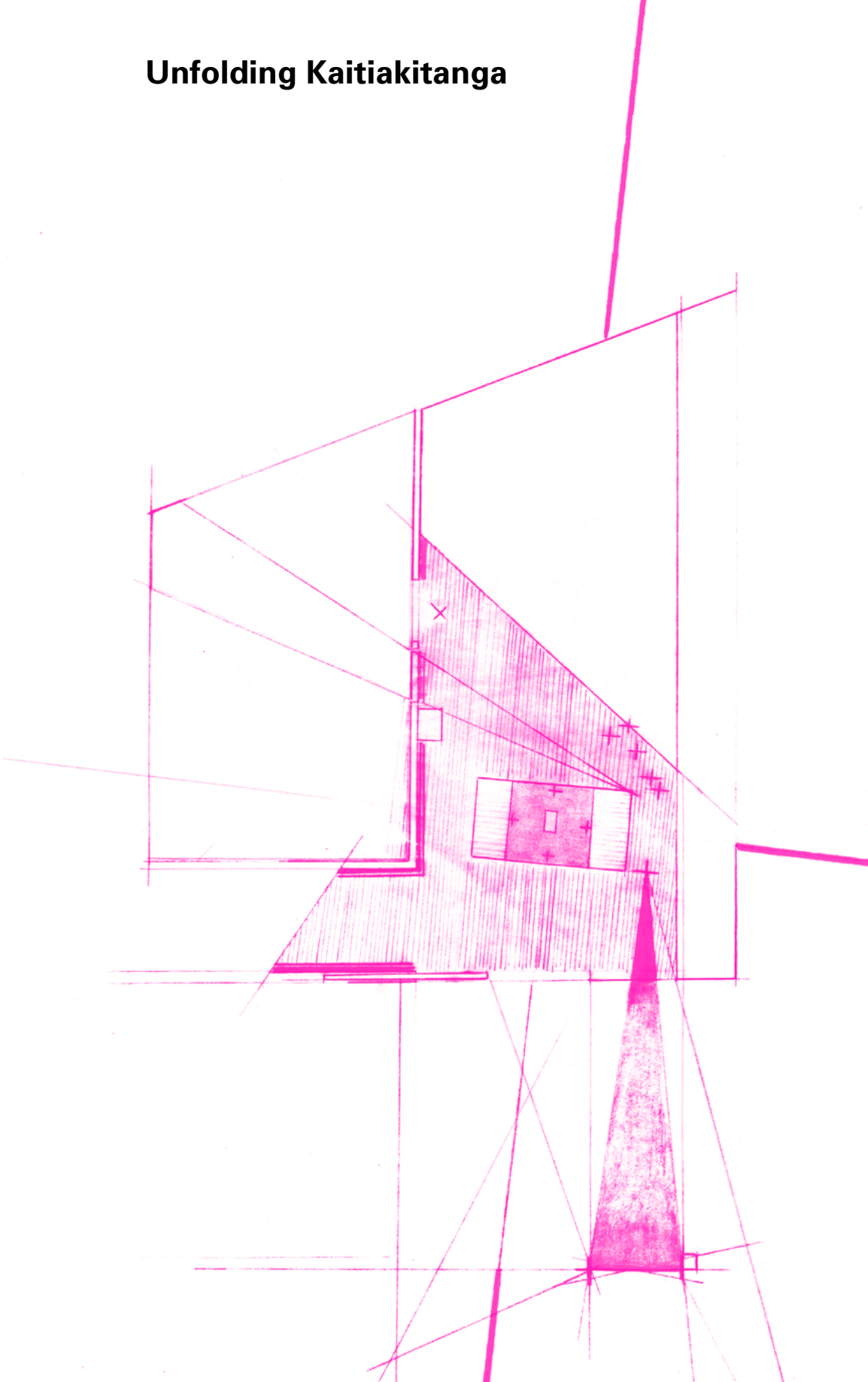
Unfolding Kaitiakitanga



Unfolding Kaitiakitanga

Shifting the institutional space with biculturalism

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Shifting the institutional space with biculturalism

Mihimihi

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Contents

Foreword

Abby Cunnane and
Charlotte Huddleston

In 2014 we invited Martin Langdon to curate an exhibition at ST PAUL St. The invitation to came about because of a desire to contribute to and tautoko (support) the mahi and kōrero around art by Māori, by making available the space and resources of the gallery to realise an exhibition or project. It was also a direct address to our audiences, providing an occasion to engage with these contemporary practices. Not long before the invitation, Martin, who was then the Toi Māori intern at the Auckland Art Gallery, had come to ST PAUL St to connect and to see what we might be doing for Te Wiki o Te Reo Māori. Out of that conversation came the idea to ask Martin to work on something with the gallery. Biculturalism, from the perspective of his generation—which he refers to as the 'kōhanga reo generation'—became the focus. The exhibition title *Since 1984: He aha te ahurea-rua*? (what is the bicultural?) acknowledges this.

Education, research, relationships are at the centre of the way Martin works, as a series of exchanges which underpin a definitively collaborative practice with generational peers and others in both formal and informal tuakāna/tēina (teacher/student) relationships. This publication is one outcome of the exhibition. More specifically, it's an outcome of the Noho Symposium, Elisapeta Heta's contribution, which formed a social and philosophical core for the exhibition.

For *Since 1984: He aha te ahurea-rua*? Elisapeta facilitated a wānanga in the gallery space. The Noho (stay, remain) sat within the framing of the exhibition, considering the contemporary context of biculturalism in Aotearoa New Zealand, but it also expanded that frame, to include multiple participants, and a concentrated period of shared time outside of regular gallery hours. The exhibition—represented here in image documentation and a brief curatorial text by Martin—

made space for this expansion. In that sense it was both the exhibition and Noho that generated the series of subsequent discussions and texts brought together in this book.

In addition to Martin's positioning text, two others provide a foundation for the publication as a whole. These are Unfolding Kaitiakitanga, Elisapeta's outline of the Noho's kaupapa and structure, and Anna-Marie White's Good Māori Bad Māori: Connoisseurship and Contemporary Māori Art. The latter, an amended version of a lecture presented in 2011 at the *Essentially Indigenous? Contemporary Native Arts Symposium* at the National Museum of the American Indian, Smithsonian Institute, New York City, offers a recent history of contemporary Māori art, interrogating some of the conditions in which biculturalism and Māori art practices are both politicised and socialised.

A conversation between Martin Langdon, Waikare Komene and Jeremy Leatinu'u, three members of collective The Roots, considers the themes of community, education, sustainability that connect the various strands of their individual and shared practices as artists and educators. A second conversation, between Elisapeta and her long-term collaborator Jack Gray, looks at the kaupapa and methodology of Open Space Technology as well as their own collaborative processes.

Being able to hold the Noho in the physical space where we work and spend much of our time furthered an ongoing commitment for the gallery—that its exhibitions function as platforms for a teaching and learning environment, where critical and social exchange are one and the same.

Editor's note: we have refrained from providing in-text translations for common use Te Reo words. We recommend referring to maoridictionary.co.nz.

Since 1984: He aha te ahurea-rua?

Waikare Komene, Johnson Witehira, Tanya Ruka, Rik Wilson, Elisapeta Heta, Sarah Hudson, Will Ngakuru, Ammon Ngakuru, Rangituhia Hollis, Jeremy Leatinu'u

Curated by Martin Awa Clarke Langdon

Since 1984: He aha te ahurea-rua? is an exhibition prompted by recurring questions. These relate to the prevailing institutional structures that Māori operate within, and to the impact biculturalism has had—both on such institutions, and on a generation—since its conception. As the title suggests, the exhibition frames a period to reflect on, a generation to locate one's proximity to, as well as being the context within which many of the artists in this exhibition were raised.

Biculturalism as a policy was incorporated into Aotearoa New Zealand's political and social institutions in the 1980s. This was the result of many years of activist lobbying, leveraging the founding document of 'nationhood', Te Tiriti o Waitangi. This pressure was not limited to confrontational protest strategies but included wānanga and public gatherings, as well as artistic platforms from which momentum could be built, information shared and discussion take place. One such event was *Te Māori*—a monumental exhibition that toured America in 1984—which looked to shift mainstream museum practices and public perception of so-called cultural 'artefacts' offshore, and in turn affect structural and perspectival changes back home.

Other events in this year contributed to an environment in which change could happen. These included: a snap election resulting in a new Labour-led government; Eva Rickard's hīkoi to Waitangi from Ngaruawahia, only to be prevented from crossing the bridge at Waitangi, and the Hui Taumata—Māori Economic Development Summit Conference, which recommended that the Māori Economic Development Commission be established.

After many years of protest by various collectives (of note are Ngā Tamatoa's efforts since its establishment in 1972),

Māori became an official language of Aotearoa New Zealand in 1986. The fight to prioritise Māori language initiatives such as the kōhanga reo (Māori kindergarten) movement eventually received support in the form of allocated funding in 1989.[1]

Such events, spearheaded by change-making leaders, catalysed change, which in turn compelled the social structure to include and attempt to value a Māori worldview. Biculturalism was an idealised term that emerged from this period, and one that would seek to create an inclusive space within the established European structures where discussion and negotiation could take place.

Fast forward to 2015 and I find myself asking the question 'what is the bicultural?' or 'what is biculturalism?', which is the translation of second part of the exhibition title, *He aha te ahurea-rua?* The artists involved in this exhibition and I have discussed at length what it feels like to attend, be taught and graduate from university (and other institutional) structures which have bicultural mandates or Māori-specific initiatives. How has a 'kōhanga reo generation' coming through these artistic pathways been shaped, informed or discouraged from what they know to be Māori, and how have their resulting practices been supported by policies of biculturalism? Have we as a new generation of Māori engaged with the conceptual space of biculturalism, both on the terms set by those before us, and through new languages and modes of practice?

I'm aware that as a group of artists our understandings and depths of knowledge of tikanga and matauranga Māori vary, but this bicultural space is not for one specific Māori—or is it? The varied representations and freedoms of cultural identity, and of a Māori worldview should be explored and questioned within the space 'legitimised' by biculturalism. I feel that art has a role to play in contributing to discussions on the cusp of change—as iwi Treaty claims near an end, this exhibition acknowledges the historical paths our tupuna walked, to look towards the potentialities of the future.

The artists represented in this exhibition are artists that I have encountered and connected with along my own journey in the arts. It seems as Māori we traverse similar creative trajectories, and whanaungatanga (relationship, kinship) is inevitable. The artists here exemplify a broad range of institutional backgrounds, cultural connections, and provide a glimpse of the spectrum of art methodologies and practices emerging.

The question remains—if this is a small representation of Māori who are passing through art and educational institutions in Aotearoa New Zealand, how are the broadening range of their concerns and cutural expressions being accommodated? How can we strategially prioritise such concerns within the conversations initiated by biculturalism?

1. The first kōhanga reo opened at Pukeatua Marae in Wainuiomata in April 1982; by 1985 the number was approaching 400. See 'He Kupu Onamata mō te Kōhanga Reo The History of the Kōhanga Reo Movement': http://www.justice.govt.nz/tribunals/waitangi-tribunal/Reports/wai-2336-the-kohanga-reo-claim/chapter-2-he-kupu-onamata-mo-te-kohanga-reo-the-history-of-the-kohanga-reo-movement#E2336.2.25 (Accessed 5 March 2015.)

Nō te tau 1984: He aha te ahurea-rua?

Waikare Komene, Johnson Witehira, Tanya Ruka, Rik Wilson, Elisapeta Heta, Sarah Hudson, Will Ngakuru, Ammon Ngakuru, Rangituhia Hollis, Jeremy Leatinu'u

He mea whakahaere e Martin Awa Clarke Langdon

He whakakitenga a *Nō te tau 1984: He aha te ahurea-rua?* i whakaarahia ake i ētahi pātai e rite tonu ana te puta mai. E hāngai ana ēnei pātai ki ngā whare matua e mahi nei te Māori, ki te pānga mai o te ahurea-ruatanga mai i tōna huatakitanga ake ki aua whare rā, ā, ki tētahi whakatupuranga anō hoki. Kei roto i te whakaupoko ngā kupu e tohu ana i te wā hei hokinga mō ō tātou mahara, mā reira e kitea ai te tūranga o tōu na reanga ki taua wā rā, ā, ko te takiwā tēnei i tupu mai ai te nuinga o ngā ringatoi o tēnei whakakitenga.

I whakaurua atu te ahurea-ruatanga hei kaupapa here mā ngā rōpu tōrangapu me ngā rōpū ā-hapori i ngā tau 1980. Koinei te hua o ngā mahi mautohe i roto i ngā tau e maha i whai mana ai te whāriki o te motu, ārā, te Tiriti o Waitangi. Ehara i te mea i ahu noa mai te āki i te mautohe noa iho, engari i wānanga, i hui tūmatawhānui, i waiho hoki mā ngā mahi toi te kaupapa e kōkiri, ngā pārongo e whakaputa, e whakatakoto anō hoki hei kaupapa matapaki. Ko tētahi whakakitenga, ko Te Māori—he whakakitenga nui tēnei i kawea ki Amerika i te tau 1984. Ko tā tēnei whakakitenga he whakangāeueu i ngā tikanga whānui i roto ngā whare taonga me ngā whakaaro o te iwi whānui i tāwāhi ki ngā 'taonga nō mua', ā, i te tukunga iho ka pā hoki tēnei ki ngā tikanga me ngā whakaaro o te hunga i te kāinga.

I whai wāhi anō ētahi atu kaupapa i taua tau ki te putanga mai o ētahi āhuatanga hou, arā te pōtitanga tōmua i ara ake ai te Pāti Reipa hei Kāwanatanga. I hīkoi a Eva Rickard i Ngāruawāhia ki Waitangi, engari i aukatia atu i te arawhata i Waitangi, arā anō hoki te Hui Taumata—Te Hui Whakatupu Ohaoha Māori, i puta mai ai te whakatau me tū Te Komihana Whakatupu Ohaoha Māori.

Nō muri mai i ngā tau tini o te mautohe a ētahi rōpū (pēnei i a Ngā Tamatoa i whakapau kaha mai i tōna huatakitanga i te tau 1972), i whakamanahia te reo Māori i Aotearoa i te tau 1986. Nā te whawhai ki te whakatairanga i ngā kaupapa whakaora reo, pēnei i Te Kōhanga Reo i whai pūtea tautoko ai aua kaupapa.[1]

Nā ētahi kaupapa i kōkirihia e ngā rangatira i puta mai ai he āhuatanga hou, ā, ka huri te hapori ki te whakauru, ki te whakamātau anō hoki ki te manaaki i te tā te Māori titiro ki te ao. Nō taua wā rā i ara ake ai te kupu ahurea-ruatanga, he kupu i whai kia wātea tētahi wāhi mō te katoa e noho ai te iwi ki te whiriwhiri whakaaro i roto i ngā whare Pākehā kua oti noa atu te whakatū.

Hoki rawa mai ki te tau 2015, ā, kei te hinengaro tonu te pātai, 'he aha tēnei mea te ahurea-rua?' 'te ahurea-ruatanga rānei?' Kua whakarau kakai mātou ko ngā ringatoi o tēnei whakakitenga i te āhua o te noho, o te ako, o te puta mai anō hoki i te whare wānanga (i ētahi atu whare hoki) kei reira he whakahaere ahurea-ruatanga, he kaupapa Māori rānei. E pēwhea ana te whakaāhuatia, te whakamōhiotia, te whakapāhunutia rānei o te 'whakatupuranga i ahu mai i te kōhanga reo' ki tō rātou Māoritanga nō rātou e takahi ana i ēnei huarahi o te ao toi, ā, e pēwhea ana hoki te tautokona o ā rātou mahi e nga kaupapa here o te ahurea-ruatanga? Kua āta ruku rānei tēnei whakatupuranga hou i te wāhi ki te ahurearuatanga, i runga i ngā whakaritenga i waiho ake e rātou mā, i roto anō hoki i te reo hou me ngā tikanga hou o te wā?

E mōhio ana ahau he rerekē te mōhiotanga o tēnā, o tēnā o te rōpū nei ki ngā tikanga me ngā mātauranga Māori, engari ehara i te mea mā tētahi tumomo Māori kotahi tēnei wāhi ahurea-rua, māna?

1. I huakina te kōhanga reo tuatahi i te marae o Pukeatua i Wainuiomata i te marama o Paengawhāwhā, i te tau 1982, nō te tau 1985 kua tata eke ki te 400. Tirohia 'He Kupu Onamata mō te Kōhanga Reo The History of the Kōhanga Reo Movement' http://www.justice.govt.nz/tribunals/waitangi-tribunal/Reports/wai-2336-the-kohanga-reo-claim/chapter-2-he-kupu-onamata-mo-te-kohanga-reo-the-history-of-the-kohanga-reo-movement#E2336.2.25 (Accessed 5 March 2015.)

Me whakatewhatewha ngā whakaaro katoa e pā ana ki te tuakiri ā-ahurea me te tā te Māori titiro ki te ao i roto i te wāhi kua whakamanahia e te ahurea-ruatanga. Ki a au nei he wāhi nui tō te mahi toi ki ngā whakawhitinga kōrero ki ngā rerekētanga, e whakatepea haerehia ana ngā kerēme Tiriti i tēnei wā, ko tā tēnei whakakitenga he mihi ki ngā huarahi i takahia e ō tātou tūpuna kia whai painga ai ngā uri whakatupu.

Kua whai wāhi atu au ki ngā ringatoi katoa o tēnei whakakitenga i roto i āku ake mahi i roto i te ao toi. Te āhua nei e takahia ana e mātou, e te Māori ngā huarahi o te auahatanga, ā, e kaha ana te whakawhanaungatanga i waengamui i a mātou. Nō ngā wāhi katoa ēnei ringatoi, he nui ō rātou hononga ā-ahurea, ā, ka whakakitea mai e rātou te āhua o ngā tukanga me ngā tikanga toi e puta mai ana.

Kei te hinengaro tonu te pātai—mehemea koinei te āhua o ngā Māori e mahi ana i roto i ngā whare toi me ngā whare wānanga o Aotearoa, kei te pēwhea te manaakitia o ō rātou whakaaro me ō rātou ahurea? Me pēwhea tā tātou whakatairanga i ēnei whakaaro i roto i ngā kōrero mō tēnei mea, mō te ahurea-ruatanga?

Unfolding Kaitiakitanga

Elisapeta Heta

Editor's note: Please see pages indicated beside subheadings for the photos referred to in Elisapeta's text.

1. Participants (colleagues, artists, activists) were chosen in consultation with the gallery, the curator Martin Awa Clarke Langdon, various artists involved in the exhibition, advisors to the project and mentors in my personal practice. The invite list was one of the key elements debated and discussed, and took approximately four months to finalise. It was my intention to choose participants who represented the most inclusive cross-section of artists possible, working with the timeframe and space for sleeping in the gallery, as well as the budget.

On the day of the noho, in my mihi to acknowledge all guests into the whare I spoke about each person needing to introduce themselves (to mihi) to the group, as they represented the many groups of people—networks, ancestors, families and friends—they were connected to. As opposed to the traditional act of one or key kaikorero for the visiting and hosting parties, all those attending spoke (whakawhanaungatanga) to connect, acknowledge and represent those on whose behalf they were there, and those who they would take our knowledge back to. Those who asked to attend the Noho were considered, spoken to (to ascertain their intentions) and all who asked were ultimately invited.

2. John C. Moorfield, Te Aka Online Māori Dictionary http://maoridictionary.co.nz.

Kaupapa 34–54

Over the weekend of 2–3 May 2015 a gathering of participants[1] were invited to engage in a wānanga, the Noho Symposium, held in Gallery One and Two at ST PAUL St Gallery, AUT University. The intention of this mahi, this time, was to create opportunities for collective thinking around what it means to operate within the bicultural discourse of the institutions from which we come, and those we continue to be affiliated with, and to develop the conversation around biculturalism that surfaced from the exhibition *Since 1984: He aha te ahurea-rua*? The kaitiakitanga of this wā (time and space) involved initiating the atamira as a platform for kōrero/aroha/trust/intimacy within the Noho.

In planning the structure and form of the wānanga, multiple ideas and practices overlapped, and were interwoven. This essay re-examines a personal standpoint: the intersection between my ongoing relationship with Te Reo Māori, and a love of drawing developed through architectural training. It sets out to highlight a series of cross-cultural, spatial thresholds within the narrative of the Noho, exposing some of the less visible aspects of its making, revealed here through memory.

Atamira 35

The Māori dictionary[2] defines an atamira as: 1. (noun) stage, platform; 2. (noun) elevated platform, raised platform—on which the corpse or coffin is laid during the period of tthe tangihanga. Both typologies have been explained anecdotally to me as platforms of threshold with agency over exchange.

This exchange could occur: between people i.e. two tribes meeting to exchange goods; in a modern sense as an exchange between groups for the purpose of entertainment i.e. performer and audience; between realms i.e. to allow for the wairua of a person to pass from the body, between the realms of life and death. Regardless of the type of exchange occurring, both definitions describe a change of the ground plane. This can occur by raising the ground plane, changing its materiality, or its structure. Each of these changes alters its presence, and its relationship to one's body. In this respect, the atamira is not unlike other physical markers that denote threshold shifts within Māori architecture, such as the paepae. On the marae, the paepae is the physical and metaphysical threshold between the marae ātea (open area in front of the wharenui) and mahau (porch) and into the wharenui—the shift between the realm of Tūmātauenga (God of war and man) and Rongo (God of peace). The atamira possesses similar agency, as a threshold, however it sits outside of the tikanga typically associated with the pōwhiri onto marae.

The purpose of the atamira built for *Since 1984* was to hold the space within the gallery in preparation for the exchanges that were to occur at the Noho Symposium. On the evening of the exhibition opening, a folded black sheet, feathers, and a pounamu were placed on the atamira to activate its presence and begin the exchange. As the exhibition continued, and planning of the Noho Symposium took shape, the atamira became a vessel. In this instance the term vessel likens the atamira to a physical container, in which all of the energetic exchange of the various 'things'—conversations; notes; books; taonga (treasures) in the form of pounamu or feathers; fire, oils as acknowledgement of atua (gods) and tupuna (ancestors)—was held.

