

PUHORO Ō MUA, PUHORO KI TUA

In association with the *9th International Indigenous Artists Gathering 2019* at Tuurangawaewae Marae

23 November 2019 – 23 February 2020

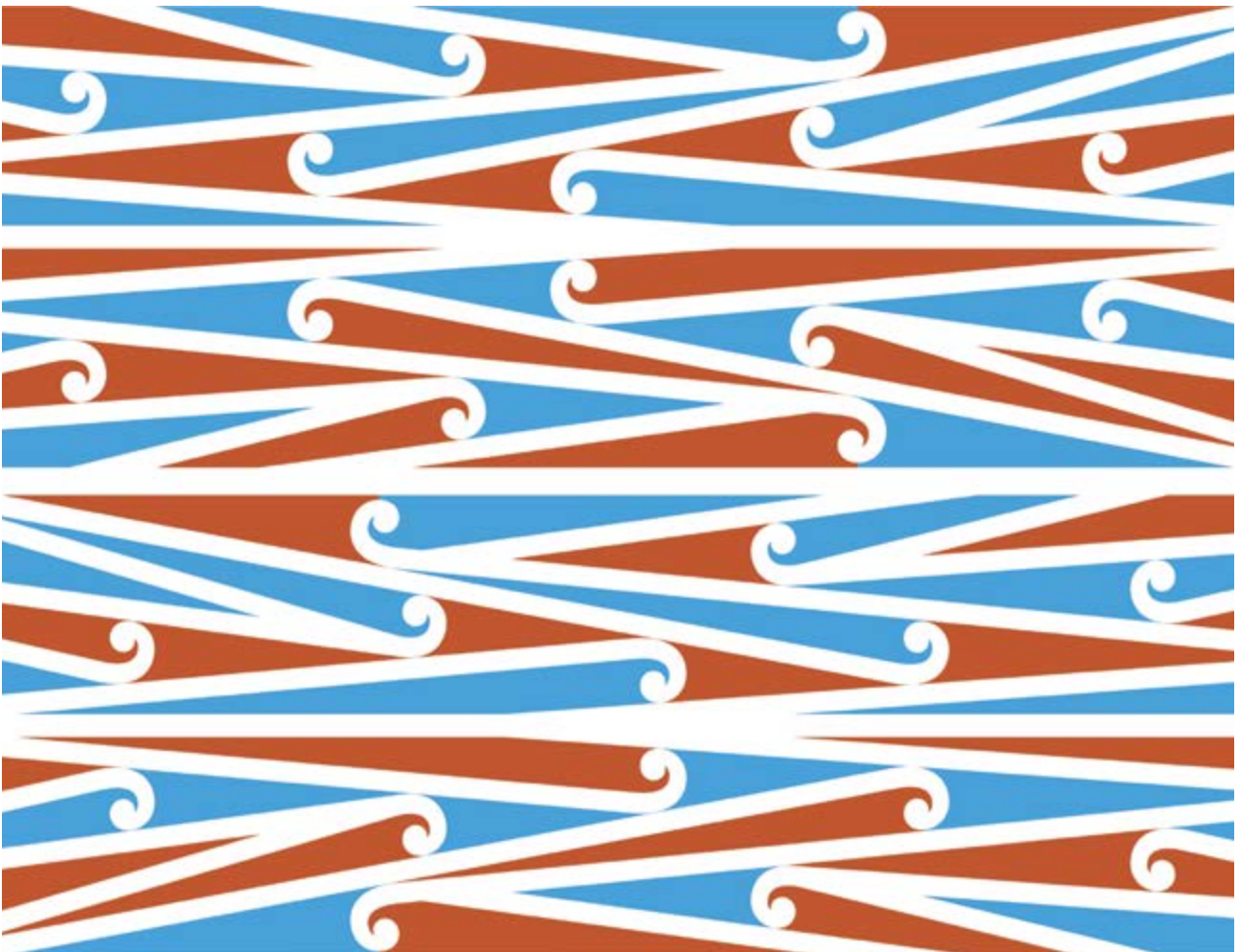


Image: Detail, *Puhoro ō Mua, Puhoro ki Tua*, 2019, courtesy of Ngataiharuru Taepa

Karakia – Blessing



Image: Te Timi a Pitau, 2019, courtesy of Ngataiharuru Taepa

Whakairia te tapu
kia waatea ai te ara
kia turuki whakataha ai
kia turuki whakataha ai

Haumi ee hui ee taiki ee!!

