he tētē kura ka hoki mai ngā rārangi ki a tātou ngā tōenga o rātou mā, tēnei au ka mihi.

Motua mai to take kōrari, hopukina e te ringa, kapohia ko te mahara. Ka haere tāua ki Ōpape, Nā te miringa koe, nā te ruiuinga koe, Tahia, tahia, opea, opea ko te tira nui, ko te tira roa, he tira nāu e Pāpunī, me whakapapa;

Tutāmure  
|  
Manutaurehe  
|  
Rongo te Ake  
|  
Urekaka  
|  
Ruawharo  
|  
Upokohapa  
|  
Te Hopukana  
|  
Marutātaka  
|  
Te Uru Rehe  
|  
Tamakauwhata  
|  
Te Piuana  
|  
Motu  
|  
Taiuru  
|  
Te Kaha  
|  
Te Ohu



Whenu mai to ara whakapapa e Hārata, e Mate-ki-tātahi. Maurua mai rā to ara e Mick kōrua ko Dante. Hono atu rā ko to papa e kara e Pō-raumati, heke iho mai ki ahau, he taonga mōku ki te ao. Tēnei au te rāranga, te hono, te tāpiki tāpapa, te hora whāriki i runga i te ngākau whakaiti, tino whakaiti, tino whakaiti rawa atu. Ātia, tēnā koutou, tēnā koutou, tēnā koutou katoa.



Figure 1. Nanny Hārata's whāriki. 2600 X 1200 x4 papa, whāriki whakairo.

<sup>1</sup> M. Pāpuni, personal communication, May 17, 1991

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