The most significant role of the atamira was to negotiate the shift of the two ST PAUL St galleries into the marae-like spaces necessary to the requirements of a wānanga. Gallery One became the wharenui, with the exhibition holding the place of whakairo (carving). Existing internal walls from previous exhibitions were kept to mark the whare moe, or sleeping space. This was lined with mats, mattresses, blankets and pillows. It was also marked by the cutting open of a window under Waikare Komene's gable that symbolised the mahau (porch), as well as the observation of tikanga that required shoes to be removed. Gallery Two acted as the whare kai (eating space), the noa (ordinary, everyday) space, balancing the necessity of Gallery One being tapu (sacred). Practically, the two galleries being physically separate from each other and from the whare paku (toilets) allowed for ease of adaptation of tikanga to the existing layout.

3. All formal pōwhiri (welcome) and poroporoake (closing) ceremony were held around the atamira, as well as the explanation of the Open Space Technologies format, and at least one convened conversation was next to the atamira at all times during the noho. Furthermore, to symbolise the importance of the atamira's role, a candle was lit for the entirety of the Noho as the ahi kā or fire of occupation of the land.

The atamira underwent a physical shift from its 'resting' place during the exhibition, to an 'active' state during the Noho. It was moved to coincide with the compass points of North-South, East-West as a way of earthing the atamira to Papatūānuku. This made it central within the reorientation of tikanga, physical objects, and our interactions with one another and the whare. Due to its positioning and role as platform, the entrance into the whare was also re-orientated: the sliding glass doors were opened and a karanga (welcome call) was sent across the atamira and out to the building's external space where participants waited to be brought on.

In its active state, the atamira was central to the main conversational space[3]—occupying a similar position to an atea, where the exchange of whaikōrero (formal address) between tangata whenua (hosts) and manuhiri (guests) takes place during the pōwhiri. The key difference in tikanga, for the Noho's wairua, was the placement of an atamira in the atea—a space usually clear of structure. This evolved the tikanga of the pōwhiri. The atamira's placement central to the whaikōrero exchange dissolved the typical hierarchy—men-to-men, and a few representatives of each group speaking—to all participants to offering kōrero as representatives of the many groups, families, and disciplines they represented.

After the Noho the atamira shifted back to its original resting state and placement (relative to the curated setting and artworks) within the gallery, holding traces of what had happened—candles, sage, lighters, pens, books, paper—just as the gallery walls now held post-it notes and larger sheets recording the facilitated conversations that had taken place. For participants, however, the space has forever changed, to contain a memory of intense inhabitation.

Planning the Intangible Cover

In preparation for the Noho, the architectural plan and section making I undertook operated as a visualisation exercise in projecting back and forward in time simultaneously—similar to retracing your steps to remember how you ended up in a place. Planning, both making decisions, and as an architectural place-making activity, is part of my art making methodology. As I read, collect ideas, process the event and space, I develop a series of iterative drawings as a way to resolve my intentions for the space. Layering lines and gestures, a stream of consciousness, a form for 'thinking aloud', such drawing contextualises the physical built environment, people and events.

My understanding of this method of practice has developed through constantly seeking ways to explain the intersection of intangible things—such as the electricity in the air as the karanga breaks the silence across the atea—with the way the physical architecture holds, enables, marks, or clears a way for other forms of presence or power. As yet, only small details within my drawings begin to emerge as lines that express both the physical form of the building, and its meta-physical qualities. Architectural historian Deidre Brown, author of 'The Whare on Exhibition', writes "...the Māori belief [is] that all actions leave a trace of their presence on their environments through the accumulation of wairua supported by kōrero."[4] Alongside of this statement, and with reference to the atamira, Open Space Technology and manaakitanga, I offer my drawings as thoughts, memories, and as a spatial rendition of the shifts that occurred during the Noho.

Open Space Technology 44–53

Open Space Technology (OST) was initiated between 1982–1985 by Harrison Owen and David Belisle[5] as a way to self-organise meetings, conferences, and discussions that focus on a specific task, but without formal agenda.[6] My introduction to OST happened during the Atamira Dance Company noho held at Tatai Hono Marae in Grafton, Auckland in the summer of 2014. Jack Gray[7] and whānau merged the tikanga of wānanga/noho organisation and marae stay with some elements of the OST methodology. The kaupapa set out by Jack was to consider what tikanga meant within the space of contemporary Māori dance. Members of Atamira, past and present, and the extended Atamira whānau were invited to contribute. Here, I learnt about the potential of the strategies that OST empowers participants with and how we could use this methodology across cultural ideologies and disciplines.

4. Deidre Brown, 'The Whare on Exhibition', in Anna Smith and Lydia Wevers (eds.), *On Display: New Essays in Cultural Studies* (Wellington: Victoria University Press, 2004), 68–69.

5. Harrison Owen and David Ballisle are two of the founding members of Open Space Technologies, co-authors of 'Organization transformation' (1982). Owen later published *Open Space Technology: A Users Guide* (California: Berrett-Koehler, 2008).

6. Michael Herman, 'Open Space World: Inviting Faster, Easier Organization—Everywhere' http://openspaceworld.org. (Accessed 20 August 2015.)

7. Jack Gray (Ngati Porou, Te Whanau a Kai, Ngapuhi, Te Rarawa) is the co-founder of Atamira Dance Company. He is a dancer, choreographer, artist, teacher, and facilitator.

8. Harrison Owen, 'Opening Space for Emerging Order' http://www.openspaceworld.com/brief_history.htm. (Accessed 22 August 2015.)

OST, developed from a Western point of view, provides a structure that enables/engenders engagement, questioning and active discussion. It is contingent on four principles, one law, a facilitator to explain the kaupapa, gathering, issue, question(s), and/or the broader topic of discussion, and the use of post-it notes and bulletin board.

The four principles[8] state:

1) *Whoever comes are the right people.* Reminds people in the small groups that getting something done is not a matter of having 100, 000 people and the chairman of the board present. The fundamental requirement is a group of people who care to do something, and by showing up, that essential care is demonstrated.
2) *Whatever happens is the only thing that could have.* Keeps people focused on the here and now, eliminates all of the could-have-beens, should-have-beens or might-have-beens. What is at this moment is the only thing there is. This also reinforces that everything you already know is all you need to bring. Eliminates people's fear of needing to be prepared or perfectionist about their knowledge.
3) *Whenever it starts is the right time.* Alerts people to the fact that inspired performance and genuine creativity rarely, if ever, pay attention to the clock. They happen (or not) when they happen.
4) *When it's over it's over.* Don't waste time. Do what you have to do, and when it's done, move on to something more useful.

The law of two feet states:

If at any time you find yourself in any situation where you are neither learning nor contributing—use your two feet and move to some place more to your liking. The law reminds us that unhappy people are unlikely to be productive. It also removes responsibility of happiness/satisfaction from facilitators and places it in the hands of the participants.

In the context of the Noho, the OST facilitation method meant that I presented the kaupapa, explained that particular structure, and then asked everyone to submit points of discussion, interest, passion or concern by writing them on a post-it note, standing and presenting this to the group and placing it on a bulletin board. Whoever wrote the note became convener of a discussion around that topic. Once all post-it notes were written, the participants set out to arrange conversations—for the approximately 30 participants four conversations took place concurrently, four times throughout the day. The first time slot was between the pōwhiri and lunch; after lunch the second round of four conversations commenced and so on. The results of these sessions became huge mind-maps of conversations, harvesting diverse fields of knowledge. These were left on the walls of the gallery until the end of the exhibition.

Manaakitanga as Infrastructure

Manaakitanga, the act of hosting, the generosity and aroha that goes into creating a collective sleepover, requires equipment (kitchenware, mattresses, pillows, tables, chairs); people—ringawera (kitchen workers), kaikaranga (woman who makes the welcome call), kaikōrero (speaker/s) and an untold number of advisors and supporters), and spaces (whare moe, wharenui, whare kai, whare paku). Ethical conventions such as providing food if visiting a kaumātua—part of kaupapa Māori—are fundamental to relationships, knowledge sharing and building. To host others well, from a Māori viewpoint, means to feed them, look after them, shelter them; knowing that once they are under your care, they are your whānau. It is this responsibility that facilitates trust and support, strips away insecurities, empowering a collective mentality that allowed the Noho Symposium to function smoothly.

Poroporoake

The Noho carved out a space and time in which we could explore and expand knowledge, passions, ambitions, concerns, questions, and hopes. Everyone was asked to gift reflections back the roopū in whatever way they felt necessary, revealing the essence, power and potentiality of wānanga.

The connection of our whatumanawa (heart, mind and emotions) was reinforced by physical presence and touch. To hug, hongi, sleep next to, eat with and enjoy the company of each other heightened a sense of whanaungatanga (kinship) and intimacy made possible through noho—the definition of which is to sit/dwell with one another. The Noho was also a powerful celebration and remembrance of our tupuna (grandparents, friends, and mentors): their presence is acknowledged through our kōrero, actions, and karakia. Participants recounted memories of tupuna: sacrifices made for the sake of our education, and for the betterment of our families and communities. Finally, the Noho made space to recognise the potentiality and responsibility of our collective voice. To do right by this means honouring and reflecting upon mana and reciprocity, intensifying the processes of exchange of understanding.

Kaitiakitanga (guardianship) requires acknowledgement of responsibility, aroha, upholding of mana, a care of knowledge, whānau, and awareness past and the future. To be collective kaitiaki, when the heart is full of aroha, the way is clear.

Ki te moemoea ahau, ko au tonu. Ki te moemoea tatou, ka taea! If I am to dream, then it is just me dreaming. If we are to dream, anything is possible! Te Puea Herangi.

Unfolding Kaitiakitanga

Elisapeta Heta

Tēnā, tirohia ngā whārangi kua tautuhia i te taha o ngā whakaupoko mō ngā whakaahua e kōrerohia nei i te tuhinga a Elisapeta.

1. I āta kōwhiria ngātahitia ngā kaiwhakauru (ngā hoa mahi, ngā ringatoi me ngā kaikōkiri) e te whare whakaatu toi, e te kaiwhakahaere e Martin Awa Clarke Langdon, e ētahi atu ringatoi o roto i te whakaaturanga, e ngā kaiārahi i te kaupapa me ētahi o aku ake kaiārahi. I āta kōrerohia te rārangi ingoa, e whā marama ka hipa kātahi anō ka whakaūngia. I kōwhiria ngā tāngatai runga i te āhua o tā rātau mahi, i runga i te āhei ki te whakatutuki i ngā mahi i roto i te wā, ki te moe i roto i te whare whakaatu toi, i whakaarohia anō te tahua. I te rā i tū ai te noho i roto i aku mihi ki te manuwhiri i kī atu au me tū mai tēnā me tēnā ki te mihimihi ki te rōpū, i te mea he kanohi rātou nō nā rōpū huhua, nō tūpuna, nō ngā whānau me ngā hoa e whai pānga ana rātou. Kāore i rite ki te tikanga e mea ana mā ētahi noa iho o te manuwhiri, o te hau kāinga rānei e tū ki te kōrero, engari i kōrero mai te katoa ki te whakawhanaunga ki a rātou anō, ki te mihi, ki te tū hei kanohi mō ngā rōpū huhua i whakakanohitia e rātou, te hunga ka whaihua i tō rātou haeretanga mai. I āta whakaarohia te katoa i tae mai, i āta kōrerotia, i āta pōwhiritia.

2. John C. Moorfield, Te Aka Online Māori Dictionary http://maoridictionary.co.nz.

Kaupapa 34–54

I te 2–3 o ngā rā o Haratua, 2015, i pōwhiritia ētahi tāngata ki te wānanga.[1] I tū te wānanga *Noho Symposium*, i te Taiwhanga Tuatahi me te Taiwhanga Tuarua o Te Whare Whakaatu Toi o Hato Pāora, i Te Wānanga Aronui o Tāmaki-makau-rau. Ko te kaupapa o te hui, ko te wānanga ā-rōpū i te āhua o te mahi i roto i te ahurea-ruatanga o ngā whare i ahu mai ai mātou, e mahi tonu nei mātou, ā, i puta tēnei wānanga mō te ahurea-ruatanga i te whakakitenga *Since 1984: He aha te ahurea-rua?* I whakatūria te atamira nei e ngā kaitiaki o te wā nei hei atamira kōrero, aroha, whakapono, taupiri anō hoki.

I roto i ngā whakaritenga mō te wānanga nei, ka whatua ngātahitia ngā whakaaro me ngā tikanga huhua. Ko aku whakaaro ēnei e takoto nei, i tupu taku hononga mau roa ki te reo Māori me taku ngākaunui ki te tā i ngā whakaakoranga whakahoahoa. He tautuhi tēnei tuhinga i ngā tikanga i puta mai i roto i te noho tahi kāore i āta kitea e mau nei i ngā mahara.

Atamira 35

E ai ki te papakupu Māori,[2] ko te tikanga o te atamira ko te: 1. (tūingoa) stage, platform: 2. (tuingoa) elevated platform, raised platform—te wāhi i takoto ai te tūpāpaku, te kāwhena rānei i te wā o te uhunga. Ko te whakamārama i ngā aronga e rua o te kupu nei ko te atamira tētahi wāhi i whakarite ai hei wāhi whakawhitiwhiti. He whakawhitiwhitinga rawa pea i waenganui i ētehi iwi, i ēnei rā nei he whakawhitinga pea i waenganui i ētehi rōpū e rua hei whakangahau, arā te kaiwhakangahu me te kaimātakitaki, he whakawhitiwhitinga rānei i waenganui i ngā ao e puta ai te wairua o te tangata i te ao ki te pō.

Ahakoa te āhua o te whakawhitiwhitinga, e whakamārama ana ngā aronga e rua o te kupu i te rerenga kētanga o te taumata i whakarite ai. E pēnei ai mā te whakarewa pea i te taumata, mā te whakarerekē pea i ōna kaupapa, i tōna hanga rānei. Ka rerekē tōna āhua me tōna pānga ki te tinana i ēnei panonitanga. I runga i tērā, kāore e rerekē ake te atamira i ētahi atu paepae i roto i ngā mahi waihanga a te Māori, pēnei i te paepae marae. I runga i te marae, ko te paepae te taumata e wehe nei i te marae ātea me te mahau, otirā te ara e kuhu ai te tangata ki te whare—te wehenga o te wāhi ki a Tūmatauenga (te atua o te riri me te ira tangata), me te wāhi ki a Rongo (atua o te maungā-rongo). He āhua rite anō te whakamahinga o tēnei atamira ki te paepae, engari kāore e hāngai ana ki ngā tikanga o te pōwhiri i runga i te marae.

I hangaia ai te atamira mō *Since 1984* kia wātea ai te papa o te whare whakaatu toi mō ngā whakawhitiwhitinga ka tū i te *Noho Symposium*. I te ahiahi i whakatuwheratia ai te whakakitenga i whakatakotoria ki runga i te atamira tētahi hīti mangu kua pōkaitia, ētahi raukura, me tētahi pounamu hei whakaoho i tōna mauri kia tīmata ai te whakawhitiwhitinga. I roto i ngā rā o te whakakitenga ka noho mai te atamira hei waka. Anō nei he waka huia te atamira hei pupuri i ngā mea katoa i whakawhitia, arā ngā kōrero, ngā tuhinga, ngā pukapuka, ngā taonga (pounamu, raukura), te ahi, ngā hinu me ngā whakamānawa anō hoki ki ngā atua me ngā tūpuna.

Ko te mahi nui o te atamira ko te whakamarae i ngā taiwhanga toi e rua o Te Whare Whakaatu Toi o Hato Pāora kia pai ai te wānanga. I hurihia te Taiwhanga Tuatahi hei wharenui, ā, i whakakitea mai i konei ngā whakairo. Ko ngā pātu i konei kē e tū ana i waiho kia tū tonu hei rohe i te whare moe. I taka-pauhia mai i konei ngā whāriki moenga, ngā paraikete me ngā urunga. I waihangahia anō hoki he matapihi i raro iho i te maihi a Waikare Kōmene hei tohu i te mahau, ā, e whāia tonutia ana te tikanga o te unu i ngā hū. I whakaritea te Taiwhanga Tuarua hei wharekai, hei wāhi noa, kia rite anō ai te tapu o te Taiwhanga Tuatahi. Nā te noho wehe tonu o ngā whare e rua, o ngā whare-paku anō hoki i ngāwari ai te whakatakoto mai i ngā tikanga.

I hurihia te āhua ake o te atamira, i te roanga o te whakakitenga kāore i whakamahia engari i āta whakamahia i te wā o te noho. I nekehia te atamira kia aro tonu ki ngā hau e whā, ki te raki, ki te tonga, ki te rāwhiti me te uru hei whakapiri anō i te atamira ki a Papatūānuku. Ko te atamira te pūtaketanga o te whakahāngai mai i ngā tikanga, i ngā taputapu, i te āhua anō hoki o tā tātou noho tahi i roto i te whare. Nā te mea i nekehia te atamira i nekehia anō hoki kuhunga mai ki roto ki te whare, i whakatuwherahia ngā kūaha karaehe, ā, i tukuna te karanga kia rere i runga ake i te atamira ki waho o te whare ki ngā tāngata e whanga mai ana.

I te wā o te whakamahinga ko te atamira tonu te papa i tū ai te wānanga,[3] ko te marae ātea tōna rite, te wāhi e noho ai te tangata whenua me te manuhiri ki te whaikōrero i te pōwhiri. Ko te rerenga kētanga o tēnei tikanga, ko te whakanohonga o te atamira ki te ātea, he wāhi wātea tonu i te nuinga o te wā. Nā ēnei āhuatanga i huri ai te āhua o te pōwhiri. Nā te whakanoho i te atamira hei papa whaikōrero i rerekē ai te tikanga e mea ana me tāne ngā kaikōrero, me tokoiti rānei ngā kaikōrero o ia rōpu, engari i wātea ngā tāngata katoa o ngā rōpū katoa ki te whaka-takoto kōrero.

Nō muri mai te noho i whakahokia anō te atamira ki tōna nohoanga tūturu i roto i te whare whakaatu toi, engari i toe tonu ngā hua o te noho tahi, arā ngā kānara, ngā pūahi, ngā pene, ngā pukapuka me ngā pepa—piri tonu ana ki ngā pātū ngā pepa piripiri e mau ana ngā kupu kōrero i puta mai te wānanga. Engari ki ētahi o ngā tāngata kua rerekē mārire taua wāhi rā ā ahu ake, engari titi tonu ana te hinengaro ngā mahara o te noho tahi.

3. I tū tētahi pōwhiri me tētahi poroporoaki i te atamira, ā, i puta anō ngā whakamārama mō te āhua o te Open Space Technologies, ā, i tū anō ētahi kōrero i te wā o te noho. Waihoki, i whakakāngia tētahi kānara ka waiho kia kā tonu mō te roanga o te atamira hei tohu i te ahi kā i runga i ngā whenua.

Te Whakariterite Uhi

I roto i ngā whakaritenga mā te noho i whai te mahere whaka-hoahoa kia whakaaturia ngātahitia mai te ao o mua me te ao o nāianei, anō nei e hokia ana ngā tapuwae kia kite ai koe i te huarahi i ahu mai ai koe. Ka whai wāhi mai te whakatakoto mahere, te whakatau me te mai whakahoahoa ki aku mahi toi. Ka tuhi haere au i ētehi whakaahua i a au e pānui ana,

e kohikohi whakaaro ana, e āta wetewete ana i te kaupapa me te wāhi, mā te pēnei e mōhio ai au ki taku hiahia mā te wāhi nei. Mā te whakapapa i ngā kōrero, mā te tuku i te ia o ngā whakaaro kia rere, mā te whakaputa i ngā whakaaro i roto i ngā whakaahua nei ka whai horopaki te wāhi, ngā tāngata me te kaupapa.

I puta mai tāku whakamārama i tēnei tikanga i taku rangahau ki te whakamahuki i te hononga o ngā mea kāore e taea e te ringa te raweke, pēnei i te īere o te karanga ka hau i runga ake i te marae ātea, e whakawāteahia ana te huarahi ki ēnei āhuatanga e ngā wāhanga o te whare. I tēnei wā itiiti noa iho ngā wāhanga o aku whakaahua e whakaatu mai ana i te āhua o te tū o te whare. Nā Deidre Brown, tumu kōrero kaiwhakahoahoa, te pukapuka 'The Whare on Exhibition' i tuhi, hei tāna "…ko te whakapono o te Māori ka pā tō wairua ki ngā taiao e haere ai koe ko te whakaminenga tēnei o te wairua me ngā kōrero."[4] Ka tāpaehia atu nei aku whakaahua kia noho i te taha o ēnei kupu, he mihi ki te atamira, ki a Open Space Technology me ngā manaakitanga mai, he whakaaro ēnei, he maharatanga ēnei, he tirohanga anō ki ngā nekeneke o te noho.

Open Space Technology 44–53

I whakatūria a Open Space Technology (OST) i waenganui i ngā tau 1982–1985 e Harrison Owen rāua ko David Belisle[5] hei huarahi whakarite hui, rūnanga, whakawhitinga kōrero rānei e aro pū ana ki tētahi kaupapa kotahi engari kāore e rārangihia mai ngā kōrero.[6] I uru atu au ki a OST i te noho a Atamira Dance Company i tū ki te marae o Tātai Hono i Grafton, Tāmaki-makau-rau i te wā o te raumatu i te tau 2014. I whakakotahihia e Jack Gray[7] me te whānau ngā tikanga o te wānanga/noho, ngā tikanga o te marae me ngā tikanga o te mahere a OST. Ko te kaupapa i takoto i a Jack kia whakaarotia ake he aha te wāhi ki ngā tikanga i te ao kanikani Māori hou. I pōwhiritia ngā kanohi o nāianei, ngā kanohi o mua me te whānau whānui o Atamira ki te whakawhitiwhiti whakaaro. I konei i mārama ahau ki te pitomata o ngā rautaki e whakamahia ana e OST hei whaka-mana i āna tāngata, ā, ka tau mai te māramatanga mō te whakamahinga o tēnei mahere i roto i ngā mahi ā-ahurea katoa.

I tupu mai a OST i te tirohanga a Tauiwi, mā tēnei tikanga e whai wāhi mai ētahi ki te pātai me te whakawhitiwhiti kōrero. E whā ōna mātāpono, kotahi tōna ture, kotahi te kaiwhakahaere hei whakamārama i te kaupapa, i te huinga, i te take, i ngā pātai, i te whānuitanga rēnei o te kaupapa kōrero, hei whakamahi anō i ngā pepa piripiri me ngā pepa tuhituhi.

4. Deidre Brown, 'The Whare on Exhibition', in Anna Smith and Lydia Wevers (eds.), *On Display: New Essays in Cultural Studies*, (Wellington: Victoria University Press, 2004), 68–69.