Restrictions are moved
aside so the pathways
are clear to return to
everyday activities....

Join us all together, bind
all together, let it be done

Waikato Museum Kaumatua Tuahu
Watene (Ngaati Maahanga).

A note about the use of double vowels and macrons in the exhibition and online catalogue

Q: Why do some Maaori words have macrons above vowels and some double vowels?

A: If artists apply macrons above vowels in the titles of their works, Waikato Museum respects the artists’ sovereignty. All other written text that is produced by Waikato Museum is subject to the Waikato Tainui conventions which apply double-vowels instead of the macron. Institutional names that employ the use of macrons are not subject to the double-vowel convention, such as **Toi Māori**.

PLEASE NOTE: Text in this catalogue is provided by the artist and their respected voice is unedited, unless indicated otherwise.

All Photographs are courtesy of the artists or Maree Mills and Kelly Joseph from Waikato Museum, Te Whare Taonga o Waikato unless otherwise indicated.

The Gathering

Te Ātinga, 9th International Indigenous Artists’ Gathering: Puhoro ō Mua, Puhoro Ki Tua was held at Tuurangawaewae Marae, Ngaaruawaahia, Waikato. Over the course of 10 days, 21-30 November 2019, The Gathering saw more than 120 indigenous artists from across the globe and from throughout Aotearoa New Zealand come together to make art, exchange visual arts knowledge and share in the legacy of their respective heritage arts traditions. The first such Gathering was at Apumoana Marae in Rotorua in 1995 and, now in its 24th year, this Gathering hosted a growing international network that supports the ongoing indigenous artist exchanges between *Toi Māori* and the world. Gatherings have also been hosted in Hawai’i (2007) and Washington State, USA (2001, 2017). The 2019 Gathering: *Puhoro ō Mua, Puhoro Ki Tua* involved workshops, panel discussions and an open day at Tuurangawaewae Marae on Thursday 28 November which enabled visitors to meet the artists and view the art-making workshops taking place at the marae.



Artists working at The Gathering – Tuurangawaewae Marae 2020.

Te Ātinga Indigenous Arts Gatherings

- 1995** *International Indigenous Wānanga Symposium of Contemporary Visual Arts*
Apumoana Marae, Rotorua
- 2000** *Te Rā Festival*
Toihoukura – Te Tairāwhiti Polytechnic, Gisborne
- 2001** *Asta’bsHil3b axWtiqa’qtu – Return to the Swing*
Evergreen State College, Olympia, Washington, United States of America
- 2005** *Te Mata Gathering*
Toimairangi, Te Wānanga o Aotearoa, Hastings
- 2007** *PIKO*
Keomailani Hanapi Foundation, Waimea, Hawai’i
- 2010** *Te Tihi Gathering of Indigenous Visual Artists*
Waiariki Polytechnic, Rotorua
- 2014** *Kōkiri Pūtahi Gathering*
Kohewhata Marae, Kaikohe
- 2017** *Tears of Duk’Wibahl International Indigenous Artist Gathering*
Evergreen State College, Olympia, Washington, United States of America

2019 Puhoro: Puhoro ō mua, puhoro ki tua
Tuurangawaewae Marae, Ngaaruawaahia, Aotearoa New Zealand

These Indigenous artist Gatherings are momentous events, and have a proven record in supporting the development of indigenous artists and their art.



Horomona Horo greets visitors.



Joseph Seymour replies to greeting.



Artists are greeted after formal speeches , photograph courtesy of Pehia King – Toi Māori.



Marques Hanalei Marzan (Hawai'i) makes a traditional response to the welcome given during the Poowhiri at Tuurangawaewae Marae, Viri Taimana (Tahiti) and Maile Andrade (Hawai'i) are seated to his right.