5. Ko Harrison Owen rāua ko David Ballisle ngā kaiwhakatū i Open Space Technologies, ko rāua anō ngā kaituhi i 'Organization transformation' (1982). Nō muri ka whakaputaina e Owen a Open Space Technology: A Users Guide (California: Berrett-Koehler, 2008).

6. Michael Herman, 'Open Space World: Inviting Faster, Easier Organization—Everywhere' http://openspaceworld.org. (Accessed 20 August 2015.)

7. Ko Jack Gray (Ngati Porou, Te Whanau a Kai, Ngapuhi, Te Rarawa) tētahi o te tokorua nā rāua i whakatū te Atamira Dance Company. He kaikanikani ia, he kaiwhaka-tika nekehanga, he ringatoi, he kaiwhakaako, he kaiwhakahaere anō hoki.

8. Harrison Owen, 'Opening Space for Emerging Order' http://www.openspaceworld.com/brief_history.htm. (Accessed 22 August 2015.)

E mea ana ngā mātāpono[8] e whā:

1) Ko te hunga ka tae mai, te hunga e tika ana kia tae mai. Hei whakaū tēnei i te whakaaro ehara i te mea mā te rau takitini anahe e tutuki ai tētahi kaupapa. Ko te mea nui me ngākaunui te rōpū ki te kaupapa, e kitea ana taua ngākaunui i te putanga mai o te iwi ki te manaaki i te kaupapa.

2) Ko ngā hua ka puta mai, koia. Kia ū tonu ngā mahara o ngā tāngata ki te nāianei, kia whakakorea ngā whakaaro ki ngā āhuatanga tērā pea ka puta. Ko te kaupapa o te nāiai-nei te kaupapa hei whakaarotanga ake. He whakaū ēnei i te whakaaro ka nui tāu i hari mai, arā ō mātauranga, kei warea ētahi ki te whakariterite i a rātou anō.

3) Ko te wā e tīmata ai te hui te wā e tika ana kia tīmata. He whakamahara i te tangata me uaua kē ka ū te tu ngākau hihiko me te auahatanga ki te karaka. Heoi anō ka puta mai anō i te wā e tika ana.

4) Kia mutu, kua mutu. Kaua e moumou wā. Mahia ngā mahi, kia oti, huri atu ki mahi kē.

E mea ana te ture ‘waewae rua’:

Ina tūpono atu koe ki tētahi wāhi kāore nei koe i te ako, i te whai wāhi atu rānei, whakamahia ō waewae e rua ka hīkoi atu ai ki wāhi kē. Mā tēnei ture tātou e whakamahara, kāore e whaihua te noho pōuri. Ka riro mā te tangata anō ia e kuhu kia harikoa ai ia, kaua mā te kaiwhakahaere.

I te noho, nā runga i ngā tikanga whakahaere a OST ka whakatakoto ahau i te kaupapa, ka whakamāramahia i te tikanga, kātahi ka tono i te katoa ki te tuhi mai i ō rātou kōrero, hiahia, āwangawanga rānei ki ngā pepa piripiri, ka tū mai ki te whakaatu ki te rōpū kātahi ka whakairia ki te papa kōrero. Ka riro mā te tangata nāna te kōrero taua kaupapa kōrero e whakahaere. Kia oti katoa ngā whakaaro te tuhituhi iho, ka whakaritea ngā kaupapa kōrero. E toru tekau ngā tāngata, ā, e whā ngā kaupapa kōrero i kōkirihia ngātahitia i te rā kotahi, e whā anō ngā wā i te rā. Ko te wāhanga tuatahi i tīmata i muri iho i te pōwhiri tae atu ki te kai o te rānui, mutu ana te kai o te rānui ka tīmata anō ngā kaupapa kōrero e whā, ā, ka pērā te haere. Ka hua ake i tā te rangatira kai ngā mātauranga huhua e pā ana ki ngā kaupapa huhua. I waiho ēnei kua iri ki ngā pātū o te whare whakaatu toi kia mutu rā anō te whakakitenga.

Ko Te Manaakitanga Hei Tūāpapa

He nui te manaakitanga me te aroha i whakapaua ki te whakarite i te noho marae, me whai taputapu kīhini, whāriki moenga, urunga, tēpu, tūru, me whai tāngata (ringawera, kaikaranga, kaikōrero me ētehi atu kaitohutohu, kaitautoko anō hoki) me whai wāhi anō hoki (whare moe, whare nui, whare kai, whare paku). Ko tētahi wāhanga nui tonu ko te tuitui i ngā hononga ko te whai i ngā tikanga Māori pēnei i te hari kai mehemea e toro ana koe i te kaumātua. Ki tā te Māori tirohanga e pai ai te manaakitia o te tangata me whāngai ki te kai, me tiaki, me whakamarumaru i runga i te whakaaro he whanaunga tonu nōu. Kei te kaiwhakahaere te kawenga ki te whakapono, ki te tautoko, ki te whakatenatena, ki te whakamana i te whakaaro kotahi ki pai ai te haere o te Noho Symposium.

Poroporoaki

I rite mai i te noho nei tētahi wāhi i wātea ai mātou ki te whakatewhatewha, ki te whakawhānui ake anō hoki i ngā mātauranga, i ngā whāinga, i ngā āwanagawanga, i ngā pātai me ngā tūmanako. I tonoa te katoa kia whakahoki kōrero ki te rōpū, ā, kei tēnā, kei tēnā te tikanga o te āhua o tana tuku mai, nā konei i kitea te nui o te mana me te pitomata o tēnei mea o te wānanga.

I whakaohohia anō te whatumanawa i te nohonga tahitanga, i te awhiawhi, i te hongi, i te moe tahi, i te kai tahi, i te āhuareka o te noho tahi a tētahi ki tētahi. He whakahokinga mahara anō hoki ki ō tātou tūpuna, i mihia rātou i ā mātou kōrero, i ā mātou mahi me ngā karakia. I kōrerotia mai ngā mahi a ngā tūpuna kia puta ai he mātauranga, he painga anō hoki ki ngā whānau me ngā hapori. Hei āpiti atu nā te noho tahi i mōhio ai mātou ki te pitomata me te kawenga o whakakotahitanga o ō tātou reo. E tika ai i a tātou tēnei kawenga me whakamana te mahi ngātahi, me te whakawhitiwhiti mātauranga.

Kaitiakitanga: ko te kaitiakitanga tō tātou kawenga, kia mau ki te aroha, ki te mana, ki ngā mātauranga, ki ngā whānau, kia whakaaro tonu ki ngā rā o mua me ngā rā kei te heke mai. He kaitiaki tātou, ina kī te ngākau i te aroha, ka wātea noa mai te hurahi.

Ki te moemoea ahau, ko au tonu. Ki te moemoea tatou, ka taea!
Nā Te Puea Herangi.

Yvette Sitten (sitting) and Chelita Zainey preparing the gallery for the pōwhiri.

Noho participants wait to be invited inside; (left to right) Martin Langdon, Jeremy Leatinu'u, Natasha Keating, Waikare Komene, Biddy Livesey, Sarah Hudson, Rangituhia Hollis.

Waiting to be welcomed inside, view from the whare kai.

Morning tea after the pōwhiri.

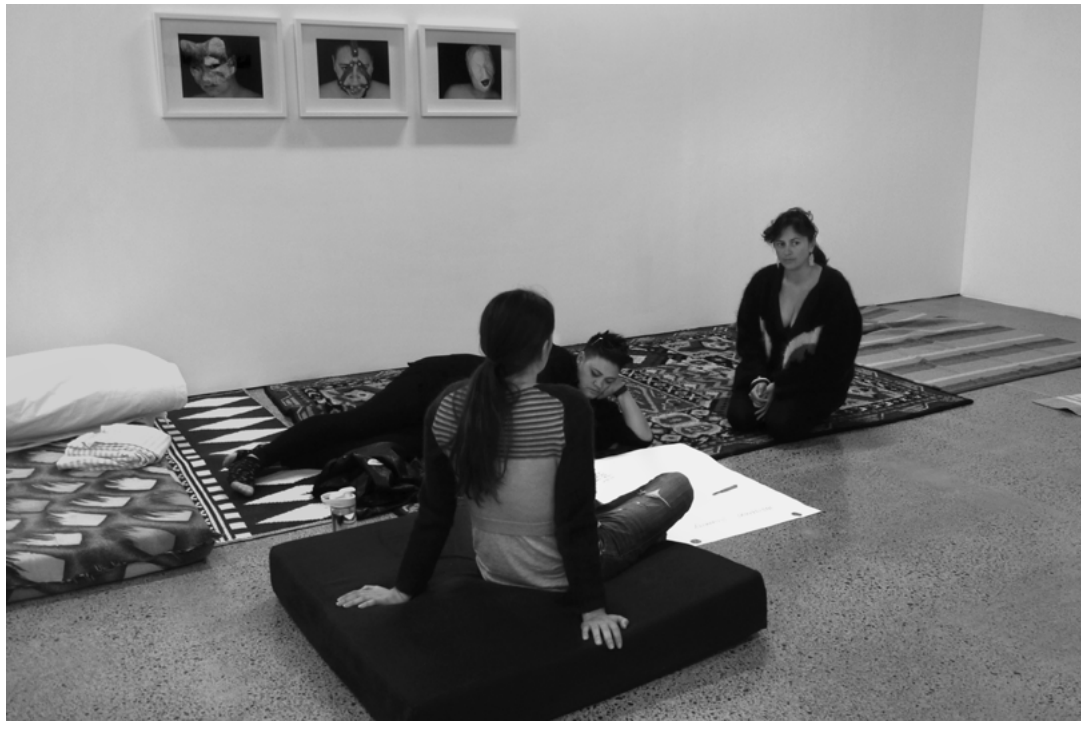
Lunch and conversations in the whare kai.

Everyone eating lunch together.

Shoes outside the whare puni (sleeping house).

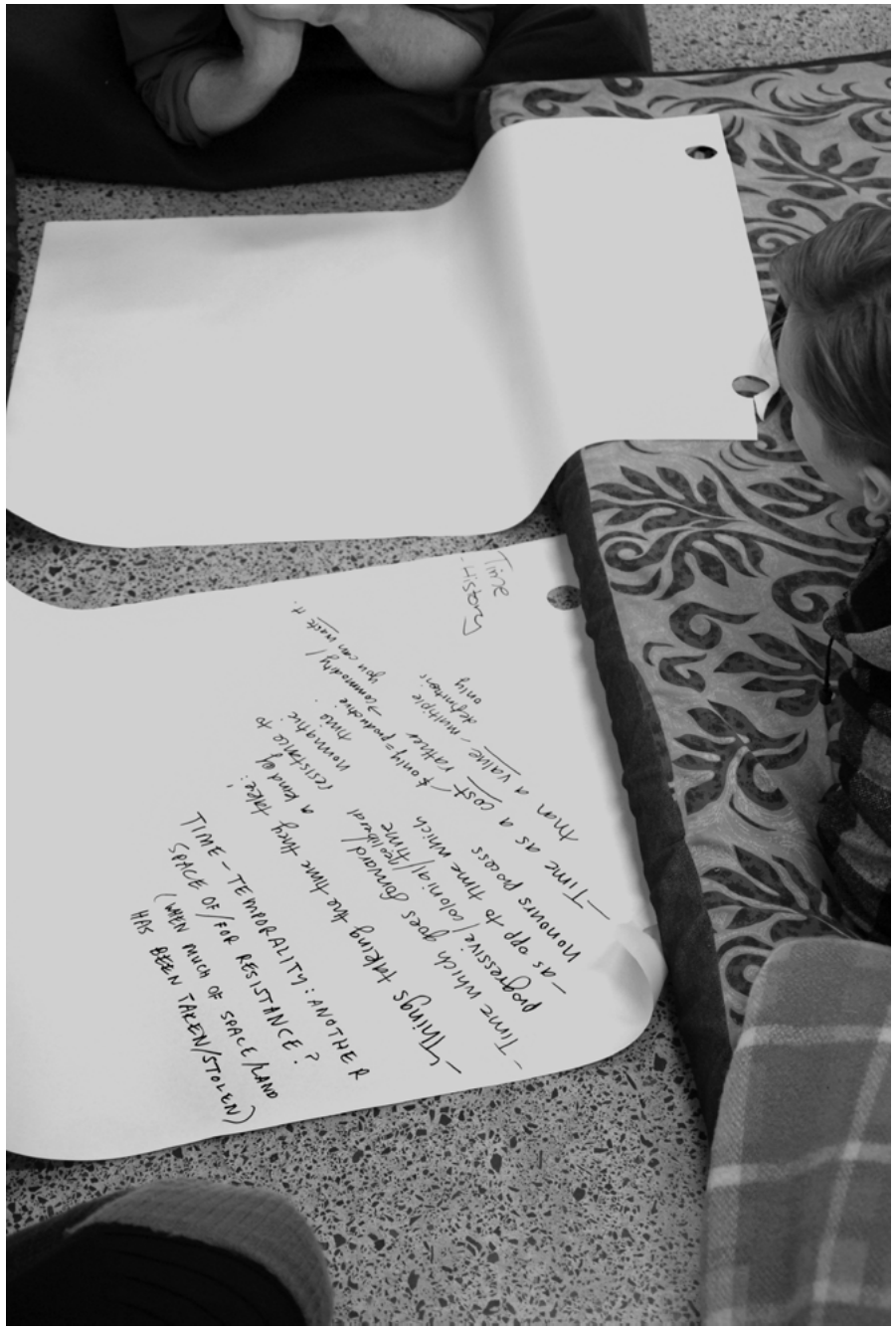
View through the front door and window to the whare puni from the atamira.

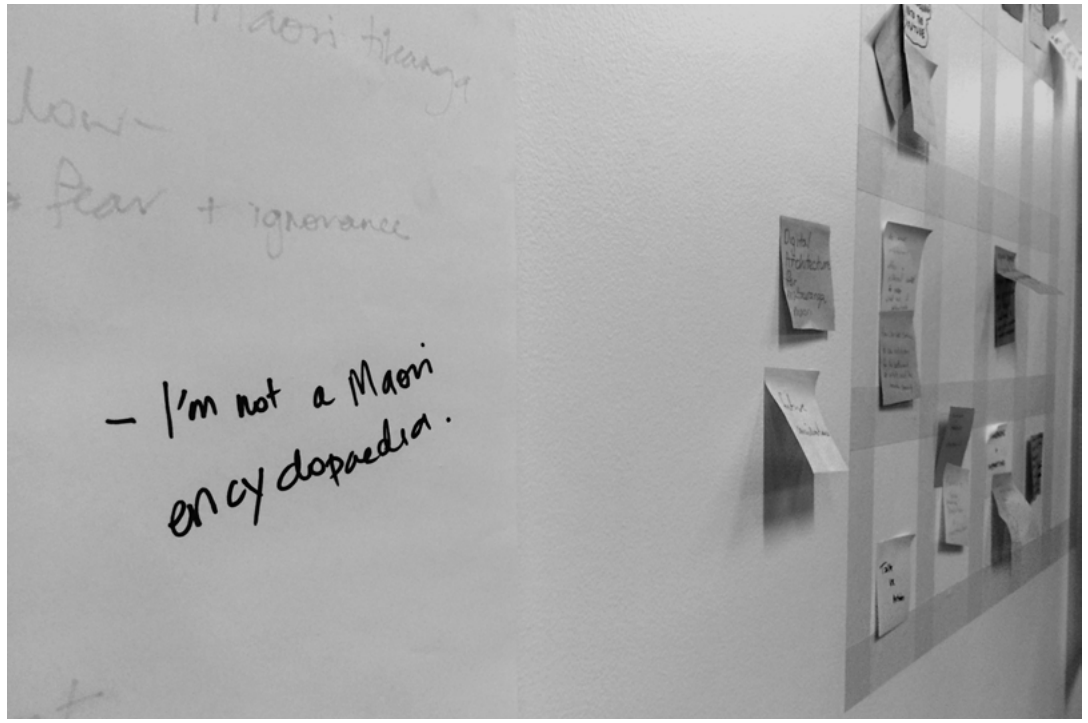
The wānanga; Will Ngakuru's work, *Unperson* (2015).



Kōrero between Raukura Turei, Sarah Hudson and Natasha Keating inside the whare puni and underneath Sarah Hudson's work *Manatū Ahu Matua* (2014).

Kōrero in atamira space with Will Ngakuru's work.





Kōrero and writing session.

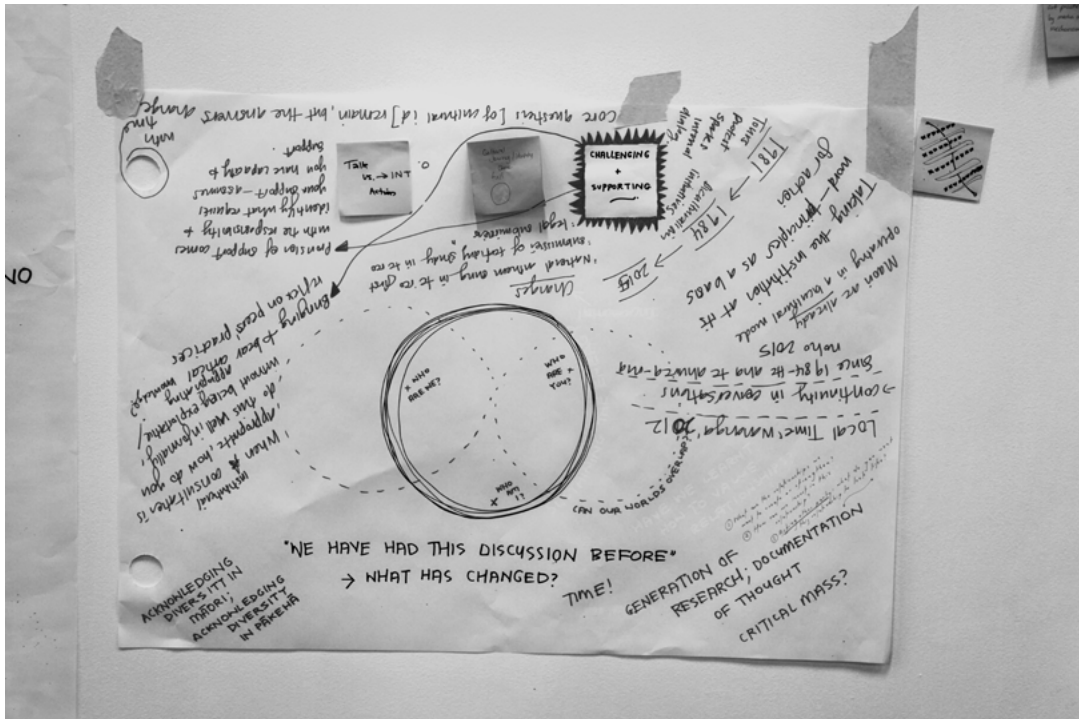
Notes from the kōrero sessions take over the walls.

Collated post-it notes and kōrero sessions mapped out.

Organising kōrero sessions, end of the day.

Taking time out to rest between conversations, Natalie Robertson and Abby Cunnane underneath Jeremy Leatinu'u's work *Queen Victoria* (2013).

Kōrero in session, Sarah Hudson, Biddy Livesey, Julian Chote, Abby Cunnane.



Completed ‘map’ of kōrero session.

Final day, reflections on the Noho around the atamira;
Jeremy Leatinu’u and Bruce E. Phillips.

Post-poroporoake photograph: Waikare Komene, Sarah Hudson, Charlotte Huddleston, Natalie Robertson, Abby Cunnane, Bianca Hyslop, Jym Clark, Biddy Livesey, Raukura Turei, Elisapeta Heta, Martin Langdon, Jeremy Leatinu'u, Bruce E. Phillips.

Fwd: Mattresses

Biddy Livesey

This is how I came to be woken by Elisapeta on a Sunday morning in May 2015. I was lying on a mattress in a darkened room of ST PAUL St Gallery. My partner Jym was still asleep beside me; we had our earplugs in. Elisapeta stood in the door, holding a small torch and framed by the light coming from behind her. Remembering the stories of artists evicted from gallery sleep-overs, I mistook her for a security guard. But she had just come to tell us that everyone else was already up…

In August, Charlotte met Martin. On Monday, she emailed asking if he had time for a coffee. She said she didn't want to sound mysterious, but it would be easier to meet and talk than to convey her ideas by email. On Thursday, Charlotte and Martin met again. The next day, Charlotte wrote to Martin and confirmed that she would like to ask him to curate an exhibition. She wrote as director of ST PAUL St Gallery. She offered a date, a place, an opening, a fee, and a conversation. The conversation would focus on practices and current concerns for contemporary Māori artists and designers.

Martin messaged a group of artists whom he thought would be interested to reflect on 'the institution'. Martin asked: How has the institutionalisation of biculturalism informed and affected Māori artists emerging from such systems? Martin asked: He aha te ahurea-rua?

Elisapeta responded. She asked back: Are we who Ngā Tamatoa imagined they were fighting for? How has our bi-cultural existence, education, institutionalisation, and bilingualism affected our practice as contemporary Māori art practitioners? Have we moved 'forward'? And forward to what? And from what? Does our contemporary-ness, or our Māori-ness come with the same kinds of questions, tikanga, methodologies, issues and resolutions as they used to? Or are we now just allowed to ask the harder questions of ourselves and those

that govern us? What role does tikanga play? Mātauranga Māori? Kaupapa Māori methodologies? The institutions that 'legitimise' us as practitioners and teach us our craft? What role does tradition play? Is the very questioning of this ecology—of Māori, tikanga, kaupapa, institution and art making—itself the 'art'? Are we not artists but conduits or facilitators of knowledge and ancestors? Elisapeta said: We'll need mattresses and ringawera.

Sometime afterwards, Martin sent a document to Charlotte. The document proposed Elisapeta could run an overnight discussion—'in essence', he explained, 'a wānanga—the sharing or dissemination of collective knowledge and dialectical understanding.' Elisapeta would create the programme and rules of engagement. He listed key words and themes which had occurred during his conversation with Elisapeta—shared space, states of transition, energising, negotiating boundaries, ownership of raised themes, lead discussions, proximity, expanded time. Martin wrote: 'I understand this will require security, toilet access and food preparation and/or eating space approval.'

Elisapeta wrote to Artspace to borrow the mattresses.[1] In late October, Jym and I met Elisapeta in the foyer of ST PAUL St Gallery. Her book, *Gentle Foundations: Extrapolations of the Whare in the Bush*, was being launched, and we bought a copy because we recognised our friend in the pictures. We talked about that, and it turned out that we knew a lot of people in common. We talked about our research. Elisapeta said she would contact me about a project she was planning.

I got an email from Elisapeta in April. The email said: 'I'm aware that this invitation might be slightly left of field. But since our by chance korero that we've had on occasion, I've had you on this list of people I'd like to invite along to a wānanga I'm running'. Two weeks before the wānanga, Elisapeta contacted Artspace and asked: How many mattresses are there?

On the last day of April, Elisapeta emailed Martin. She said: 'I guess the thing is, or the joy is, our self awareness and our personal reflectiveness shows in our attention to detail and our mindfulness of each others' voices' She ended: 'This weekend goes above and beyond any work of one person and is truly the result of a collective sense of being, doing, and creating. I'm very proud of that. Of us. So thank you'.

Elisapeta wrote to everyone who had said they would attend. She said: 'I have done my best but would suggest that if you can, bring along a single sheet to put on the mattress and your pillow(s) and blanket or sleeping bag'.

Jym and I came to the gallery on Saturday morning. We brought extra pillows. We brought earplugs because we thought the gallery might be noisy at night. We waited outside the big glass doors of the exhibition space with Abby and Charlotte, whom we knew, and Bruce from Te Tuhi, whom we also knew. We were welcomed by Elisapeta. Mei-Lin brought extra teatowels. We ate reservation tacos. We talked and drew and recorded. We talked more.

Elisapeta wrote: 'The most important thing to know is you, your practice, your life experience, your interests, your time is important, valid and more than enough'. Elisapeta said: 'The people who are here are the right people to be here'.

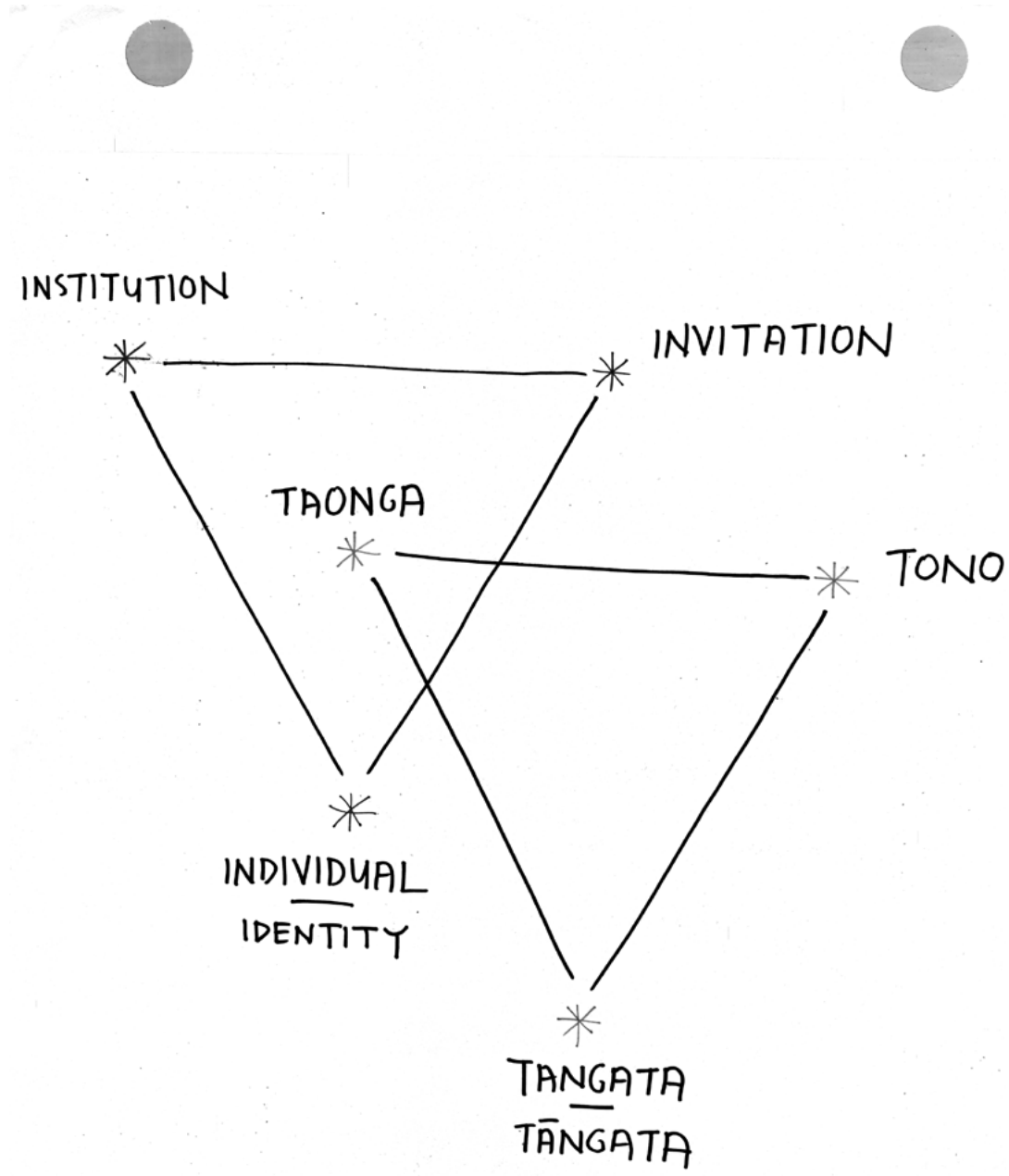
The following Tuesday, Bruce sent Elisapeta an email from a handheld device. He wrote: 'Came across this article and it reminded me of some of our weekend conversations.[2] PS. I seriously think you guys should act on that idea you were talking about. PPS. And thanks again for inviting me—my mind has been buzzing since.'

1. 'The mattresses were made as a project by the collective Suite 7 comprising Natalie Robertson, Shigeyuki Kihara and Ani O'Neill called 'Urban Marae Mattress Project' in 2007. They are looked after by Artspace, who lends them to artists and art institutions on request. The history of mattresses in gallery spaces includes *Aniwaniwa*, a large-scale collaborative work by Rachel Rakena and Brett Graham, which was shown at the Venice Biennale in 2007. *Aniwaniwa* was an immersive experience where visitors to the gallery lay on mattresses to view video work depicting the inhabitants of the Waikato town of Horahora, submerged to create a hydro-electric dam downstream. An early example of a gallery being transformed into a whare is the 'sleep-over' organised by Selwyn Muru as part of his *Parihaka* exhibition at the Dowse Art Gallery in 1979 (See Deidre Brown, 'The Whare on Exhibition' in *On Display: New essays in cultural studies*, eds. Anna Smith and Lydia Wevers, Victoria University Press, 2004).

2. Jessica Lynne, ARTS.BLACK: An Editorial Note, 4 May 2015: http://temporaryartreview.com/arts-black-an-editorial-note/ (Accessed 4 June 2015)

A collection of words to be used with each other

Biddy Livesey



When I drew this diagram, I was thinking about my experiences working alongside or as part of Pākehā and Māori collectives. I'm interested in building conversations around creative relationships between people, and with institutions. Working in a bicultural paradigm, what I consider interesting is how we simultaneously view each other and ourselves as individuals; and as part of collective(s). Knowing our identities helps us to define our contributions to collaboration.

Thank you to Desna Whaanga-Schollum, Caroline Robinson and Keriata Stuart from Urban Mauri.

An institution needs to offer an invitation.
An invitation can come ‘out of the blue’, or be expected.

An invitation can be to an individual or an identity.
An invitation can be open-ended, or closed.

An individual forms a relationship with the institution.
An individual may also be part of a collective identity.

Tāngata issue a tono. A tono is the result of a collective decision, a collective voice.

A tono comes forth from the taonga of being able to offer hospitality. Different groups are in a position to offer a tono at different times.

An invitation to an individual by an institution promises a relationship. The relationship promises to value what everyone brings to the kaupapa. But you can’t just show up at the show with a painting in the boot of the car.

A tono recognises the taonga shared by tāngata when they participate, attend, and give voice to their thoughts. A tono is issued in response to a kaupapa. A tono is a responsibility to provide the place, space, food, and energy to support an event to happen.

Institution:
Web of people and documents organised to carry out a function.

Invitation:
A direct communication telling you at least one of where, when, how, who and why.

Individual:
A single person in the web of people, documents and functions.

Identity:
An individual has an individual identity; a collective has a collective identity.

Tono:
A direct communication from a collective.

Tangata:
A tangata is a person.

Tāngata:
A collection of individuals; or a collective.

Taonga:
Something treasured or precious to an individual or a collective.

Ma te institution te invitation e takoto. Ka puta noa te invitation; ka tumanako kē.

Ka tuku te invitation ki te tangata, ki te tūākiri kē. Ka tuku te invitation i runga i te ngākau māhorahora, i runga i te hinengaro kopa rānei.

Mā te tangata e hono ki te institution. Ka hono hoki pea te tangata ki ngā tāngata kē.

Mā ngā tāngata e takoto te tono. Māi i ngā whakaaro o ngā tāngata ka puta mai te tono, te kōrero tahi o te ohu.

Mai i te manaaki ka puta mai te tono. A tōnā ake wā, mā tēnei roopū, mā tēnā roopū e takoto te tono.

Ko te tikanga o te invitation mai i te institution ki te individual ka honohono rātou. Ko te tikanga o te hononga he taonga kē ngā koha noa atu i haria mai i ngā tāngata katoa ki te kaupapa. Engari kāore koe e tae noa mai ki te whakaturanga me te taonga hei koha mau.

Ma te tono e whakamana te taonga i koha i ngā tāngata i a tātou e uru mai, haere mai, whakaputa mai i ā mātou whakaaro. Ma te kaupapa ka takoto te tono. Ma ngā tāngata i takoto te tono e manaaki i ngā tāngata e tautoko ana i te kaupapa.

Institution:
Ko tētahi raranga e honohono ai i ngā tāngata, i ngā kōrero kia ea te kaupapa.

Invitation:
Ko tētahi kōrero e kī atu kei hea, ahea, ma te aha, ko wai, he aha rānei.

Individual:
Ko tētahi tangata e tū ana i te raranga o ngā tāngata, ngā kōrero, ngā kaupapa.

Identity:
Kei ia tangata, ia tangata tona ake identity; kei te roopū tō rātou ake identity.

Tono:
Ko te kōrero nō tētahi roopū.

Tangata:
Ko te tangata ko te tangata.

Tāngata:
Ko ngā tāngata ko te hunga tāngata; ko te roopū rānei.

Taonga:
He mea kura, he mea ngākau ki te tangata, ki ngā tāngata rānei.

Kōrerorero

Elisapeta Heta and Jack Gray

Jack Gray: So ‘1984’, has that been discussed in this book? Just as a number? As a year?

Elisapeta Heta: What is present in the book is a summary of the exhibition including the reasoning for it, which does include the idea of 1984 as a placeholder in time.

JG: The other day talking about the 1990 Commonwealth Games Opening Ceremony in Auckland,[1] I’d forgotten one of the reasons it was such a big deal at the time is because 1990 was the 150th anniversary of the Treaty of Waitangi. For some weird reason that number, 150 (like 175) is important. Twenty-five years as a marker of time has such a powerful pull, as a graduation or the next level.

When I first saw ‘1984’ as a working title, I related that time period to significant events that defined our evolution as a culture and people. And so you say, *Since 1984* looks at what contemporary Māori art means today and what it means to be a contemporary Māori artist.

EH: I don’t know that personally I was ever particularly interested in or could quantify a definite change. Change in that we’ve somehow departed from what was happening in 1984 or in that time. I actually think what’s happened is that what was going on in 1984 has come back. We’ve cycled back to talking about similar, if not the same problems in some ways.[2] So the interesting thing here is that a lot of the readings that I find most fascinating often aren’t recent, they’re actually of that time. And they’re speaking directly to the exact things that we’re dealing with now as well.

1. Prior to this conversation Jack had ‘reminded’ me of the 1990 Commonwealth Games (I was 3 at the time, Jack was 13) and sent me a link to the full opening ceremony. Jack’s comment about it was that this time was incredibly pivotal in his life in instilling a belief in his ability to do anything based on the strength of his Māoritanga. The Commonwealth Games opening ceremony had an organised pōwhiri of over 500 people from various kapa haka (Māori performing arts) groups performing, this was unlike anything that any other country had done on this scale in terms of the inclusion of their indigenous peoples in such a high profile event.

See: https://www.youtube.com/watch?v=u36XHB7WBCw

2. Elisapeta’s research in the lead up to the Noho Symposium found contextual similarities of the socio-political landscape of Aotearoa in the 1980s that have become relevant again. Examples of these socio-political shifts include significant recognition of gender, race and sexuality alongside political and environmental protest. The 1980s saw the 1981 Springbok tour protests, 1983 Anti Nuclear Protests, 1985 Rainbow Warrior bombing, 1986 Homosexual Law Reform Act, 1987 Te Reo Māori became an official language of New Zealand, 1987 Parental Leave and Employment Protection Act. The context surrounding *Since 1984* and the Noho Symposium has seen: climate change marches and protests, TPPA protests, 2011 Occupy Wall Street and other Occupy protests, 2013 legalisation of same-sex marriage in New Zealand, and so on.

JG: So is 1984 like a floating thought bubble?

EH: Yeah similar, well, *1984* the title, like *Mitimiti* the title,[3] has connotations that are very powerful that I think are really interesting and maybe more powerful than just, an association to the year. I mean obviously the thing that pins it to that year is *Te Māori*. And *Te Māori* happening and *Te Māori* being a platform or a moment in time that really launched us forward quite dramatically. But the thing that I find really interesting about that as well is that it took something like 12 years to make *Te Māori* happen. So even though we pinpoint that moment in time, that opening and the significance of that globally and that idea of being indigenous and being global and that happened in an instant somehow. But actually it was happening for a long time so it being a floating bubble definitely is true because really that bubble also encompasses the decade previous and the time up to about 1990 actually. There was an exhibition called *Choice!* in the same year and a lot of people reference that moment in time as well.[4] And I feel like there's sort of, there's actually brackets around the period which starts around the protests of Nga Tamatoa[5] in the early 70s and ends roughly around the 1990 *Choice!* exhibition and Commonwealth Games, that moment in time and that encompasses this very high point of 1984, and a lot of thoughts around then. I don't know if it will last, if the same cyclical conversations that we're having will last as long because I feel like trends come in and out a lot quicker now—

JG: That's not actually 1984, like how Mitimiti is not Mitimiti, it's *Mitimiti*...I had a thought about 9/11 as another significant point in time. How come we reference points of trauma as a way of remembering, so that when people say, oh since 1984, there's an implication to it?

EH: I think it's centered on the moment where the Māori context expanded into the New Zealand context and quickly the global context. Possibly the thing that's most interesting about that moment in time is the fact that the Māori context was no longer siloed as separate to New Zealand identity or what it meant to be from this place. There was finally an acceptance by contemporary, colonial New Zealand. We can debate this maybe?

JG: Just going back to *Te Māori* in 1984, I know it was the first way in which Māori enabled people to view their artwork from the artisan's point of view (as opposed to an archaeological point of view). They managed to incorporate tikanga practices within the totally foreign situation at the Metropolitan Museum in New York. As a performing arts practitioner sometimes I find it problematic myself to encompass these disparate paradigms. Negotiating an artwork that goes into to an exhibition is different compared with being the living art expression yourself as a person.

There's something about in-between spaces that *Since 1984* might allude to. Perhaps we're talking about a necessary shift in the cultural lens that allows for permeation between conflicting viewpoints. I don't know if it is easily resolved, but from what I saw in the gallery after the Noho Symposium—the cutouts and jutting points, the living words and atamira/platform statement—all of those things seemingly reinforced cultural ideals of collaboration. At least there was acceptance that each other's kōrero was simultaneously in that space…

EH: There is an interesting text that I have come across called 'The Whare on Exhibition' by Deidre Brown in a book called

3. The 'Mitimiti' being referenced here is not simply the place, Mitimiti in the North of the Hokianga Harbour, in the North Island of Aotearoa where Jack is from, but the show *Mitimiti* that he was working on at the time as the choreographer with Atamira Dance Company. See: http://www.atamiradance.co.nz/work/mitimiti.php (Accessed: 20 November 2015.)

4. *Choice!* curated by George Hubbard, was exhibited at Artspace Auckland in 1990. For more on this exhibition and its context, see Good Māori Bad Māori: Connoisseurship and Contemporary Māori Art by Anna-Marie White on page 84 in this publication.

5. Ngā Tamatoa was a Māori rights activist group predominantly made up of students from Auckland and Wellington. Formed in 1970, they were incredibly active during the 1970s–early 1980s, and well known for their protests at Waitangi starting with the 1971 protest, the Māori language and Māori land march protests during this time. Paul Diamond's interviews with members of Ngā Tamatoa in a '30 year's since' celebration of their efforts he noted that: "Ngā Tamatoa brought Māori protest out into the open and changed the face of New Zealand society...Ngā Tamatoa initiated a groundbreaking petition for Māori language to be taught in schools and the National Māori language day. The group ran legal aid services, made submissions to local and central government and spoke to community groups. Ngā Tamatoa's efforts helped to establish the Waitangi tribunal and the kohanga reo movement." Paul Diamond, 'Riding the Back of the Whale', National Radio Programme (New Zealand: Radio NZ, 2002).

On Display.[6] In it she talks about the history of whare as objects in galleries and also—or obviously more importantly in relation to the Noho Symposium—the history of artists turning galleries in to whare and of the acculturation of the gallery space as a reflection of a Māori paradigm. What I took from this was this long time negotiation of Māori artists in the gallery space. A space that attempts, I would say, to be somehow neutral in order to elevate the artwork as being the only thing in the space that's seen. And yet the Te Ao Māori understanding of the world is the antithesis of that. The whare is the art and that the notion of neutrality doesn't actually exist at all because everything we do leaves marks on a place. The wairua or mauri of our kōrero, our waiata, those things, they literally mark spaces.

The first reference that I can find of a Māori artist acculturating a gallery in this way was I believe Para Matchitt in 1967. Deidre Brown's reference to Para's work reminded me of a reference to an interview I've seen with Bruce Stewart, who built Tapu Te Ranga marae. In the interview he talks about what changed his way of thinking when he was in jail. He read a book that talked about the wharenui being your place that you were born, the place that you die, your school, your library, your art gallery, y'know it's everything? Bruce's reference to that idea of the wharenui quite literally saving him from himself is more useful than just the idea of trying to negotiate away from neutrality but negotiating toward a fuller understanding of what that *full* and energetically charged space is. And letting it BE that. Or something, anyway… those were two things that I found post *Since 1984* that I suppose placed me and really the Noho Symposium within a lineage of contemporary Māori artists doing a similar thing. Obviously there's also the work Haeata collective did and Lisa Reihana's *Digital Marae*,

6. Deidre Brown, 'The Whare on Exhibition', in Anna Smith and Lydia Wevers (eds.), *On Display: New Essays in Cultural Studies* (Wellington: Victoria University Press, 2004), 68–69.

7. Ibid.

8. In 2013 the Bernice Pauahi Bishop Museum reopened the newly renovated Pacific Hall. Jack presented Te Reinga, a collaborative dance performance with Bishop Museum staff. http://www.bishopmuseum.org/pacifichall/

there's a whole thread of work like this around.[7]

The thing is, since having the Noho… every time everybody from that weekend comes back, we all have a different feeling about the space (of ST PAUL St Gallery) and none of us can physically wipe that slate clean anymore. I've slept in that gallery, I've eaten in that gallery, I've had my shoes off and lain on the floor. I've marked that space, and in a way—you can't erase it.

JG: I see different experiences and consider what I listen to. I feel the indirectness of listening quite useful in my process of being a dancer; using my imagination to feel so I can give choreographers something special. I've realised that I don't listen to words but to colours around them perhaps. I see experiences and times that happened previously, that made a mark on me or are yet to be made. I like to work within that palette.

I think back to being in Hawai'i, dancing at the Bishop Museum, a sacred permission granted by the fact that we're Polynesian cousins.[8] I'm saying that purposefully, because Hawaiians have an innate trust with Māori. Māori have always been kaitiaki so there's a natural lineage built up between us by those who may have not been dancers or artists but have been philosophers or thinkers that they trust. And so, when I was in Hawai'i it's not that I showed them anything they didn't previously know, but my offerings were around learning Māori waiata and various types of pōwhiri, to bring us into a story of space. We've got similar sense of how we came into being and so we worked on a dialectical exchange of energy that helped each other be whole.

I knew my role as coming from Aotearoa, the first place to see the sun of the new day, was to be trailblazing in approach

and process, maintaining integrity in what I was asking for or how it might come about. There was a rangatira quality, fierceness of loyalty, protection, all these sorts of values that really feed into the current and relevant issues going on in Hawai'i right now. This time is about showing the world how they stand up, to stuff bubbling under the surface. Māori and Hawaiians have a heightened ability to hold ceremony and formalise entry into the space; we understand it has something to do with shifting tonality of voice, body and elements, that enables us to step across thresholds, in spaces that you and I talk about.

There was a rehearsal hale, a little wharenui that we would do our rehearsals in. One night the staff said: "oh, you should stay for yoga, we do Wednesday yoga as an organisation, y'know for team building". So of course I did it. At the end of class, after a ten-minute relaxation, I opened my eyes to see the sun had gone down and that it was now night-time. As I woke up in the whare, in the dark with these people lying on yoga mats next to me, I was transported home. I remember that moment thinking, oh my god we need to have a Noho Marae here as part of our process! How do we make a Māori noho? Well, we got some weet-bix, we went to three supermarkets to find pork bones. We literally did a Jack Gray Māori Noho Marae in Hawai'i at the museum. I've done two Noho Marae in America now, one there and one in a Karate dojo in California, and both times, the Americans did the same weird thing. They put their mattresses out singly, with space between their mattress, and everyone facing the same direction. I let it all organically unfold because that was the giveback of the exchange, and their interpretation of how to be communal in their culture.

Often in the early years of my dance career, introduced to radical, innovative, Māori arts wānanga, I was basically

9. This conversation with Jack occurred the weekend after the 2015 Curatorial Symposium, run by ST PAUL St Gallery. The conversations I am referring to occurred during the wānanga element of the Curatorial Symposium that began on the Friday evening, at Piha.

shown how my artform naturally thrives in a deep cultural space. Now that I've researched wānanga spaces and residencies, I've been constantly shifting and changing my relationship to and with space and people, to ancestry and stories of that land and my own. Now I'm taking cultural negotiation back into a western theatre space. I've been thinking about the expectations of being in community: how do people quantify value within this space and meet the purpose of what they're doing? What are the relationships to real life? It seems to me that wānanga feel like dreams or passing moments.