About Te Ātinga

Formed in 1987 as part of the Māori and South Pacific Arts Council (MASPAC) under the guidance of Piri Sciascia, Eric Tamepo and Cliff Whiting, Te Ātinga – is the National Contemporary Māori Visual Arts Committee that gives voice to new developments in contemporary Māori visual arts with particular focus on supporting rangatahi (youth) involvement and expression. The committee’s founding members included: Manos Nathan, Robyn Kahukiwa, Kura Rewiri-Thorsen (Te Waru-Rewiri), Ross Hemera, Aromea Te Maipi and Sandy Adsett as Chairperson.

Building on art movements such as Ngā Puna Waihanga, the focus of Te Ātinga has been on promoting and supporting the best of contemporary Maaori visual arts and in offering opportunities for Maaori and indigenous artists to waananga and work collectively on visual arts kaupapa. Over the past thirty years Te Ātinga’s work has been vast: from supporting art teachers and educators with Maaori arts resources, initiating arts waananga regionally and internationally; to influencing policy and governance models; through to supporting artists’ development by way of numerous exhibition projects.

Today Te Ātinga and its Maaori art leaders continue to explore knowledge sharing and exchange by connecting with visual artists nationally and across the Pacific, stretching as far as Canada, America and throughout Asia. These connections have resulted in unique collaborative forums for exchange and remains the only ongoing international indigenous waananga event, specifically for the development of indigenous visual arts globally. Te Ātinga continues to play a central role in presenting these gatherings and cultural exchanges.



Te Ātinga committee members, Margaret Aull and Chair Nigel Borell.



Regan Balzer

Te Ātinga – Contemporary Māori Visual Arts Committee



Nigel Borell



Gabrielle Belz



Ngatai Taepa



Priscilla Cowie



Regan Balzar



Tawera Tahuri



Margaret Aull



Dorothy Waetford



Chris Bryant



BJ Ewen

Te Ātinga Contemporary Māori Visual Arts Committee service

Sandy Adsett 1987-2014 founding member (Chair 1987-2004)
Kura Te Waru-Rewiri 1987-1991 founding member
Robyn Kahukiwa 1987-1989 founding member
Aromea Te Maipi 1987-1989 founding member
Ross Hemera 1987-1991 founding member
Ngapine Allen 1989-1993
Steve Gibbs 1989-1997
June Grant 1991-2014
Ngaromoana Raureti 1993-1994
Derek Lardelli 1994-1997 floating membership
Paerau Corneal 1994-1996 floating membership
Chris Bryant-Toi 1997-present (Chair 2007-2010)
Gabrielle Belz 2000-present (Chair 2005-2007)

Ngataiharuru Taepa 2000-present (Chair 2010-2015)
Dorothy Wateford 2005-present
Hemi Macgregor 2005-2017
Nigel Borell 2008-present (Chair 2015-present)
Margaret Aull 2015-present
Regan Balzer 2015-present
Bj Ewen 2015-present
Priscilla Cowie 2015-present
Tawera Tuhuri 2015-present
Simon Kaan 2015-2018
Paora Allen 2018-present
We also acknowledge Colleen Ulrich and Manos Nathan who were long serving members who have passed away.

Introduction to Waikato Museum

Waikato Museum Te Whare Taonga o Waikato exhibitions, events and programmes tell our stories from a regional and global perspective, and include visual art, social history, tangata whenua and science from touring exhibitions, and the museum's own collections.

On the banks of the Waikato River, in the heart of Hamilton's south-end cultural precinct, Waikato Museum's 13 galleries feature more than 25 new exhibitions and 100 public events annually. Through this interactive programme we aim to engage and inspire our local and international visitors.

Highlights include the majestic war waka Te Winika, the fun hands-on science galleries for children and our galleries which exhibit a rich blend of artworks.

Since the year 2000, Waikato Museum has hosted the National Contemporary Art Award. The award, held annually, is curated by a new judge every year and culminates in an annual exhibition which documents a snapshot of Aotearoa New Zealand contemporary art.

Located at the South end of Victoria Street (1 Grantham St) Waikato Museum in its current building was opened in 1987. The architect was the late Ivan Mercep of JASMaD (now Jasmax), Auckland, the same architect who went on to design New Zealand's national museum, Te Papa. Mercep was awarded a prestigious Gold Medal by the Institute of Architects (June 2008) for his notable career.

waikatomuseum.co.nz



Formal opening of the Puhoro ō mua Puhoro ki Tua exhibition at Waikato Museum.