EH: I guess it's part of our conditioning through institutional training, and our funding bodies like Creative New Zealand, and it was asked of me again on Friday night in such a beautiful way: 'how do you think this has affected everybody? What's come out of it? How do you qualify that information and that experience?' And I don't know that you can.[9]

I guess the things that come out of it for you and me are these constant questions and conversations, and that's enough. Because it continually spurs us on to keep working, to keep questioning this space, this conditioning, these methods and practices.

What becomes apparent and is clearly the biggest challenge is that there's intensity with what happens over that wānanga period of time. It's so amazing, words no longer properly describe the experience to others afterwards. Yet, even in the attempt to explain it to those that weren't there, there's something still palpable, tangible after the fact.

JG: Conversations are quantifiable and qualitative and perhaps it's too simplistic to say oral tradition is a knowing place. When Māori perform, our energy actually goes out to

mihi to everything and that seems to be our action. The goal is to give over the ability for everyone to be impacted by each other's presence. I feel like contemporary dance sometimes is the opposite thing, because the spectator looking can be objectifying, coming from a type of privilege that creates the power status of audience being able to look at something and approve its existence. I think Māori curate energy differently, it is a way of informing others, showing we are also completely connected to them, representing different ages and levels, different iwi, different kinds of social groups that let people know they're being heard.

EH: Your idea of the intention of listening, the way you listen and the fact that you listen and you hear colour. I believe that's called synaesthesia… (laughs) And I do the same thing! I realised what I find so interesting about our conversations is that my perspective, of coming from architecture and space, and yours, coming from dance and space… we both arrive at the same 'space' every single time because we're both using the same tools to listen. I think it always has something to do with this notion of connectivity and this curated energy—I guess that's ihi (essential force, excitement, power) too, right?!

Ultimately, the thing I care about is the feeling inside and the outside, touch and the smell and all of those elements. That's why we connect through singing and speaking having cups of tea to recount it all afterwards very, very late at night! (laughs)

JG: I thrive in these conversations that allow broader scopes of experience to be distilled as a way of illustrating the thought process. I think that's why we came up with the idea of this

10. For an explanation of the concept and use of atamira in the Noho Symposium, see Unfolding Kaitiakitanga by Elisapeta Heta on page 19 of this publication.

practice, because its more located in space, it is a doing and something active that connects us, or connects me to the artists I work with all around the world. The collaborations are different, whether mentoring a performance, fundraising, someone's teaching helping a group of people who do something in one way to look at it from another perspective. There is an innate quality to be moved, where we're allowed to be ourselves and to speak to the things that hold value for us. And there's something about the flaw in the imperfect that is allowed for, you can't plan for that though you might prepare for it, but it actually becomes an opportunity to learn things; where we can learn through gathering processes, ensuring knowledge exchange is reconstituted within our communities.

EH: I think this circles back to that notion of the atamira at the beginning of our kōrero.[10] I mean, we know the various definitions that have been given to us about its purpose as being a place, or a placeholder of exchange, a notional space, a space that allows for something, to be a place of transaction or a threshold. I think it's actually the vessel into which you can kind of qualify the collaborative other. What I mean by that is as individuals we are more or less known quantities. But when you bring us together, or any two people, the sum of the parts is greater than the two quantities. And that's the beauty of collaboration, that's the beauty of collectivity, and the atamira is, I think the vessel. The physical activation of that space.

JG: It's not asking what are you gonna do next, but what you are doing now. How you continue or what does it continue to do?

A conversation between Martin Langdon, Waikare Komene and Jeremy Leatinu'u

Sunday 19 July 2015

Who, what, why and where to?

Martin Langdon: Let's start with a brief introduction, not trying to make this too formal but just who we are, what we do and the topics of discussion: community, education and sustainability. We each have teaching roles within institutions, we are all practicing creatives and we are connected through The Roots Creative Entrepreneurs.

The Roots Creative Entrepreneurs, a collective from a range of backgrounds including architecture, art, design, landscape architecture and education, was founded 2011. The Roots aim to inspire the next generation through creativity and sustainability by delivering programmes, artworks, projects, events, festivals, exhibitions and workshops focused on young people and community. We set out to empower our communities while representing who we are, and where we are from.[1]

I am a co-director of The Roots. I am currently working at the Auckland Art Gallery Toi o Tāmaki in the education team as the Family Programmer.[2]

Waikare Komene: I'm a Roots co-founder and co-director, currently lecturing at Unitec School of Architecture.

Jeremy Leatinu'u: I'm Education Manager at Te Tuhi, managing the Learning Experiences Outside the Classroom (LEOTC) programme.[3]

1. http://theroots.org.nz/history/
2. http://www.aucklandartgallery.com/families
3. www.tetuhi.org.nz/schools

M: We all work in a multifaceted way; I am also an artist and curator with what I guess is known as formal educational training (laughs). Jeremy is also an artist and qualified teacher. Waikare has an architecture degree and works in multiple creative capacities, and is involved as an artist in *Since 1984: He aha te ahurea-rua?*

J: The things that connect us are art and education, but then there's also thinking about the planet. In The Roots, the practices and kaupapa (purpose, intent) combine community, sustainability and education.

M: Our individual practices all have particular motivations, and these shift and change. With The Roots the biggest drivers are sustainability and community, a relational aspect first and foremost and then what could be seen as an arts outcome: sculpture, installation or site intervention made collectively.

J: There is the talking, and then the doing. Roots' projects are focused on functionality: they're practical through modelling and learning for students. I have a fair understanding of the visual arts and I have experience in terms of education, but I think what's happening The Roots provides a great learning opportunity for me, as well as an opportunity to give what I already know back to the projects.

W: Sharing and collaborating.

M: The question for me is how do you truly value what people bring to various projects? Especially when you want the collaboration to work. I think it's about having a clear understanding of what you do as an individual, and where this intersects with the shared purpose and direction. I guess that's part of what The Roots kaupapa brings to all projects we initiate or are involved with:

IDENTITY
Take strength from knowing who you are and where you are from
CREATIVITY
To use our gifts and talents through innovation, design and arts
SUSTAINABILITY
We are kaitiaki; thinking sustainably and acting locally
INTERGENERATIONAL
Inclusivity; working and learning from all ages
COMMUNITY
Add value and give more to our communities

We wear our hearts on our sleeves, and make clear what we want to achieve. When you wear your heart on your sleeve people know what you are about and can say, 'yeah I'm behind that, there are no ulterior motives or other kaupapa here.' Integrity is paramount.

It's interesting to talk about the structures and processes in the educational institutions we have come through and now work in. At times they can feel really didactic or linear—what we 'should be doing' or achieving can feel formulaic. Yet—I don't know how it is for you guys—but I'm still identifying alternative considerations which fall outside of conventional educational structures. I guess that comes down to the communities I bring with me, and their priorities, which are maybe not obviously valued within the mainstream system I'm working in.

It can feel like dominant educational structures exclude indigenous knowledge by not prioritising or validating it. Because the historical foundations of Aotearoa New Zealand's educational institutions are based on European structures of knowing.

J: I found that challenging when we started talking about education as one of the areas of conversation, because in the contemporary context, when I hear 'education', I instantly think of the mainstream structures and processes. What if we didn't use the word education, or substituted it for another, like 'learning' or 'experiences'?

Sometimes a pre-determined system limits and restricts. You don't necessarily think of a specific structure of learning when you are doing it. It comes naturally. And this means you're not excluding all the things that could happen in it right? We could call this learning, or we could even say kōrero (talk, discussion, dialogue).

Roots projects include more of the fundamentals of learning and opening up space for different approaches, as opposed to a specific systematic approach. Learning that can happen individually, collaboratively, inside and outside, can be intergenerational…

M:...and is generated by community or collectively rather than individually.

J:...and is not assessed in terms of one person's achievement, because it's a shared thing. The experience and journey you're on is a shared one. Which is maybe different to the education systems we knew growing up in Aotearoa New Zealand and those we work in now.

Ownership: Not like a beep test

M: Ownership! When you were talking, it make me think of the word ownership, in relation to The Roots' projects. What we leave behind needs to be community owned, not something the community has to hold, like 'hold the baby'. Rather they build it for themselves; we want to support that with our different knowledges. What 'needs' to be initiated is something that is useful to the community independent of us post-project.

I think the idea of ownership is interesting when you look at mainstream education, where as a teacher it's like, 'I'm teaching, I need to get you to a certain standard regardless of where you came from or where you're at.' So you as a learner need to act individually, you 'get' a degree based on how you fulfil an external set of criteria. Not through producing something together that could enrich a community of learners, collaboratively established.

W: I think that's where The Roots sit. It's not that structured, but I share what I know, my knowledge, my skills, my passion. It might not tick all the boxes but it's changing the mindsets of our young people. It's not just educating them to 'up-skill themselves' but to be more knowledgeable about our planet, how our wairua or spirit is part of this whole 'being' that's planet Earth—how we're connected to it.

To give back to community you must feel like you're a part of the community to begin with. It's interesting when you bring up education, you know, the way we learn as Pacific Islanders or Māori—our people, we learn kinaesthetically. I see The Roots providing that platform where knowledge is not just drilled into you, but you get to see it, feel it, touch it, smell it, breathe it. It's teaching it through doing. That's where I feel The Roots holds mana (integrity) and strength: in the 'doing stuff' that people have forgotten about, or have not been afforded the opportunity to know about.

We're quickly moving to the technology realm and I feel that's the way of the future but in order to go forward we need to know where we have come from. I think some of the holistic kōrero are being lost...It's now our generation's responsibility to engage with those learnings, self sustaining practices e.g. growing kai, and then to provide these learnings for our next generation.

J: One aspect I think a lot about is time. In my job, how much time I have with students dictates how much can I share with them, and how much they will be able share with me.

A lot of teachers in other educational institutions are also thinking about their programming and how their activities can incorporate more opportunities to work collaboratively—students learning from students, parents learning from students, students learning from parents, parents learning from teachers and teachers learning from students and parents. It takes time to foster the relationships in which learning can take place; it takes time for that learning to settle and it seems time is what we run out of in our current system.

A big part of how students learn in high school has to do with time. For example you get 50 minutes to learn one subject with your teacher and your subject peers, then move on to the next subject and teacher. It's the same in my role, I have students for a set amount of time then it's over.

I also think time is a huge factor in how our grandparents or great-grandparents understood the acquisition of knowledge, compared with how we access 'information' now. Technology is built around accessing information faster.

I had a conversation with Karen and Te Aroha who helped us with the Matariki project at Te Tuhi. We were talking about some of the practices or traditions connected to Matariki (Māori New Year) and how they have been adapted to fit with the advancement of technology. It brought up questions like 'why has something been adapted?' and if this is the case 'what has been lost in the transition—has it been diluted?'

M: It often comes down to achievement: what do you want to achieve in that time? It seems for some people the relational aspect of learning is dispensable...or that getting to know how we learn isn't as important as the schedule.

J: Even Roots projects work with a timeframe. But like you say Martin, it's about deciding what you as the teacher or mentor believe is important within that time you have. The Roots ask whether their projects are impactful, and offer opportunities for collaborative process. So there needs to be time for discussion, either through practical workshops, lunch, getting outside, then getting back into work, then reflecting. All that is prioritised, whereas often in the conventional educational situations it's more like running in a circle, or following some kind of fast-tracked routine.

M: Like a beep test.

(J, W, M laugh)

M: When you hear that beep that's the milestone you are supposed to be at, not everyone is ready to go onto that next beep. Whereas with an iterational model like you describe, where learning is constantly folding back in on itself, and where there's time to reflect, and for peer and group dialogue works differently...teamwork right ?

Shifting parameters

J: It seems that we've defined a few aspects of our approach to education experiences and learning. An approach that is very collaborative, very flexible and where lots of sharing can happen. One that is very structured, even though we've made it sound like these things are separate. They're connected.

Like I remember with Owaste [4] and the Matariki Star bottles we made. I had in mind we were going to get the kids to look at inspirational material, then get into what stars look like as potential sculptural forms. This seems like a rigid process but in fact there was flexibility for conversation and dialogue that could alter the trajectory of the process.

M: This is that adaptive process in action. The end goal is always there… so, 'build a garden' is broken down into: what does a garden mean to the group? What does it do? What can it be, or provide?

It's a starting point where problem solving skills are developed. It's not about getting from one point to another, it's about what exists in the undefined space between them. Our task as mentors is how can we set up a journey through that space?

J: This is where we can start talking about community… sometimes we have to shift the model.

M: Collaboration is figuring out where the parameters are. For example, what does a retiree community need, what can they do? What does a kindergarten school age group need, what can they do? This will help shape the project as much as we do, as a group.

J: It's a process of engagement, or maybe an ecology—of practice, of types of knowledge and thinking which come from different parts of society.

M: Yeah an intergenerational model is around empowering each generation to take on the role of tuākana (leaders, mentors,

4. http://theroots.org.nz/news/o-waste/

older siblings) or tēina (students, learners, younger siblings). I think it's similar to what you were talking about earlier, where teacher and student can flip their roles at any moment depending on what they are trying to communicate or teach.

Pick out the good then make it relevant

J: What are some of the difficulties we're facing? What are some of the reasons we can't incorporate methodology similar to that of The Roots into our professional set ups?

M: Working at the gallery in educational family programming, the more communities I connect to, the more I want to incorporate them into what I do, and the more I'm thinking 'I can't not do things this way anymore'.

Something I thought was quite interesting when thinking about our connections to Māori and Pacific communities is that our roles aren't specifically Māori or Pacific, like I'm not that 'Māori education person' at the gallery, but we do bring that community, that influence and that area of knowledge with us. In a similar way The Roots bring a level of Māori or Pacific understanding, but not in a way that's exclusive to Māori and Pacific students.

J: Totally. When I speak to teachers that have come to the gallery, especially from schools that resonate with my identity, we talk a lot about what we can offer to these students as opposed to just being a 'Māori teacher' or a 'Pacific teacher'. I do think relating to students either through sharing cultural heritage or being from their neighbourhood or community is important, but I don't think it's the only way to have a positive impact on a young person.

M: Well I guess there's less responsibility to 'educate Māori', to always do things 'Māori' in generalised roles. I mean, it's the same dynamic as creating 'Māori art' (laughs). Sometimes labelling it is restricting. If your role was 'Māori educator' somehow there is an expectation that everything you're doing comes only from that knowledge base.

J: I remember when I was teaching at Southern Cross Campus, I found myself teaching my younger cousin. He was in intermediate and he didn't know whether to call me Jeremy or Mr Leatinu'u. It was that different context that meant all of a sudden he had to listen a particular way and learn a particular way. What I had to share was skewed by context compared to when he was hanging out in my home.
I mention this because I'm sure there's a connection between what happened then and classifying someone as a 'Māori teacher' or Pacific teacher'. I mean even the word teacher has weighting. Teachers are elders to us in other contexts; I think language is a massive factor in how learning takes place.

W: We have responsibility to our young boys especially. Going into primary schools as The Roots do, we often only see one male teacher who needs to be a role model for all the boys in the school. Our girls are fine, they are taken care of, they've got a lot of women teachers as role models that they can relate to. But our boys learn differently to girls, they can be rough, rugged, kinetic, with lots of energy that needs burning off… school can be a hard place for our boys. Us being in this tuākana role… we've had positive feedback from schools especially with young boys.

M: I think The Roots dispel a lot of myths, stereotypes that can grow in communities. I mean we've all gone to university, received formal education and I know growing up in South Auckland myself, someone who went to university was someone not from my community, or maybe they just weren't visible. We're going back to our communities and saying you can also follow this path if this is a journey you feel it's for you.

W: We still around.

J: I do find that strange in terms of universities, when you know there is a quota to have a certain percentage of Māori and Pacific, and they get assessed differently to how Europeans are assessed. That's a system saying 'we do want you to come through.'

M: 'We've made allowances.' (laughs)

J: But also maybe indicating that there is a difference between university and the schools we've attended, and a difference between how learning is experienced by Europeans and Māori and Pacific people.

M: I really like what you said earlier in terms of our learning within dominant/mainstream structures and picking out the good bits.

W: Pick out the good things then add our flair. I think the main thing is to make learning interactive and fun so that its not a chore, it's actually engaging. You see how something is done, you know how it fits together. That resonates a long time with our young people.

M: I think the transparency of process is really good with The Roots. The kids are introduced to an idea or one process of making and then can try it out or figure another way of doing it. Then you document the work that goes into achieving their approach or design. They then have the opportunity to finish off and showcase their creativity and learning.

W: They see the process and then they are like, 'so all i need is a drill?' It offers an opportunity for imagination to come first, then you have to have the tools in front of you to practically make an idea a reality. Even the simple act of teaching kids how to use practical tools—reverse a drill, put it in forward, use a chuck—are aspects of a kinetic way of learning that's being lost.

Sustainability of knowledge

J: Talking about sustainability we are also talking about longevity—gaining knowledge, and then the endurance of that knowledge. Is there a moment or an experience—good or bad—that you guys have had, maybe something a teacher or parent has said something that has sustained or stayed with you, or continues to influence the way you practice as professionals now? An interesting one might be what caused you to go to university?

M: I always remember my mum talking about my grandfather —he used to say to her 'you have to work twice as hard to be equal.' The generation he came from was always undermined, so he'd say to my mum that they all had to get good grades.
In my generation I think that it's the social shift that's different.

We have increased representation and presence in everyday things, and maybe that comes with confidence to ask 'what does equal mean to me?' What we collectively think is important should matter to the governing system, particularly here in Aotearoa New Zealand. If I don't agree with what is asked of me, to be equal means to challenge its authority and renegotiate or offer an alternative perspective.

Also I remember when I first started university (Manukau School of Visual Arts, MIT) I had said, 'Yeah I'm a half caste Māori' most of my life, and one day a lecturer Deborah Crowe challenged me, 'Do you know what that word means? Do you know what caste means?' These are words I was using to identify myself so I researched that history and language… I no longer use those words.

I'm a father now and I am always learning from my kids, particularly the fundamentals of learning and communication. I'll always remember my daughter as a two year old describing a hoodie (hood on a jersey) as a 'hat for your ears.'

W: Even though you and I are from the same generation, I share your mum's attitude—that I had to work twice as hard. I was travelling the furthest to uni so I had to put in twice the effort, take twice the time to get there. First couple of years you do public transport, you run there with your big first year folders and your models and then you get to school and everyone's rocking in with their mum's hand-me-down beamers (BMW) and Mercedes and it's just BOOM—that's the reality of the situation. It made me feel like I had to work twice as hard.

When I think about what changed this it was…when I was just about to give up architecture school, like 'fuck this, I don't get it, too much jargon; I just want to draw and design' —and I was that Māori that got into architecture on the 'Māori scholarship'. Everyone was like, 'You're just here cause you need to be here. Cause there's a number for you and you're the best candidate for it'. That's the attitude that I had. Then one tutor pulled me aside and said, 'Everyone, these Europeans (cause it was a heavily European based architecture school) just follow the trend. You design because there's a need, a purpose and that's what architecture's about. It's about people, it's not about trends. It's about housing and protecting people and that's where you're at. You're different. Use that as a strength, don't see it as a disadvantage. You're unique in all this so just be unique.'

The other thing that shifted my thinking or attitude was when I learnt I had enough grades to get into the master's degree but the school hadn't told me—it was the receptionist who told me 'you know you've got enough grades to go and do masters?' That morning the masters programme was starting and there was a meeting to discuss my inclusion. Five people discussed whether I should be there or not. Three said no, so straight away it seemed the numbers were against me. The receptionist said yes and the head of school said yes. I realised I only had two people advocating for me.

I started masters that morning and they were handing out the first brief, the head of the masters programme was going around saying hey to everyone having good conversations, he got to me and he's like… just that plain stare, as he goes to hand me the brief I say 'oh hey how…' and just as I'm about to grab the brief, WHOOSH…[hand gesture missing the handed item]. I always remember that moment, it was like a message saying 'you shouldn't be here.' That changed my attitude. I keep thinking 'what do you mean I shouldn't be here?'

M: He laid down the wero (challenge) right?

W: Laid down the wero bro, exactly. I took up that challenge, I smashed the masters out with an A. Everyone did their final critque up at the university building, and I said 'nah man you're coming to my domain, come down to the marae, sit on the ground, sit on the mattresses.' I guess that was that unique point of difference and that wero that got laid down that first day was extinguished after I did my final presentation. As I was a member of the Māori caucus at Unitec, the people who had come to support my presentation all got up and did a haka so I got in there, joined in, went straight to the head of masters, doing the haka right in front of his face, top of my lungs. At the end he said 'wow, that was amazing, thank you for that.' I thought 'bro, that was for me answering the challenge, after two years of listening and putting up with shit; it was me saying this is me.' I walked out with my head up high, walking away feeling, actually I've got mana and it makes me who I am.

Now they're pulling us back in and asking us to teach. When I was in first year 130 students it was just me and one other, now you got 130 students and you got 40 Māori and Pacific Island students. It's easy now to get in, but getting through is the hardest thing. Having support there, the right attitude and stuff, you can get through but…I guess for our people sometimes that's hard to bite off and chew as there are other commitments: taking care of the family and looking after brothers, sisters, mum, not to mention bringing in money.

We've all seen our friends just drop off because they 'got to do what they go to do', which is support the immediate family.

J: When you were talking in the end Waikare I was also thinking there is one model or concept of sustainability I've always turned to: family. Family is an important part of this I think.

When I think of my interest in education, part of it may stem from the fact that the education system I was following when I was younger didn't seem to fit me. During my training as a teacher I began to think about the very different backgrounds, situations and experiences students have and come from. This helped me consider that one system, model or one way of learning does not work for all. Maybe we should think about learning, community or sustainability in infinite ways as opposed to a single definitive way? And that our relationships and the way we engage and interact with our family influences the way we—The Roots—engage with other people.

Good Māori Bad Māori: Connoisseurship and Contemporary Māori Art

Anna-Marie White

Good Māori Bad Māori is a provocative title but appropriately summarises a rarely analysed and sensitive topic of contemporary Māori art. This is the subject of connoisseurship: namely, the process of determining good Māori art and the criteria used. This paper describes a short but transformative period of New Zealand art history, which revealed competing concepts of connoisseurship that have shaped contemporary Māori art discourse today.

This history pivots on the 1990 sesquicentennial commemoration of the Treaty of Waitangi. The Treaty of Waitangi is the founding document of New Zealand, which was signed in 1840 by representatives of Māori and the British Crown. The British did not honour the treaty and their actions led to civil war followed by more than a century of Māori protest, advocacy, and litigation. This continues today.

In 1975, the New Zealand Government passed the Treaty of Waitangi Act. The act established a tribunal to adjudicate breaches of the Treaty and enabled the principles of the Treaty to be recognised in New Zealand law and government policy. As a consequence 'biculturalism' became an influential political ideology from the late 1970s onward.

The 1990 sesquicentennial commemoration presented an opportunity to appraise these commitments to New Zealand's status as a bicultural nation. A number of exhibitions were developed for, or in association with, the sesquicentennial celebrations. Rather than interpreting 'biculturalism' as a partnership between two peoples—Māori and Pākehā—these exhibitions addressed the under-representation of Māori art in New Zealand art galleries and legacy of discrimination experienced by contemporary Māori artists.

These opportunities might also be attributed to the influence of Ngā Puna Waihanga. Ngā Puna Waihanga (1973–1993) was a politically active Māori artists' network that supported the development of Māori art and creating opportunities for Māori art to be shown. Ngā Puna Waihanga held annual hui (gatherings) and exhibitions at various marae (customary meeting spaces) throughout New Zealand. Māori art and cultural experts along with the family groups who belonged to each marae evaluated this art work before it was presented to general, non-Māori audiences. Theirs was a way of ensuring that the work was appropriate, effectively represented collective Māori interests and intelligently advanced customary forms of Māori art.

Rather than seeing themselves as innovating Māori art, these artists regarded themselves as pioneers of a new form of New Zealand art. As John Bevan Ford described in the introduction to the first Ngā Puna Waihanga publication, *Maori Artists of the South Pacific*:

> All of the artists featured here represent the pioneers of a new consciousness, single warriors in a battle for new creative directions, who came together to support each other at a time of cultural insecurity… They had started a revolution which sought not only the retention of the underlying aesthetic of the past but also the revival of its creative genius… The Māori artist of yesterday created within the constraints of a single culture. Now the Māori artist operates within a multiplicity of cultures… [and] many who have worked through a variety of New Zealand traditions, synthesising them in the kiln of their imaginative invention to re-emerge with new significances.[1]

Despite their conscientious efforts this movement was sometimes treated with suspicion. In 1984 Māori art scholar Hirini Moko Mead wrote:

> New forms of art, borrowed from the art schools of the West, have been introduced into the Māori world. Māori artists trained in the art schools of the Pakeha are spearheading a movement to change the face of Māori art more radically than ever before. One does not know whether they innovate with love and understanding, or whether they are about to light new fires of destruction.[2]

Ngā Puna Waihanga members such as Sandy Adsett, Para Matchitt, Ngahuia Te Awekotuku, Kura Te Waru Rewiri and Cliff Whiting also took on roles as educators, writers, government advisors and independent exhibition curators. After years of trying to gain increased exposure in New Zealand art galleries, a number of this group emerged as leaders of sesquicentennial Māori art projects. The most significant project was *Kohia Ko Taikākā Anake: artists construct new directions* in 1990 at the National Art Gallery in Wellington.

Kohia Ko Taikākā Anake was a product of its time; a convergence of effective mobilisation and advocacy by Ngā Puna Waihanga and increased sensitivities within the art gallery sector with respect to Treaty principles. National Art Gallery staff members implemented the exhibition with curatorial input from Matchitt, representing Ngā Puna Waihanga, and Adsett as a representative of the government Māori art funding organisation, Te Waka Toi. Recently appointed intern, Megan Tamati-Quennell, who was one of the first contemporary Māori art curators to work in a public institution, was also involved in the delivery of this exhibition (see next page for image).[3]

1. John Bevan Ford, 'Introduction' in K. Mataira (ed.), *Maori Artists of the South Pacific*, (Raglan: Nga Puna Waihanga New Zealand Māori Arts and Writers Society, 1984), 9.

2. Hirini Moko Mead, *Te Maori: Maori Art from New Zealand Collections* (New York: Heinemann, 1984), 75.

3. Megan Tamati-Quennell is the Curator Contemporary Māori and Indigenous Arts at The National Museum of New Zealand Te Papa Tongarewa, which is an amalgamation of The National Art Gallery and Dominion Museum.

IMAGE: John Miller, *Morning karakia, Te Kaha-nui-a-tiki marae, Te Kaha Sunday 3rd June 1973*, 2001. Gelatin silver print toned with gold. 479 x 483mm. Collection of the Auckland Art Gallery Toi o Tāmaki, purchased 2001.

The exhibition was organised into three sections, a structure that has recently been described as "the constitution of a Māori art history".[4] The 'Foundation' section featured installations by eight senior artists of the contemporary Māori art movement. The 'Continuation' level included the work of eleven invited artists who were recognised by their elders as having contributed to the development of contemporary Māori art. The 'Elaboration' area was a changing schedule of ten exhibitions: each exhibition was curated by a member of Ngā Puna Waihanga and featured the work of inter-generational artists grouped by region. This included a new generation of tertiary art school trained artists, such as Shane Cotton, Jacqueline Fraser, Brett Graham, Michael Parekowhai and Peter Robinson, who were in the early stages of their careers.

While the exhibition included the work of 160 artists and featured a vast range of Māori art practices, Matchitt described the exhibition as having a specific purpose: to create an environment in which contemporary Māori art could be clearly expressed rather than being conditioned as a minority within a dominant Western cultural framework. The exhibition also addressed some misunderstandings about contemporary Māori art. Foremost, that contemporary Māori art was not specific to Māori but informed by life in New Zealand and relevant to a broad audience. For that reason, Māori artists wanted equal opportunities for their work to be shown alongside that of Pākehā artists in New Zealand art galleries.

Kohia Ko Taikākā Anake also provides an indication of a Māori criteria for determining 'good' Māori art. Rather than following any particular style or aesthetic, the criterion was based on a resolute sense of Māori identity and a commitment to Māori cultural development. In this case, that quality was determined by membership and participation in Ngā Puna Waihanga activities, and accreditation by Ngā Puna Waihanga members.

While *Kohia Ko Taikākā Anake* was an important achievement by Ngā Puna Waihanga and a strong assertion of their values, their leadership and authority was already under threat by the work of a younger generation of Māori artists; some of whom were included in the exhibition. Those artists—trained in tertiary art schools—worked in a style that privileged Western art traditions over Māori cultural affiliation.[5] Their approach was read as an acknowledgement of a 'hybridised' identity, as opposed to the 'bicultural' position adopted by Ngā Puna Waihanga. Yet their work was recognised and understood as Māori because the artist identified as such, and they quickly gained support from connoisseurs who recognised that strategy as part of the Western conceptual art tradition.

It has been suggested that the inclusion of this new school of Māori artists in *Kohia Ko Taikākā Anake* was an attempt by senior artists to control this new movement.[6] In fact, this new school had its debut some months earlier. *Choice!* held at Artspace, an experimental public art gallery in Auckland, was the work of independent Māori curator, George Hubbard.[7] Jacqueline Fraser and Michael Parekowhai were two artists to feature in both exhibitions. Diane Prince, who had boycotted *Kohia Ko Taikākā Anake* in protest of the bias shown toward senior male artists, showed work that was explicit in its criticism of them and the exhibition.

The radical style of the *Choice!* group of artists has been widely described as 'urban'. This term is inadequate, however, as modernity was the primary concern of Māori artists from the 1960s. Rather, this new group was different because they did not necessarily observe the social, cultural and political responsibilities of identifying as a Māori artist and operated outside of the Ngā Puna Waihanga model. As the curatorial statement for *Choice!* clearly announced:

> [H]istorically specific forms of craft and indigenous images of spiritualised subjectivity have controlled the construction of a Māori aesthetic. Constricting societal modes of artistic regulation have never allowed Māori artists to become more than bearers of tradition and children of nature, never more than re-presenters of the land and the past. Perhaps it is time to rework the givens of the political and theoretical analyses that surround and govern orthodox notions of 'Māoriness' in artistic practice.[8]

4. Natasha Conland, 'Indefinite Article. New Zealand Art 1990–2011' in Ron Brownson (ed.), *Art Toi: New Zealand at Auckland Art Gallery Toi o Tāmaki* (Auckland: Auckland Art Gallery Toi o Tāmaki, 2011), 283.

5. The exception at that time was Brett Graham whose work confidently operated between Māori and Western cultural systems.

6. Peter Brunt, 'Since "Choice!": Exhibiting the 'New Maori Art' in Anna Smith and Lydia Wevers (eds.), *On Display: New Essays in Cultural Studies* (Wellington: Victoria University Press, 2004), 224.

7. *Choice!* included Jacqueline Fraser, Rongotai Lomas, Barnard McIntyre, Michael Parekowhai, Diane Prince, Lisa Reihana and Darryl Thompson.

8. George Hubbard and Robin Craw, 'Beyond Kia-ora: The Paraesthetics of "Choice!"' in *Antic* 8 (1990), 28.

It is interesting to note that Hubbard and Craw focussed their criticism on the perceived traditionalism of the contemporary Māori art movement. While this assessment misinterpreted the ambitions of Ngā Puna Waihanga, their opinion also played to 'outsider/non-Māori' opinions about the contemporary Māori art movement. By doing so, the *Choice!* exhibition positioned the work of these artists as more authentic—and less self-conscious—portrayal of contemporary Māori life.

A central art work in *Choice!* was Michael Parekowhai's *Indefinite Article* (1990). This free-standing sculpture spelt 'I AM HE' in a cubist-style font; a sculptural interpretation of a textual reference made in paintings by Colin McCahon, New Zealand's most important twentieth century artist.[9] While McCahon was making a biblical reference "I am that I am" (Exodus 3:14) Parekowhai claimed absolute freedom in his practice as a contemporary Māori artist.

The anarchism of *Choice!* soon caught the attention of non-Māori critics of New Zealand art who were previously unsympathetic to contemporary Māori art. Hubbard was subsequently commissioned to curate an inaugural exhibition for the NEW Gallery, an Auckland Art Gallery extension dedicated to contemporary art. In doing so, this institution atrophied the momentum of *Kohia Ko Taikākā Anake* and created an alternative course of contemporary Māori art.

However, Hubbard's brand of anarchism soon challenged the gallery leaders. His initial exhibition title was *Brownie Points*, a catchphrase for a disingenuous 'good deed'. This expressed the curator's skeptical opinion about the gallery's newfound commitment to contemporary Māori art. At the same time, the gallery initiated Haerewa, a Māori advisory panel (themselves all members of Ngā Puna Waihanga, which had disbanded by that stage), in part to provide measured advice on the challenges issued by Hubbard.

With the support of Haerewa, non-Māori gallery staff progressively took control of the exhibition. Hubbard's revised but aggressive exhibition title, *Te Niho o te Taniwha*[10] and curatorial essay was rejected. Haerewa leaders offered the exhibition title, *Korurangi*, which refers to a graphic design comprising two parallel 'co-existing' spirals. The recently appointed head of Toi Oho ki Āpiti, the first tertiary Māori art programme, Robert Jahnke, was commissioned to write an essay to replace that of the curator. Jahnke chose to downplay the challenge of 'Māori conceptual art' and contextualised this work within a longer history of transgression in Māori art. In time, Hubbard was removed from his position and non-Māori gallery staff under the aegis of Haerewa executed the exhibition.

The resulting exhibition, *Korurangi* (1995) was, for all intents and purposes, validated by 'Ngā Puna Waihanga' and had the effect of bringing the renegade conceptual Māori artists into the cultural fold. This reframing changed the reading of art work such as Peter Robinson's *Untitled* (1993), a numbers-based 'percentage' painting that 'counts down' the dilution of his Māori blood through seven generations to 1.5625%, from an outsider critique to an expression of post-colonial angst.[11] This approach also restored the focus of Māori art from a negative hybrid concept of Māori identity to positive innovations in contemporary art by Māori artists.

With this firm basis of support from the Māori and New Zealand art worlds, this new generation of Māori artists rose to positions of prominence. Their work featured in international group exhibitions on the subject of New Zealand nationalism and successive survey exhibitions of contemporary Māori art.[12] In 2001, Peter Robinson and Jacqueline Fraser became the first

9. See Colin McCahon, *I Am*, 1954. Oil on jute canvas, 3651 x 555mm, Hocken Collections, Uare Taoka o Hākena, University of Otago: Charles Brasch Bequest 1973, 73/91, http://www.mccahon.co.nz/cm000828 (Accessed 20 October 2015.)

10. Taniwha are described as supernatural beings and associated with natural environment phenomena such as whirl pools or currents. They represent power and danger. 'Te Niho o te Taniwha' should be understood metaphorically as both awesome and destructive power. A similar phrase with broader currency may be "the eye of the tiger" which refers to an unrelenting individualist and competitive spirit.

11. Peter Robinson, *Untitled*, 1993. Wax, bitumen paint and oil stick on canvas, 1010 x 835 x 5845mm (seven parts). The Fletcher Trust Collection, Auckland. Image available here: http://www.fletchercollection.co.nz/item.php?id=15&details=1#description

12. Examples include: *Cultural Safety,* 1999, Frankfurter Kunstverein, Frankfurt and City Gallery Wellington; *Toi Toi Toi: Three Generations of Artists from New Zealand,* 1999, Museum Fridericianum, Kassel and Auckland Art Gallery Toi o Tāmaki; *Techno Maori,* 2001, City Gallery Wellington and Pataka, Porirua; *Pūrangiaho: Seeing Clearly,* 2001, Auckland Art Gallery Toi o Tāmaki; *Taiawhio: Continuity and Change* 2002–3, Museum of New Zealand Te Papa Tongarewa, Wellington.

IMAGE: *Choice!* exhibition installation with Michael Parekowhai's *Indefinite Article,* 1990. Artspace, Auckland.

two artists to represent New Zealand at the Venice Biennale. Michael Parekowhai represented New Zealand in 2011. The exhibition *On First Looking Into Chapman's Homer* featured a Steinway piano fully carved in a customary-style Māori design; this artist's boldest cultural statement as a contemporary Māori artist.[13] While it may seem that such a work suggests an important shift in attitude and style, Parekōwhai's employment of a Pākehā wood worker (who had no prior experience in Māori art) to carve the piano, demonstrates the way in which this artist continues to stimulate epistemological Māori art debates.

By the mid-1990s, many of the original goals of Ngā Puna Waihanga had been achieved: Māori artists were at the forefront of contemporary New Zealand art, though not who might have been expected. Permanent curatorial positions for Māori had been established in leading art galleries and their work was supported by advisory groups and funding organisations comprising Ngā Puna Waihanga members. As a result Māori art (and art history) began to receive due and regular attention within these sites.

In 1993, Ngā Puna Waihanga held their last hui. By then, the leaders had shifted their energies to Te Ātinga, a contemporary Māori art government-funding group, and tertiary Māori art education programmes, which have produced the next generation of contemporary Māori artists.[14] Te Ātinga has focused on youth and international development, enabling Māori artists to strengthen relationships with indigenous communities in the Pacific, Australia and North America.

The international indigenous art network has become an active and evolving influence in contemporary Māori art involving regular exchanges, conferences, gatherings, exhibitions and new market opportunities. Yet the resulting art work is rarely seen in New Zealand art galleries; rather, artists dispatch directly to Europe, the West Coast of North America and Australia. Some contemporary Māori artists hold solo exhibitions in New Zealand and are selected for group exhibitions. This regular schedule indicates the more relaxed attitude within the public art gallery sector; a position of security and confidence that Māori curatorial positions have offered.

Yet there has not been a major exhibition of contemporary Māori art since 2001, which would provide the opportunity to properly evaluate achievements since *Kohia Ko Taiaka Anake*.[15] Such an opportunity might reveal a fundamental change in that time: New Zealand art galleries may not be the target site of practice for many contemporary Māori artists, who seem to favour more receptive and engaging audiences elsewhere. In that regard, the original ambition of Ngā Puna Waihanga has not been fulfilled. Nor has their concept of connoisseurship been accepted as the measure of quality in contemporary Māori art within New Zealand art discourse; rather, it was those artists who reacted against these measures who rose to prominence. Given that, it seems obvious why the next generation, schooled by Ngā Puna Waihanga leaders, have not privileged New Zealand art galleries as their primary site of practice.

This essay is an amended version of a lecture presented at the Essentially Indigenous? Contemporary Native Arts Symposium*, 5–6 May 2011 at the George Gustav Heye Centre, National Museum of the American Indian, Smithsonian Institute, New York City. The symposium was convened by Dr Mario A. Caro (New York University) and Kathleen Ash Milby (National Museum of the American Indian) in association with the 'Essential Aesthetics' international working group, established in 2009.*

13. Michael Parekōwhai, *He Korero Purakau mo Te Awanui o Te Motu: Story of a New Zealand River*, 2011. Original Steinway grand piano (Model D), brass, added timber, cast and flat bar steel, resin, ivory, ebony, mother of pearl and lacquer, 2130 x 1670mm. Collection of the National Museum of New Zealand Te Papa Tongarewa: purchased in 2011 with the assistance of the Friends of Te Papa. Image can be seen here: http://collections.tepapa.govt.nz/Object/1236595

14. These schools include Toi Hou Kura (Eastern Institute of Technology, Gisborne, 1994–), Toi Oho Ki Apiti (Massey University Palmerston North, 1995–), Toi Hou (Elam School of Fine Arts, University of Auckland 1993–2005) and Toimairangi (Te Wānanga o Aotearoa, Hastings, 2001–).

15. *Pūrangiaho: Seeing Clearly*, 2001, Auckland Art Gallery Toi o Tāmaki, curated by Ngahiraka Mason and Ngarino Ellis.

IMAGE: *Korurangi: New Māori Art*, 1995, NEW Gallery, Auckland City Art Gallery.

Good Māori Bad Māori: Te Mātanga Tirotiro Toi me ngā toi Māori hou

Anna-Marie White

He ingoa whakatene a *Good Māori Bad Māori*, engari e tau ana i tēnei kaupapa matatini me uaua ka tātarihia, arā ngā toi Māori hou. Ko te whakawā toi te kaupapa, ko te tukanga whakatau i tēnei mea, i te toi Māori kounga me te paearu ka whāia. Ka whakamāramahia i tēnei tuhinga tētahi wāhanga poto o te hītori o te ao toi i Aotearoa i puta mai ai ētahi ariā mō te whakawā toi i hua mai ai ngā momo kōrero o te wā mō ngā toi Māori hou.

E aro ana tēnei hītori ki te tau 1990 i whakanuia ai te huringa o ngā tau 150 mai i te waitohutanga o te Tiriti o Waitangi. Ko te Tiriti o Waitangi te whāriki o te motu nei, he mea waitohu i te tau 1840 e ētehi o te iwi Māori me ngā kanohi o te Karauna o Ingarangi. I takahia te Tiriti e Ingarangi, me te aha, tutū ana te riri i waenganui i ngā iwi e rua, whai i muri mai i tēnei ka pau te kotahi rau tau i te mautohe, i te whakatūtū, i te pakanga ā-ture a te iwi Māori, ā, e haere tonu ana tēnei pakanga i te rānei.

Nō te tau 1975 ka whakamanahia Te Ture o Te Tiriti o Waitangi e Te Kāwanatanga o Aotearoa. Nā te ture nei i tū ai Te Taraipiunara o Waitangi hei whakawā i ngā takahitanga o Te Tiriti, hei whakamana anō hoki i ngā mātāpono o te Tiriti i raro i te ture o Aotearoa, i roto anō hoki i ngā kaupapa here a te kāwanatanga. Nā tēnei i noho mai ai te 'ahurea-ruatanga' hei kaupapa whaimana mai i te pito o te tekau tau 1970, ā, ahu ake.

I te tau 1990, i roto i ngā whakanui i te huringa o ngā tau 150 ka whai wāhi ētahi ki te arotake i te whāinga kia whakamanahia a Aotearoa hei whenua ahurea-rua. He nui ngā whakakitenga i puta mai hei whakanui i te huringa o te 150 tau. Ehara i te mea i tautuhia noa ihotia te ahuea-ruatanga hei hononga i waenganui i ētahi iwi e rua, i te iwi Māori me te Pākehā, engari i tautuhi ēnei whakakitenga i te iti o ngā toi Māori i roto i ngā whare whakaatu toi o Aotearoa me ngā whakaparahako i pā ki ngā ringatoi Māori o te wā.

Nā te whaimana pea o Ngā Puna Waihanga i puta mai ai ēnei whakakitenga. Ko Ngā Puna Waihanga (1973-1993) tētahi rōpū ringatoi Māori i tautoko i te whanaketanga o ngā toi Māori, i whakawātea anō hoki i te huarahi e whakaaturia ai ngā toi Māori. I whakatūria e Ngā Puna Waihanga tētahi hui ā-tau me ētahi whakakitenga toi i runga i ngā marae, puta noa i Aotearoa. I riro mā te hunga tohunga ki te ahurea me ngā toi Māori, mā ngā whānau anō hoki nō ēnei marae ēnei mahi toi e aromātai i mua i te whakakite atu ki a Tauiwi. Ko tā rātou he whakaū i te tika o ngā mahi e whakaatu nei i ngā pānga o te iwi Māori whānui me te whanaketanga o ngā toi Māori o mua.