The exhibition

Puhoro ō Mua, Puhoro ki Tua celebrates a special event in global indigenous visual arts in a unique exchange of art and ideas. It presents over ninety indigenous artists from across the wider Pacific who have gathered as part of the *9th International Indigenous Artists Gathering* presented by Te Ātinga, the Maaori visual arts committee of Toi Māori Aotearoa, and in partnership with Waikato Museum Te Whare Taonga o Waikato.

The title of this exhibition refers to the puhoro koowhaiwhai pattern that denotes speed, strength and dexterity. Like a tidal current the puhoro takes-in the ebb and flow that happens with creative energy. It brings into view distant horizons where we can share ideas and learn from one another while we move in unison towards future horizons.



Hamilton Mayor Paula Southgate follows artist James Webster as he contributes to the blessing of works at the opening ceremony of *Puhoro ō mua Puhoro ki tua*.

An opening address from Director Cherie Meecham

Teenaa koutou teenaa koutou katoa. E mihi kau ana kia koutou ii runga ii te reo karanga oo too taatou kaupapa whakahirahira te rangi nei.

Welcome, I would like to extend a very warm welcome to Waikato Museum, Te Whare Taonga o Waikato. I wish to acknowledge our mana whenua, o te porotaka o te waka o Tainui, we pay respect to Kiingi Tuuheitia Pootatau Te Wherowhero VII, eldest son of the late Maaori Queen, Dame Te Atairangikaahu, his wife Makau Arikiki Atawha and their whanau.

I want to express my appreciation to our wonderful Maaori artists across Aotearoa and the many talented indigenous artists from the wider Pacific who have contributed to this exhibition *Puhoro ō mua, Puhoro ki tua*. The title of the exhibition refers to a koowhaiwhai pattern often seen tattooed on the thighs. It denotes speed and agility. Appropriate as we gathered to open the exhibition alongside our swift Waikato awa, harnessing the creative energies of the waters that join us.

This unique exhibition presents work from those who participated in the 9th International Indigenous Artists Gathering at Tuurangawaewae. This is presented by Te Ātinga, the Maaori visual arts committee of Toi Māori Aotearoa.

The exhibition has given Te Whare Taonga o Waikato curators Leafa Wilson and Maree Mills the opportunity to work with curator Maaori from Auckland Art Gallery and current chair of Te Ātinga, Nigel Borrell, and meet other indigenous curators.

Just as The Gathering at Tuurangawaewae supported the exchange of visual arts knowledge and heritage traditions, the opportunity for my staff to network and exchange ideas with their indigenous colleagues is very important for our Museum, and for Aotearoa.

I hope the relationships continue and the fruits of these exchanges manifest in the much-needed growth of indigenous curators and writers.

This exhibition is a most extraordinary weave of craftsmanship, an explosion of mediums that tell stories, and celebrate our connection, with acts of resistance, a lament for the past, while illuminating a brighter future. I am sure you will enjoy it.

Again, my warmest welcome to you all,
Nga mihi nui ki a koutou

Cherie Meecham
Director – Te Whare Taonga o Waikato



Waikato Museum Director welcomes guests to the exhibition and her speech is honoured by a waiata (song) L to R) Kaumatua Paki Watene, Kaumatua Tuahu Watene, Curator Maree Mills, Curator Leafa Wilson, Director Cherie Meecham.

Introduction to the curatorial team



Maree Mills, Curator, Poutiaki Whakataki, Waikato Museum Te Whare Taonga o Waikato

Maree Mills b.1964 joined Waikato Museum in 2017 as curator Tangata Whenua, from a strategic role developing Auckland region's first Arts and Culture Strategy. Working previously in the GLAM sector as Director of Hastings City Art Gallery in Hawke's Bay, Maree also lectured at the University of Waikato in media studies. Her own art practice explored communication of ethereal and cosmological concepts inherent in a Maaori world-view, from a female perspective. She continues academic relationships through curatorial practice, guest lecturing, degree development and assessment, at various universities.