Kāore ēnei ringatoi i mahara ake he whakahou tā rātou i ngā toi Māori, engari he waihanga kē tā rātou i tētahi momo toi hou nō Aotearoa. Ko te whakamārama a John Bevan Ford i te kupu whakataki o te tānga pukapuka tuatahi a Ngā Puna Waihanga, Maori Artists of the South Pacific:

Nō te hunga whakaaro hou ēnei ringatoi katoa, he toa takitahi e pakanga ana kia tupu anō te auahatanga, ka tautoko tētahi i tētahi i tēnei wā e noho tītengi nei te ahurea… I tīmata i a rātou te hurihanga i whai kia mau tonu ki te āhua tūturu o mua me te whakaoho anō i te auahatanga… I whāiti mai te auahatanga o te ringatoi o namata ki te ahurea kotahi. Ināianei mahi ai te ringatoi Māori i roto i ngā ahurea huhua… ā, he nui rātou kua whai i ngā tikanga huhua o Aotearoa, ka whakawhenumihia i roto i te auahatanga o te hinengaro kia puta mai ai he tikanga hou.[1]

Ahakoa ā rātou mahi nui kāore tonu ētahi i whakapono ki te kaupapa. I te tau 1984 i tuhia iho ēnei kupu e te mātanga toi, e Hīrini Moko Mead:

> Kua whakaurua ki roto ki te ao Māori ngā tikanga toi a iwi kē. Kei te kōkirihia e ngā ringatoi Māori i whakaakona i roto i ngā whare toi o te Pākehā tētahi kaupapa kia rerekē te āhua o ngā toi Māori. Wai ka hua, wai ka tohu mēnā i puta mai tēnei auahatanga i te aroha nui me te māramatanga, mēnā rēnei ka hua noa mai ko te mate i tā rātou e whai nei.[2]

I tū anō ētahi o ngā tāngata o Ngā Puna Waihanga, pēnei i a Sandy Adsett, i a Para Matchitt, i a Ngāhuia Te Awekōtuku, i a Kura Te Waru Rēwiri, rātou ko Cliff Whiting hei kaiako, hei kaituhi, hei kaitohutohu kāwanatanga, hei kairauhī toi rēnei. He nui ngā tau i pau i te whakamātau kia kaha ake te whakakitea o ngā mahi i ngā whare whakaatu toi o Aotearoa, ā, i puta ētahi o tēnei rōpū hei kaiārahi i ngā kaupapa toi Māori i ngā whakanui o te huringa o te 150 tau. Ko te kaupapa nunui, ko Kohia Ko

1. John Bevan Ford, 'Introduction' in K. Mataira (ed.), *Maori Artists of the South Pacific*, (Raglan: Nga Puna Waihanga New Zealand Māori Arts and Writers Society, 1984), 9.

2. Hirini Moko Mead, *Te Maori: Maori Art from New Zealand Collections* (New York: Heinemann, 1984), 75.

3. Ko Megan Tamati-Quennell te Curator Contemporary Māori and Indigenous Arts ki Te Papa Tongarewa, he whakakotahitanga tēnei o Te Huinga Toi o Te Motu me te Whare Taonga o Aotearoa.

4. Natasha Conland, 'Indefinite Article. New Zealand Art 1990–2011' in Ron Brownson (ed.), *Art Toi: New Zealand at Auckland Art Gallery Toi o Tāmaki* (Auckland: Auckland Art Gallery Toi o Tāmaki, 2011), 283.

IMAGE: John Miller, *Morning karakia, Te Kaha-nui-a-tiki marae, Te Kaha Sunday 3rd June 1973*, 2001. Gelatin silver print toned with gold. 479 x 483 mm. Collection of the Auckland Art Gallery Toi o Tāmaki, purchased 2001.

Taikākā Anake: artists construct new directions 1990 i tū ki Te Huinga Toi o te Motu i Te Whanganui-a-Tara, te tāone matua o Aotearoa.

He hua a *Kohia Ko Taikākā Anake* nō tōna wā, i puta mai i te tautoko nui a Ngā Puna Waihanga me ngā whakaaro nui o ngā whare whakaatu toi ki ngā mātāpono o te Tiriti. I whakaritea te whakakitenga e ngā kaimahi o Te Huinga Toi o te Motu i raro i ngā whakahaere a Matchitt nō Ngā Puna Waihanga, rāua ko Adsett, kanohi o Te Waka Toi, te rōpū kāwanatanga e whakawhiwhi nei i ngā pūtea ki ngā toi Māori. I whai wāhi atu anō a Megan Tāmati-Quennell ki ngā whakaritenga o te whakakitenga nei, kātahi anō ia ka whakatūria hei ākonga, ā, ko ia anō tētahi o ngā kairauhī toi Māori tuatahi i whai mahi i roto i tētahi whare tūmatanui.[3]

I whakaritea kia toru ngā wāhanga o te whakakitenga, he hanga tēnei kua meatia ko "te hanga o te hītori o ngā toi Māori".[4] I te wāhanga o te 'Tūāpapa', i whakaaturia ētahi puninga toi nā ngā ringatoi mātāmua o te ao toi Māori hou. I te wāhanga o te 'Haerenga Tonutanga' i whakaaturia ngā mahi a ngā ringatoi tekau mā tahi i pōwhiritia e ō rātou kaumātua i runga i ā rātou mahi whakawhanake i ngā toi Māori hou. I hurihuri haere ngā whakakitenga tekau i te wāhi ki te 'Whakawhānuitanga', he mea whakahaere ia whakakitenga e tētahi nō Ngā Puna Waihanga, ā, i whakaaturia ngā mahi a ngā ringatoi nō ngā reanga katoa, he mea whakatōpū ā-rohe ngā mahi. I whai wāhi mai ki tēnei wāhanga te reanga hou i whakaakona i ngā whare wānanga toi kātahi anō ka tāmata ki te whai i tēnei huarahi hei mahi pūmau mā rātou, pēnei i a Shane Cotton, i a Jacqueline Fraser, i a Brett Graham, i a Michael Parekowhai rātou ko Peter Robinson.

Ahakoa i whai wāhi atu ki te whakakitenga nei ngā mahi toi Māori huhua a ngā ringatoi 160, hei tā Matchitt, kotahi tonu tōna pūtake, arā ko te whakawātea i tētahi huarahi hei whakaatu i ngā mahi toi Māori hou kia kaua ai e pēhia i raro i ngā tikanga a Tauiwi. I whakatika anō tēnei whakakitenga i ētehi o ngā pōhēhē mō ngā toi Māori hou. Tuatahi, kāore e whāiti noa mai ana ngā toi Māori hou ki te iwi Māori anahe, engari i puta ake i te āhua o te noho i Aotearoa tonu, ā, e hāngai ana ki te iwi whānui. I runga i tērā whakaaro, i hiahia ngā ringatoi Māori kia whai wāhi hoki rātou ki te whakakite i ā rātou mahi i te taha o ngā mahi a ngā ringatoi Pākehā i roto i ngā whare whakaatu toi o Aotearoa.

Ka riro mā *Kohia Ko Taikākā Anake* e tautuhi mai te paearu Māori hei whakatau i tēnei mea, i te toi Māori 'kounga'. Kāore tēnei paearu i te hāngai ki tētahi momo tauira kotahi noa iho, ki tētahi momo āhua kotahi noa iho rānei, engari e hāngai ana ki te tuakiri Māori me te tautoko i te whanaketanga o te ahurea Māori. I konei, i whakatauria taua tūāhuatanga i runga i te whai wāhitanga atu ki ngā mahi a Ngā Puna Waihanga, i runga anō i te whakaaetanga a ngā mea o Ngā Puna Waihanga.

Ahakoa he taumata nui a *Kohia Ko Taikākā Anake* i ekea e Ngā Puna Waihanga hei whakaū i ō rātou uaratanga, i te werohia tō rātou rangatiratanga me tō rātou mana e ngā mahi a te reanga ringatoi Māori o muri i a rātou, ā, ko ētehi i whai wāhi atu ki te whakakitenga. He mea whakaako aua ringatoi i ngā whare wānanga toi i kaha ake te arotau atu ki ngā tikanga toi a Tauiwi i te hononga ki te ahurea Māori.[5] He 'whenumitanga' te āhua o ā rātou mahi, kāore i whai atu i te āhua o te ahurea-rua, i whāia e Ngā Puna Waihanga. Ahakoa tonu i meatia tonutia he toi Māori tā rātou, he whakapapa Māori tonu nō te ringatoi, ā, tere tonu te tautokona o rātou e ngā mātanga toi i kite atu i taua rautaki whakawhenumi i roto i te hītori o ngā mahi toi a Tauiwi.

Kua meatia e ētehi i whakaurua ai ēnei ringatoi Māori hou ki *Kohia Ko Taikākā Anake*, he whakamātau nā ngā ringatoi mātāmua kia mau tonu ai i a rātou te mana o tēnei kaupapa.[6] Engari, i ētehi marama o mua atū i tu ai te whakakitenga kōkuhunga o tēnei hunga. Ko *Choice!* te ingoa o te whakakitenga i tū ki Artspace, he whare whakaatu toi tūmatanui i Tāmakimakaurau, he mea whakahaere e te kairauhī toi e George Hubbard.[7] I whai wāhi atu a Jacqueline Fraser rāua tahi ko Parekōwhai ki ngā whakakitenga e rua. Kāore a Diane Prince i whakaae kia uru atu ki *Kohia Ko Taikākā Anake* he tohe nāna ki te nui o te whakaaro i whakapaua ki ngā ringatoi mātāmua tāne, ā, i whakaaturua tēnei whakahē āna i a rātou me tērā whakakitenga i roto i āna mahi.

5. Ko te rerekētanga i tērā wā ko Brett Graham, ko āna mahi i tau ki waenganui o te toi Māori me te toi Pākehā.

6. Peter Brunt, 'Since "Choice!": Exhibiting the 'New Maori Art' in Anna Smith and Lydia Wevers (eds.), *On Display: New Essays in Cultural Studies* (Wellington: Victoria University Press, 2004), 224.

7. *Choice!* I uru mai ko Jacqueline Fraser, Rongotai Lomas, Barnard McIntyre, Michael Parekowhai, Diane Prince, Lisa Reihana and Darryl Thompson.

8. George Hubbard and Robin Craw, 'Beyond Kia-ora: The Paraesthetics of "Choice!"' in *Antic* 8 (1990), 28.

IMAGE NEXT PAGE: *Choice!* exhibition installation with Michael Parekowhai's *Indefinite Article,* 1990, Artspace, Auckland.

Kua karangahia he āhua tāone nei te āhua o ngā toi a ngā ringatoi o *Choice!* Kāore e tika ana tēnei karangatanga, heoi anō ko te whakahoutanga te māharahara nui o ngā ringatoi Māori o ngā tau 1960, ā, ahu ake. He rerekē anō tēnei rōpū hou, he kore nō rātou i āta titiro ki te kawenga ā-papori, ā-ahurea, ā-tōrangapū i runga i te ringatoi Māori, ā, kāore rātou i ū ki te tauira a Ngā Puna Waihana. Ko ngā kupu a te kairauhī o *Choice!* e mea mai ana:

> I mua i herea te waihanganga o te āhua Māori e ētahi toi me ngā āhuatanga taketake i ahu mai te whakapono. Nā tēnei here ā-hapori i runga i te auahatanga i noho noa ai te ringatoi Māori hei kawe i ngā tikanga, hei tamariki nā te taiao, he kanohi mō te whenua me ngā take o mua. Tērā pea kua eke ki te wā e tirohia ai te tātaritanga e here ana i ngā tikanga e pā ana ki te 'Māoritanga' i roto i te ao toi.[8]

Kia kī noa ake i konei i hāngai ngā whakahē a Hubbard rāua ko Craw ki ngā mōhiotanga mō ngā tikanga o mua e pā ana ki te huringa o te toi Māori hou. Ahakoa kāore i hāngai tā rātou aromatawai ki ngā whāinga a Ngā Puna Waihanga, i paingia tō rātou whakaaro mō te huringa o ngā toi Māori e te rāwaho, e Tauiwi rānei. Nā *Choice!* i whakarite kia motuhenga ake ngā mahi a ēnei ringatoi, he whakaaturanga motuhengatanga o te āhua o te noho a te Māori i tēnei wā.

Ko tētahi o ngā tino mahi toi o *Choice!* ko tērā nā Michael Parekōwhai, Indefinite Article 1990. E tū mai ana ngā kupu o tēnei hanga whakairo 'I AM HE', he mea tuhi ki tētahi momotuhi tapawhā, he hanga whakairo e hāngai ana ki te whakamahinga o te tuhi i ngā waituhi a Colin McCahon, te tino

ringatoi o Aotearoa, o te rautau rua tekau.[9] I ahu mai te tikanga o tā McCahon i te paipera "ko ahau anō ahau nei" (Ekoruhe 3:14)—Ko tā Parekōwhai he whakaatu kē i te wātea ōna i roto i tana mahi hei ringatoi Māori hou.

Nā te kore tikanga o *Choice!* i tere tahuri mai ngā kaiaromātai Tauiwi i ngā toi o Aotearoa, te hunga i tū kē ō rātou ihu ki ngā toi Māori hou i mua atu i tēnei. I muri mai ka tonoa a Hubbard ki te whakahaere i te whakakitenga tuatahi i te whare whakaatu toi o NEW, he wāhanga nō te Auckland Art Gallery i ngākau nui ki ngā toi Māori hou. Nā tēnei i whāiti ai te hau o ngā rongo o Ko Taikaka Anake, ā, ka hua mai i tēnei whare tētahi atu huarahi toi Māori hou.

Kīhai i taro ka toī ngā kaiārahi o ngā whare whakaatu toi i te āhua kore tikanga o Hubbard. Ko te ingoa tuatahi o tana whakakitenga ko Brownie Points, he karangatanga mō tētahi 'mahi pai' mūrere nei. I kitea i konei ngā whakaaro hokirua ōna mō te āhua o tā te whare whakaatu toi hāpai i ngā mahi toi Māori hou. I taua wā tonu, ka whakatūria a Haerewa e te whare whakaatu toi, he rōpū tohutohu Māori (katoa rātou nō Ngā Puna Waihanga, kua mutu tēnei rōpū i taua wā), i whakatūria ki te whakatakoto tohutohu e pā ana ki ngā whakamātautau a Hubbard.

I runga i te tautoko mai a Haerewa ka riro te mana whakahaere o te whakakitenga i ngā kaimahi Tauiwi. I whakahētia te ingoa hou o te whakakitenga, *Te Niho o te Taniwha*[10] me te tuhinga kairauhī a Hubbard. Nā ngā kaiārahi o Haerewa i tāpae te ingoa Korurangi hei ingoa mō te whakakitenga, he tauira hoahoa, e rua nei ōna koru e noho whakarara ana. I tonoa a Robert Jahnke, kātahi anō ka whakatūria i taua wā hei upoko mō te Toi Oho ki Āpiti, te hōtaka toi Māori tuatahi i te whare wānanga, ki te tuhi i tētahi tuhinga hei whakakapi i tā te kaiwhakahaere tuhinga. Kāore a Jahnke i whai atu i ngā kōrero mō 'ngā toi ariā Māori', heoi anō tāna he whakauru i ngā mahi nei ki te hītori i kitea ai te huringa o ngā toi Māori. Nā wai rā, ka whakawāteahia a Hubbard i tana tūranga, ā, ka riro mā ngā kaimahi Tauiwi te whakakitenga e whakahaere i runga anō i te tautoko mai a Haerewa.

Ka hua mai te whakakitenga o *Korurangi* (1995), he mea whakamana e 'Ngā Puna Waihanga', ā, ko te hua i puta ko te whakatūnga o ngā ringatoi ariā Māori ki te atamira o te ahurea. Nā tēnei i huri te whakamāramatanga o ngā mahi pēnei i tā Peter Robinson, *Untitled*, he waituhi whakaatu i ngā tau me ngā ōrau e whakakite ana i te waimehatanga o tōna toto Māori i roto i ngā whakapaparanga e whitu ki te 1.5625%, nā wai i aromātaitia e waho ka noho hei whakaputanga auē mā te hunga i pēhia e te Pākehā.[11] Nā tēnei tūāhua anō i mutu ai te tāwai i tēnei toi Māori whenumi, ā, ka kitea atu te pai o te whanaketanga o ngā toi hou a ngā ringatoi Māori.

Nā te tautoko mai a te iwi Māori me te ao toi o Aotearoa i rewa ai ki runga tēnei reanga ringatoi Māori hou. I whakaaturia ā rātou mahi i ētahi whakakitenga ā-rōpū i tāwāhi i runga i te kaupapa o te kotahitanga ā-iwi o Aotearoa me ētahi whakakitenga rangahau i ngā toi Māori hou.[12] Nō te tau 2001 ka haere a Peter Robinson rāua ko Jacqueline Fraser ki te Venice Biennale hei kanohi tuatahi mō Aotearoa. Nō te tau 2011 ka haere atu a Michael Parekōwhai hei kanohi. I whakaaturia i te whakakitenga o *On First Looking Into Chapman's Homer* tētahi piano Steinway he mea whakairo katoa ki ngā whakairo Māori, koinei tana tino mahi hei ringatoi Māori hou.[13] Ka whakaarotia ake pea ka rerekē te waiaro me te āhua i tēnei mahi āna, engari he mea tono tonu e Parekōwhai tētahi kaiwhakairo Pākehā

9. Tirohia a Colin McCahon, I Am 1954, oil on jute canvas 3651 x 555 mm, Hocken Collections, Uare Taoka o Hakena, University of Otago: Charles Brasch Bequest 1973, 73/91, http://www.mccahon.co.nz/cm000828 (Accessed 20 October 2015.)

10. He tupua te taniwha, kitea ai te taniwha i roto i te taiao, i roto i ngā āhuatanga pēnei i te riporipo. He tupua whai mana, mōrearea i ōna wā, koinei te whakamārama o 'Te Niho o te Taniwha', he āhua rite ki tā te Pākehā "the eye of the tiger" e kōrero ana mō te wairua totohe, mō te wairua pāengaenga.

11. Peter Robinson, *Untitled*, 1993. Wax, bitumen paint and oil stick on canvas, 1010 x 835 x 5845mm (seven parts). The Fletcher Trust Collection, Auckland. Image available here: http://www.fletchercollection.co.nz/item.php?id=15&details=1#description

12. Hei tauira ēnei: *Cultural Safety* 1999, Frankfurter Kunstverein, Frankfurt and City Gallery Wellington; *Toi Toi Toi: Three Generations of Artists from New Zealand* 1999, Museum Fridericianum, Kassel and Auckland Art Gallery Toi o Tāmaki; *Techno Maori* 2001, City Gallery Wellington and Pataka, Porirua; *Pūrangiaho: Seeing Clearly* 2001, Auckland Art Gallery Toi o Tāmaki; *Taiawhio: Continuity and Change* 2002–3, Museum of New Zealand Te Papa Tongarewa, Wellington.

13. Michael Parekowhai, *He Korero Purakau mo Te Awanui o Te Motu: Story of a New Zealand River*, 2011. Original Steinway grand piano (Model D), brass, added timber, cast and flat bar steel, resin, ivory, ebony, mother of pearl and lacquer, 2130 x 1670mm. Collection of the National Museum of New Zealand Te Papa Tongarewa: purchased in 2011 with the assistance of the Friends of Te Papa. Kitea ai te whakaahua i konei: http://collections.tepapa.govt.nz/Object/1236595

IMAGE: *Korurangi: New Māori Art*, 1995, NEW Gallery, Auckland City Art Gallery.

kāore e taunga ana ki te whakairo Māori ki te whakairo i te piano nei, mā tēnā tonu ka whakaatu mai i te whāinga a te ringatoi ki te whakaoho i te wānanga mō te toi Māori.

Tae rawa ake ki waenga o te tekau tau 1990 kua tutuki te nuinga o ngā whāinga tuatahi a Ngā Puna Waihanga. I te whānui ake te kitea o ngā ringatoi Māori i te ao toi hou o Aotearoa i ētehi atu toi, ahakoa kāore pea i whāia kia pērā. I whakaritea ētahi tūranga kairauhī whare whakaatu toi pūmau mū te hunga Māori i roto i ngā whare whakaatu toi matua, ā, he mea tautoko ā rātou mahi e ngā rōpū tohutohu me ngā rōpū whakawhiwhi pūtea i noho ai ngā tāngata o Ngā Puna Waihanga. I te mutunga iho i kaha te mātakina o ngā toi Māori (me tōna hītori) i roto i ēnei wāhi.

I te tau 1993 ka tū te hui whakamutunga a Ngā Puna Waihanga. I taua wā kua tīmata kē ngā kaiārahi ki te whakapau kaha ki Te Ātinga, tētahi rōpū toi Māori hou i tautokona e te kāwanatanga, i taunaki anō hoki i ngā hōtaka toi Māori i roto i ngā whare wānanga whakaako i te reanga hou o ngā ringatoi Māori hou.[14] Kua whakapau kaha a Te Ātinga ki te whakawhanake i te rangatahi me te haere ki tāwāhi kia āhei ai ngā ringatoi Māori ki whakapakari i te taura here ki ngā iwi taketake o Te Moana-nui-a-Kiwa, o Ahitereiria me Te Raki o Amerika.

Ka noho te hononga toi taketake o te ao hei kaupapa whaka-aweawe i ngā toi Māori hou, nā roto mai i ngā whakawhitiwhitinga, i ngā rūnanga, i ngā huinga, i ngā whakakitenga me ngā huarahi hou ka takoto i te ao hoko. Hāunga tēnei, me uaua ka kitea ngā mahi toi i ngā whare whakaatu toi o Aotearoa, engari e tukuna kētia ana ki Uropi, ki te tuauru o Te Raki o Amerika me Ahitereiria. Ka whakatūria he whakakitenga takitahi e ētahi ringatoi Māori i Aotearoa, ā, kātahi ka kōwhiringia rātou mō ngā whakakitenga takitini. E tohu mai ana tēnei tūāhua i te waiaro ngāwari i roto i ngā whare whakaatu toi tūmatanui, he hua tēnei i puta mai i te whakatūnga o ngā kairauhī whare whakaatu toi Māori.

Ahakoa tēnei kāore anō kia tū tētahi whakakitenga toi Māori hou mai i te tau 2001, mā te whakatū i tētahi ka āhei tātou ki te aromātai i ngā whakatutukinga i muri mai *Kohia Ko Taiaka Anake*.[15] Mā konei pea e kitea atu ai tētahi huringa nui kua puta i roto i ēnei tau, tērā pea ehara ngā whare whakaatu toi o Aotearoa i te wāhi e tukuna ai ngā mahi a te nuinga o ngā ringatoi Māori hou, e aro kē pea ana rātou ki wāhi kē, ki tangata kē e pai ana, e mauminamina mai ana. Mēnā e pēnei ana, kāore anō kia tutuki te whāinga tuatahi a Ngā Puna Waihanga, ā, kāore anō kia whakaaetia tō rātou whakaaro whakawā toi hei tātari i te kounga o ngā mahi toi Māori hou i roto o Aotearoa, heoi anō ko aua ringatoi nā rātou tēnei whakaaro i whakahē ngā mea i rewa ki runga. I runga i tērā, e toari ana te take ehara ngā whare whakaatu toi o Aotearoa i te wāhi matua e whakakitea mai ai ngā mahi toi a te reanga hou i whakaakona e Ngā Puna Waihanga.

I ahu mai tēnei tuhinga i tētahi kauwhau i whakatakotoria i te Essentially Indigenous? Contemporary Native Arts Symposium *i te 5-6 o ngā rā o Mei 2011 ki te George Gustav Heye Centre, National Museum of the American Indian, Smithsonian Institute, New York City. He mea karanga te hui e Dr Mario A. Caro (New York University) rāua ko Kathleen Ash Milby (National Museum of the American Indian) he mahi ngātahi ki a 'Essential Aesthetics' he rōpū mahi ao whānui, i whakatūria i te tau 2009.*

14. Ko ngā kura ēnei, ko Toi Hou Kura (Eastern Institute of Technology, Gisborne, 1994–), Toi Oho Ki Apiti (Massey University Palmerston North, 1995–), Toi Hou (Elam School of Fine Arts, University of Auckland 1993–2005) and Toimairangi (Te Wananga o Aotearoa, Hastings, 2001–).

15. *Pūrangiaho: Seeing Clearly*, 2001, Auckland Art Gallery Toi o Tāmaki, curated by Ngahiraka Mason and Ngarino Ellis.

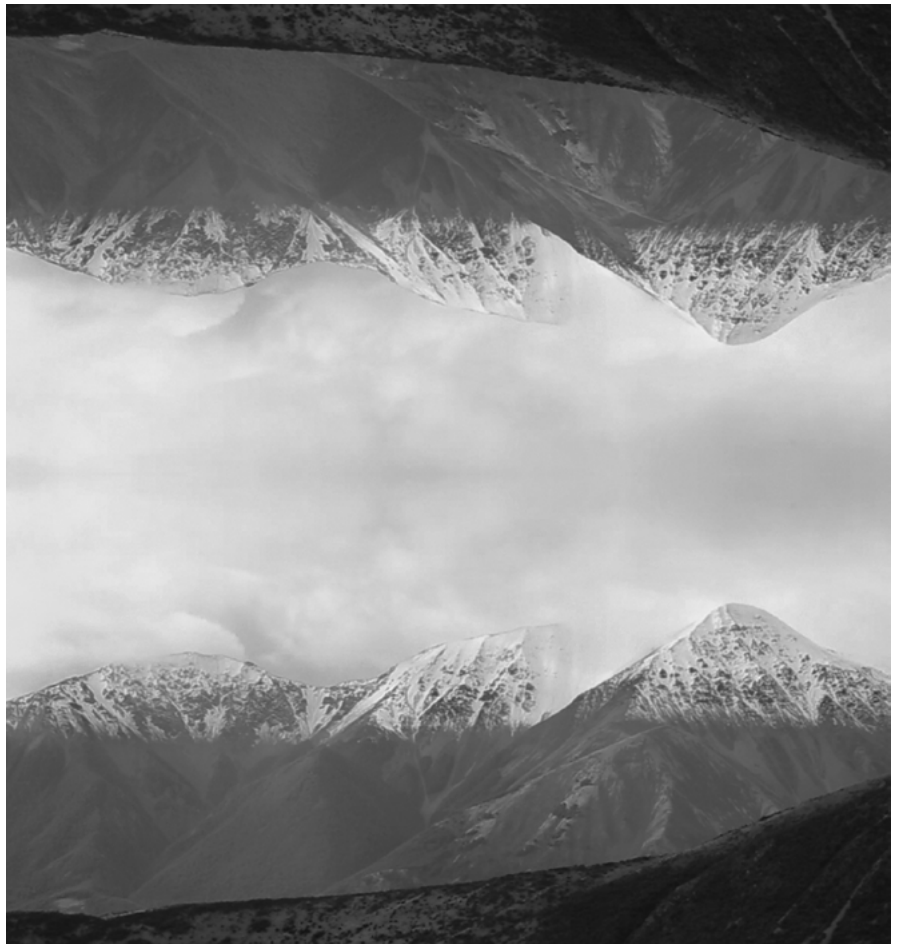
Johnson Witehira
Those who live in darkness (2015)

Ammon Ngakuru
Untitled fish (2015)

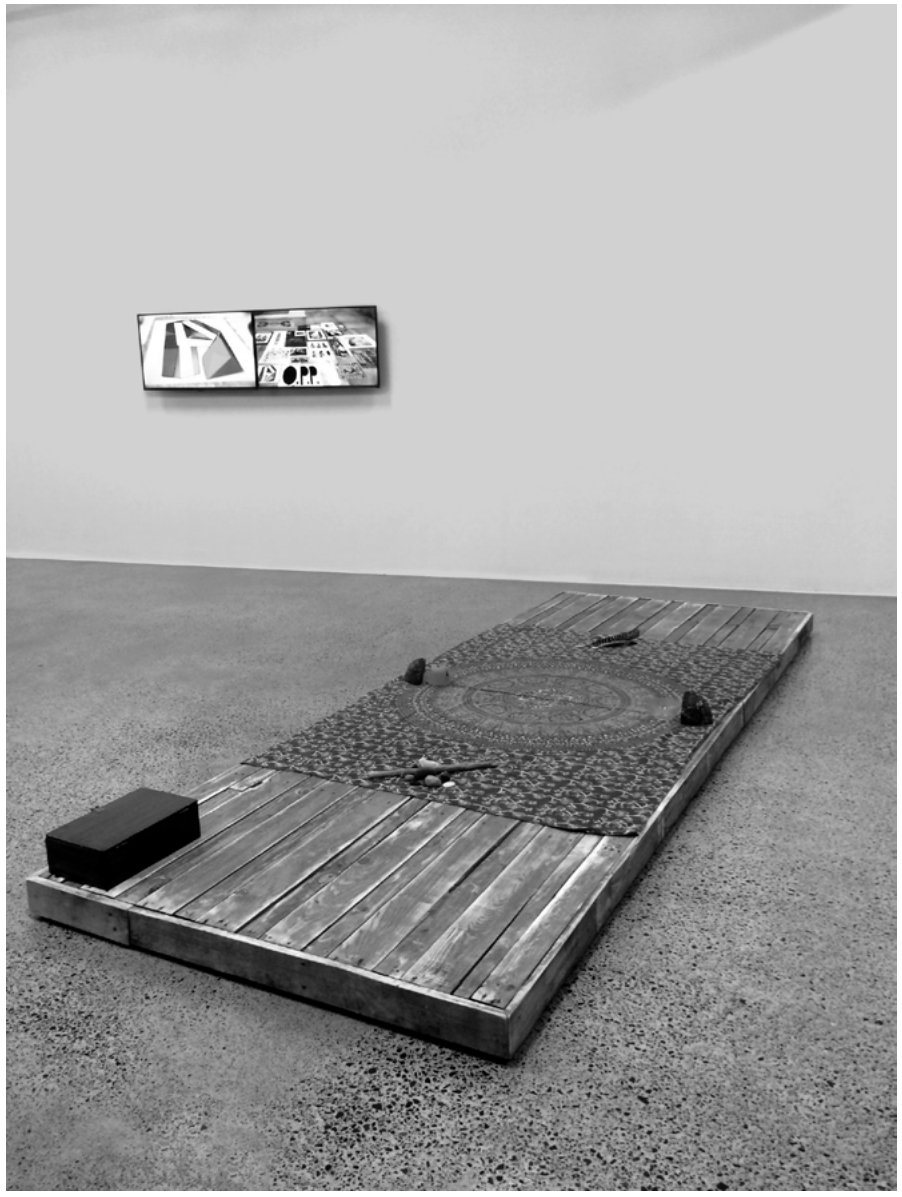
Jeremy Leatinu'u
Queen Victoria (2013) detail

Rik Wilson
Handball (2010) video still

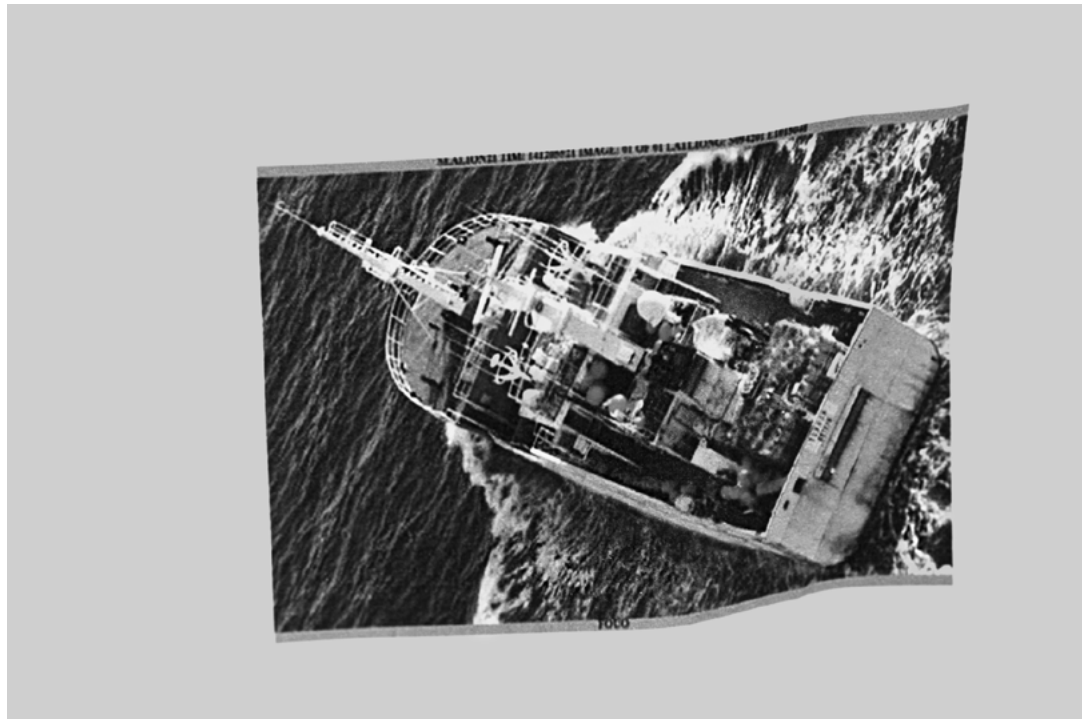
Sarah Hudson
Manatū Ahu Matua (2014) detail



Tanya Ruka
History repeating itself/No Comment (2015) video still



Rangituhia Hollis
O.P.P. (2015)
Elisapeta Heta
Atamira/platform for *Noho Symposium* (2015)

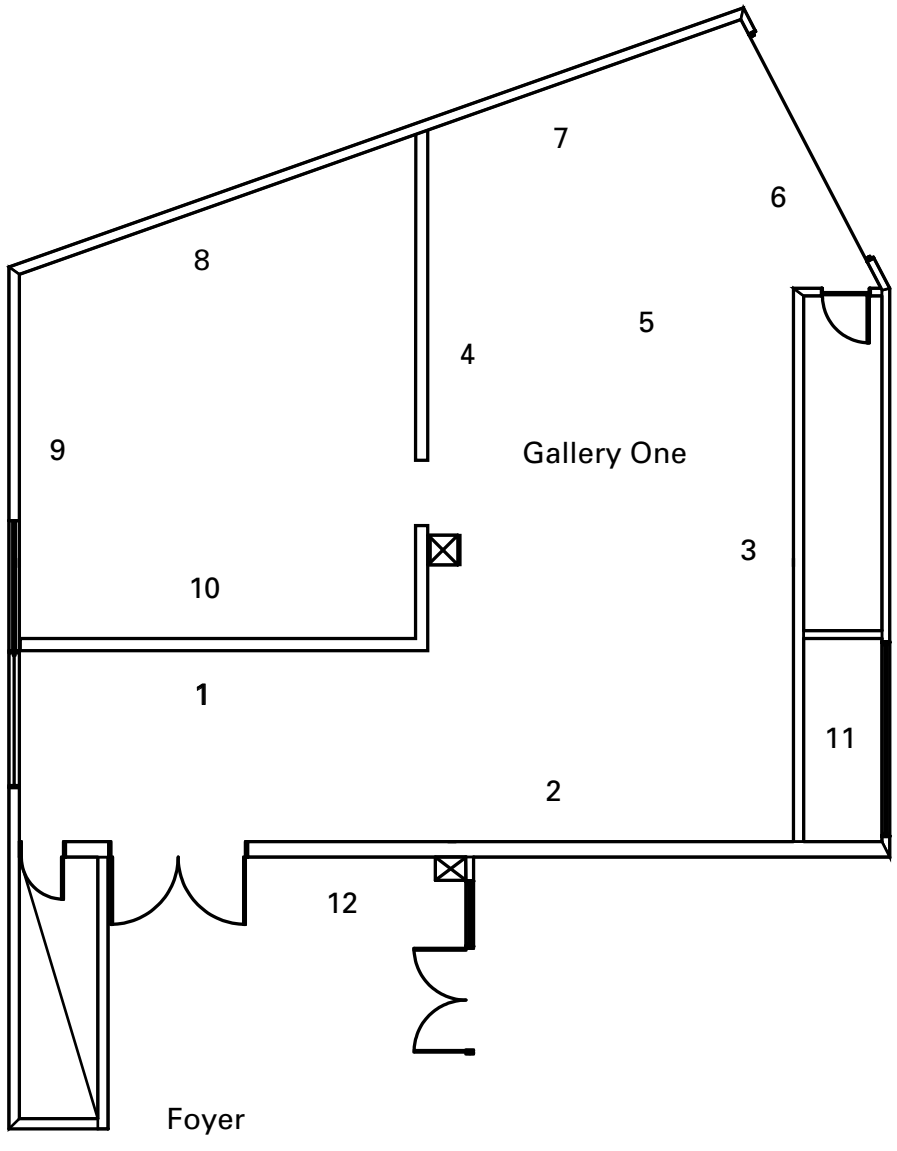


Will Ngakuru and Ammon Ngakuru
Yunnan, Nihwan, Huiquan, Wutai Shan Anhui 44, Yangzi Hua 44, Trosky (2015) detail

Will Ngakuru
Unperson (2015)

Vitrine: Material from *Te Māori* and *Te Māori: Te Hokinga Mai*, exhibited on loan from the E. H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki

Since 1984: He aha te ahurea-rua?
Exhibition Plan



1 Johnson Witehira
Those who live in darkness (2015)

2 Elisapeta Heta
Atamira/raised platform for *Noho Symposium* (2015)

3 Rangituhia Hollis
O.P.P. (2015)

4 Waikare Komene
Mahau/Gable (2015)
Untitled (architectural site intervention) (2015)

5 Will Ngakuru
Unperson (2015)

6 Ammon Ngakuru
Untitled fish (2015)

7 Tanya Ruka
History repeating itself/No Comment (2015)

8 Jeremy Leatinu'u
Queen Victoria (2013)

9 Rik Wilson
Handball (2010)

10 Sarah Hudson
Manatū Ahu Matua (2014)

11 Will Ngakuru and Ammon Ngakuru
Yunnan, Nihwan, Huiquan, Wutai Shan Anhui 44, Yangzi Hua 44, Trosky (2015)

12 Vitrine: Material from *Te Māori* and *Te Māori: Te Hokinga Mai*, exhibited on loan from the E. H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki

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Contributors

Jack Gray (Ngati Porou, Ngapuhi, Te Rarawa).

Jack of Atamira Dance Company has contributed to the platform as a founding member since 2000, his major work *Mitimiti* (2015) premiered at the Tempo Dance Festival in Auckland, New Zealand. Internationally he freelances as a choreographer, teacher, writer and facilitator, and has held guest professor roles at University of California Berkeley and University of California Riverside, and artist-in-residence posts at New York University, Bernice Pauahi Bishop Museum and Santa Fe Arts Institute. Working primarily with First Nations and Indigenous communities Jack as an instigator has directed the Cultural Informance Laboratory at U.C Berkeley, the Lenapehoking Transformance Laboratory at the Asia/Pacific/American Institute in New York, the Bay Area Transformance Laboratory at California State University East Bay, and 'How We Show Up' at the Indigenous Choreographers at Riverside Project at the Culver Center. Jack's published articles appear in *Biography*, *Kowhiti Atarau*, *Theatre-view*, *Explore.com* and *Danz Magazine*.

Ko Hikurangi raua ko Tarakeha te Maunga
Ko Waiapu raua ko Moetangi te Awa
Ko Horouta raua ko Mamari te Waka
Ko Tuatini raua ko Matihetihe te Marae
Ko Ngati Porou raua ko Te Rarawa te Iwi
Ko Jack Gray taku ingoa

Biddy Livesey

Biddy Livesey (Pākehā) is an artist, writer and researcher. She is a student at SHORE & Whāriki Research Centre, based at Massey University.

He uri a Biddy Livesey o ngā iwi i tau mai ai ki Aotearoa i tērā rautau. E okioki ai ōna tīpuna i Ingarangi, i Airani, i Kotirana, i Wira hoki. I puta mai ia ki te ao i Te Whanga-a-Reipae; i tupu ake ki te taha o Te Whanganui-a-Tara; a inaiānei e noho ana ia i Tāmaki Makaurau.

Elisapeta Heta

Masters of Literature (Museums and Cultural Heritage), University of Auckland (2014–2015), Masters of Architecture (Professional), University of Auckland (2009–2010), Bachelor of Architectural Studies, University of Auckland (2006–2008), Bachelor of Māori Performing Arts, Te Whare Wānanga ā Awanuiārangi (2013–ongoing).

Elisapeta Heta (Ngāti Wai, Waikato, Samoan, and Tokelauan) is an artist, tutor (University of Auckland, School of Architecture and Planning, NICAI) and architectural graduate at Jasmax. Elisapeta draws upon the strength of the multiplicitous worldviews she navigates, the worlds of art, architecture and academia, as a Mana Wāhine Tangata Moana-nui-a-kiwa (a woman of Māori and Pacific heritage).

Elisapeta regards the collaborative process as a key decision-making and problem solving mechanism. As a result, she has worked across a number of successful collectives: Architecture + Women NZ, *The Whare in the Bush* (2012–2014), *He Whare Tangata* (2013–ongoing). An engaged and politically activated artist and architect, Elisapeta is interested in how space and place can have a positive impact on the lives of the communities in which they function. She has recently completed a Masters of Literature (Museums and Cultural Heritage) through the University of Auckland, titled 'E Moemoea tatou ka taea: Māori art and artist collectives in Aotearoa, 1984–2014.'

Aveatu le fa'afetai i le alofa i 'o'u aiga Sā Pereira/Stowers—Malia le tina o lo'u tina, Iona tamā o Sipiliano Pereira mai Nukunonu i To'elau; ma Iona tina o Elisapeta Stowers.

Ko Punaruku te Awa
Ko Hikurangi te Maunga
Ko Tu Whenua Roa te Waka Toa
Ko Mokau, me Ngaiotonga, me Ngāti Wai ngā marae
Ko Ngau Paiaka me Nga Uri o Hiki Hiki ngā hapū
Ko Ngāti Wai te Iwi
Ko Taupiri te Maunga
Ko Waikato te Awa
Waikato taniwha rau
He piko he taniwha
He piko he taniwha

Waikare Komene

Ti hei mauri ora
Ki te taha toku Matua, no Ngati Kahungunu
I roto o Rangitane
Ki te taha toku Whaea, no Nga Puhi-nui-tonu
te whenua e hautu ana Nga Puhi o te ao
Ko Tamaki Makaurau ki te Kainga
Ko Otara ki nga Turangawaewae
Ko Waikare Komene ahau

Waikare Komene is a creative professional from Otara who is passionate about empowering communities from the grassroots up. Waikare is a qualified architect and Co-Founder behind The Roots Creative Entrepreneurs. The Roots describes itself a "a social enterprise, a movement and a network," and is based on the five values of roots, creativity, sustainability, intergenerational and community. It aims to empower the next generation by developing opportunities to showcase creativity, innovation, and design by educating young people about environmental awareness and sustainability—KAITIAKITANGA.

Ti hei mauri ora

Martin Awa Clarke Langdon

Ko Karioi te Maunga
Ko Waikato te awa
Ko Tainui te waka
Ko Tainui raua ko Ngāi Tahu te iwi
Ko Brian Langdon toku papa
Ko Patricia Tukiri toku Mama.

Langdon is an Auckland-based curator and multidisciplinary artist whose work explores the tensions and opportunities of bicultural duality and the third space.

Selected exhibitions include:
National Contemporary Art Awards, Waikato Museum, Hamilton (2015); *Shared Endeavour*, Papakura Art Gallery, Auckland (2015); *Unstuck in Time*, Te Tuhi, Auckland (2014); *Ngaru Rua*, Nathan Homestead, Auckland (2014); *Mana for Jam*, Toi Pōneke Gallery, Wellington (2013).

Jeremy Leatinu'u

Jeremy Leatinu'u works in performance art, video and installation. His practice explores the relationships between site specific performances and public interventions, often presenting these outcomes as video installations within a gallery setting. Leatinu'u uses himself as a point of reference to employ simple actions and gestures to test, reveal and make connections between associated meanings and properties of a place: its history, identity, governance or use and their relationship with each other and the artist.

Leatinu'u graduated in 2009 from the University of Auckland with a Post Graduate Diploma in Fine Arts. Recent exhibitions and screenings include: *Pacifique(s) Contemporain*, PLOTHR Gallery, Rouen, France (2015); *Imaginary Date Line*, Teatro Marinoni, Venice (2015); *Films from the Pacific Triangle*, New York, USA (2015); *A sense of Place*, Papakura Art Gallery, Auckland and Siapo Cinema, Film Archive, Wellington (2014); *Puehu: Cultural Dust*, Suter Art Gallery, Nelson (2013); *More than we know*, Gus Fisher Gallery, Auckland (2013); *HOME AKL*, Auckland Art Gallery Toi o Tāmaki (2012).

Anna-Marie White

Anna-Marie White (Te Ātiawa) is the curator at The Suter Art Gallery Te Aratoi o Whakatū, Nelson. Her curatorial practice is focussed on identity politics in New Zealand art specialising in contemporary Māori art. Selected exhibitions include *Kaihono āhua / Vision Mixer: Revisioning Contemporary New Zealand Art* (2013); *Puehu: Cultural Dust. Contemporary Polynesian Video and Performance Art* (2013); *The Maui Dynasty* (2008) and *Pākehā Now!* (2007), the first exhibition of contemporary Pākehā art.

Ko Taranaki te maunga
Ko Waitara te awa
Ko Owae te marae
Ko Te Ātiawa te iwi
Ko Manukīrihi te hapū
Ko Anna-Marie White taku ingoa
Kei te mahi ahua ki Te Aratoi o Whakatū

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School of Art + Design, AUT

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Shifting the institutional space with biculturalism

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