She descends from Maaori (Ngaati Tuuwharetoa), the Wrights of South Shields, England and Clan Gunn of the Scottish Highlands.



Nigel Borell, Chairperson Te Ātinga, Curator Māori Art, Auckland Art Gallery

Nigel Borell b.1973 (Pirakau, Ngaati Ranginui, Ngaai Te Rangi, Te Whakatoohia) is Curator Māori Art, Auckland Art Gallery Toi o Tāmaki, where his research in both customary and contemporary Maaori art is produced for publication and exhibition making. Recent curatorial projects include: co-curating with Zara Stanhope 'The Moa Hunters' by Areta Wilkinson, for 9th Asia Pacific Triennial, QAGOMA, Brisbane (2018) and 'The Māori Portraits: Gottfried Lindauer's New Zealand,' at the Auckland Art Gallery (2016) and de Young Fine Arts Museum, San Francisco (2017). Borell was a member of the advisory panel for the New Zealand Venice Biennale project in 2019.



Leafa Wilson, Curator, Poutiaki Whakataki, Waikato Museum Te Whare Taonga o Waikato

Leafa Wilson (aka Olga Krause) b. 1966, Aotearoa-born Samoan (indigenous to Vaimoso/ Siumu, Upolu – Samoa). Leafa was appointed curator of art at Waikato Museum in 2004. She also has an independent curatorial and art writing practice, as well as an active multimedia performance-based practice often collaborating with daughters Faith Wilson and Olive Wilson. Their work of major importance *Fili* (2015, enjoy.org.nz/events/fili) was part of the Enjoy Gallery show and performance series Enjoy Feminisms in 2015. In 2018, Leafa co-curated the *Morni Hills International Performance Art Biennale II* in Haryana, India. In her role as curator of art, Leafa has always endeavoured to decolonise her own practice both academically and aesthetically. Her major institutional contributions to the Moana Oceania artistic 'sea of islands' are *Dolly Mix (W)rapper – 2002*, *Letters to the Ancestors – 2005*. *The Cold Islanders: Art on the Pacific Spectrum*, 2017.

A curatorial conversation

Nigel Borell, Leafa Wilson and Maree Mills reflect on their collaborative experience with the exhibition

NB: Over the years *Te Ātinga* have always strived to have an exhibition that accompanies The Gathering in an established gallery space, so it was exciting that we could partner with Waikato Museum to do that.

One of the tricky things about selection, with a gathering of this scale, is that those participating artists really do shape the nature of the show.

We create broad parameters for these artists to work within, to make it achievable for us as curators, but beyond those parameters the artists are pretty free to present the work they feel reflects their practice, their position and/or commitment to the conversation they are engaged in around contemporary indigenous art practice.

Just like the range of indigenous participants at *The Gathering*, we are also presented with diverse conversations, and we need to make sense of works to bring them together in a cohesive way in an exhibition.

I was reminded of that when I saw the works installed and then when I saw the conceptual framing of how Maree was thinking about the works. The ways in which artists and ideas are speaking to one another and some of the clustered conversations that they have in common. I was really excited to see these commonalities and themes emerge, and sort of relieved at the same time.

MM: It helps working in a curatorial team I think, but we also have a great designer (Josephine Hughes). Trying to make these artworks work together aesthetically is one thing, but then she had to look at labels, and the limited information given to cluster work. To add to the complexity, I might come along and say (from a cultural or tikanga Maaori perspective) we can't put this work next to that. This means our designer must reconsider the work from a content/subject matter – or concept perspective as well. It was a massive challenge but something she really engaged with, because this is the sort of thing a good designer loves. I fed off her excitement as well, seeing these conversations emerge, when we understood what some of the works were on about, and us re-thinking the show again in this way.

LW: I know we talked about the disparity of all the media and there are so many here, but I feel like there was this natural synergy among them and the segments that Josephine and Maree devised; well each has its own potency.

NB: I think people forget there is a lot of goodwill involved in undertaking a big project like this, and it's really rewarding when our institutions get behind it 100% and they want to see it a success. To see staff buy-into what the project is trying to achieve, it's always exciting and truly collaborative.

Getting the information about artworks from artists can be challenging too, and we all took different roles in making that happen. As soon as they (artists) got into the exhibition and saw the quality of the presentation, it reinforced that therefore how much we need their information – so we can present their work in the best possible light. This sort of exhibition shows the importance of all that planning.

MM: Leafa and I were talking about this. How receiving information from these artists about what they were thinking when they make is really rewarding and important. It gives you a whole new

appreciation of their practice. It is difficult when you only receive a few statements from a large body like this to begin with. We know that artist statements are a way in for people that don't see the world through their eyes. Without it, perhaps the work can be appreciated because of its beautiful execution. It could also talk to what it sits next to in a very rewarding way, and it will be difficult for most people to engage on this deeper level without the artists koorero (message).

LW: Yes, there was a degree I guess of professional practice not being well developed with some of the artists. That's not positive or negative, that's just the way it was. In saying that, I think it's an area that we can look at in the future to help develop and to provide information about to these artists.

MM: On that note, I have to say, those artists that work in digital media were very professional. From delivery, to follow up communication, to explicitly explaining what their work was about and how they wanted it to be seen. Maybe it's because of that use of digital media, where they have hit an institution and found it possibly behind the times... or they have had to communicate their work to their own (indigenous) people who are working in raranga (weaving) or whakairo (carving), and do not know how to 'read' their work.

NB: I agree – I think there is so much more opportunity for display expectations to go awry for them. I find they are a lot more diligent with the details and getting that across clearly and early in the exhibition planning. In saying that when we have got such a big group of artists to engage with, you always get one or two spokes in the wheel.

MM: I am going to ask are there any stand-out artworks or works that stayed with you?

NB: *Taawhiao's Crown (Re-imagined)*, the new work by Maureen Lander captivated me from the moment I saw it and from the moment I saw it again on display. It does feel like a signature work – about the exhibition – because of the way we brought *The Gathering* to the Waikato and having it at Tuurangawaewae for the first time. Also, this new piece of research that she's been waiting to share via her art practice. These are special moments that coalesce and make it special, so for me that's one stand-out work that represents this event.

With my curatorial hat on, I am looking at other artists in the show and I am reminded of the power of their art practice and the need to reconnect with them. It reminds you of the power of people's art practice.

MM: What about the work of any of our indigenous manuhiri – our international visitors?

NB: Robin Lovelace's work *Predator Cannibal*. Her mask work with the hair is extremely dramatic and very powerful, and so well executed. The exquisite craftsmanship is not lost on anyone when they see this work.

LW: I must agree about *Predator Cannibal*, because it has a huge presence, but also the kaupapa, the story that the artist provided us with is extraordinary, and you're right – Maureen Landers work is the crown of the show. She has made this with such mana and such love, it's just a great work. I'm really happy with Donn Ratana's work too. *Weapons of mass Confiscation 1840-2020* is a nice divergence from his painting practice and it's a powerful message too.

NB: Its always intriguing when you see something in a little sketch sitting in a spreadsheet, and then you come to the show and see it executed with such power. It's not always the way but it was the case with this exhibition.

LW: Other work I found powerful was the carved piece *Hinetuhoanga* by James Webster – that is a

favourite of mine. When we collected her, I felt as though we connected – I felt a very strong kind of aroha for her, and she was always going to be in the position she was in. And I really love those pou, *Vessels of Knowledge – Legacy* by Tai Kerekere. Those move me.

For the most part what I feel about all the work is that the ancestors chose, and the ancestors speak – even from a great distance.

NB: Some of the adornment was just exquisite too. The way they were lit and presented paid reverence to the work. You know sometimes display can somehow take away from the work, but I think the way the adornment was displayed brought attention to these majestic forms. That was what I heard from the adornment artists themselves, and that's exciting because artists are shy with their feedback. Many of them go to lots of openings and see their work in numerous shows, and I think they were pleasantly surprised, even taken aback with the expert level of display and care that's gone into this presentation.

MM: The feedback we have received so far has been around the diversity of media and approaches – just seeing Maaori and indigenous practice as ... I guess elevated. It has exceeded expectations. There's this connection of experience which is communicated – across cultures. There's no shock in seeing for example 'the politics of identity' emerge – you expect that, but things like the renaissance in matauranga (traditional knowledge) or the interest in indigenous cosmologies – that's something that knits across indigenous cultures – it's also personal – if you go in to find whakapapa. I mean it goes all the way to a cosmological understanding – then that connection with land and with water is also visible across cultures.

LW: It's not lost on people – they get a snapshot not of just Maaori art but indigenous art and how its speaking together. A thing that makes me proud to be associated with the show is that we, the artists and even our kaupapa and the writing does not emerge from Western constructs, or Western scaffolded histories or philosophies nor cosmologies. They come from each individual artist's iwi (tribe), from the ancestors, from philosophies born from our own peoples and that is one thing that I really love. They can choose to work with Western art history or without it.

NB: The other thing that was powerful but perhaps not surprising, was the way in which we can witness and experience different indigenous cultural protocols at these openings. All these different cultures making their offering as we go around blessing the work, just so special – I love it. I watched the procession bringing a whole lot of love and passion at the beginning – to see that video on Facebook later – was so powerful.

LW: So beautiful – it was magical.

NB: It shows us again you know, this inter-connected nature of indigenous peoples. We get it through art, through *The Gathering* and again through these protocols when we opened the show. I find it really powerful to be part of it.

MM: I think we all do

NB: That's awesome to hear because to me it's one of the special things about this project. One of the rewards of good collaboration is that we can give effect to those aspirations and changes that we want to see take place. So it's rewarding to see it happen. As the Chair of *Te Ātinga* and the co-curator of this show, there's a mixture of feelings; one of relief and one of pride in the work and satisfaction in the way we have partnered to achieve it. Sometimes we have these ambitious ideas and you are never quite sure how it's going to go, but there is a lot of satisfaction here. We have created a very strong offering, with lots of integrity, dedication and love for this kind of work.



L to R: Indigenous Curators – Rueben Friend, Maree Mills, Julie Ngam, Leafa Wilson, Heather Igliorite Back row, Nigel Borell, Karl Chitham

PAINTING



Painters work on their practice at Tuurangawaewae Marae for The Gathering 2019.



Opening ceremony of Puhoro ō mua Puhoro ki tua exhibition at Waikato Museum, Te Whare Taonga o Waikato.



From Left) Regan Balzar, TāweraTahuri and Charlotte Graham at work during The Gathering 2019.



John Walsh (above) and Sandy Adsett work on paintings at Tuurangawaewae Marae for The Gathering.

Turi

Sandy Adsett b. 1939 (Ngaati Paahauwera, Kahungunu)

Acrylic on canvas, 2019

Whaanau Collection



Turi, Sandy Adsett, 2019.
Whaanau Collection



Sandy working on a new painting at
Tuurangawaewae.

Artist Statement

"Sandy is a well-known painter and teacher of art committed to cultural imagery that identifies him and his whanau as Maaori."

My hard-working mum and dad raised our small family on a farm in a remote river valley within our tribal area. I attended Ruapunga Native Primary School, then at 14 was sent to Te Aute College, a distant Maaori boys boarding school with hard mattresses and only two holiday breaks a year. I was always hungry and really missed home. He attended 'Ardmore' a residential teacher's college of education, specialising in Art Advisory Service to Schools, and became involved in the resourcing, teacher training and introduction of "Maaori Arts to schools" I've always enjoyed painting. I love my people. I love and respect the art of my tribe Ngaati Kahungunu. I feel strongly indigenous and enjoy participating in The Gatherings.

Statement edited and sourced from Tears of Duk'Wibahl – International Gathering of Indigenous artists of The Pacific Rim, Longhouse Education and Cultural Center, 2017.

Makaurangi

Aana Adsett b. 1985 (Ngaati Paahauwera, Te Atiawa)

Acrylic, PVA on canvas, 2019

Whaanau Collection



Makaurangi, Aana Adsett, 2019.
Whaanau Collection



Aana working on a new painting at
Tuurangawaewae.

Rewana

Hiria Anderson b. 1974 (Rereahu, Ngaati Maniapoto, Ngaati Apakura)

Acrylic on canvas, 2019

Collection of the artist

My Advance Care Plan

Hiria Anderson b. 1974 (Rereahu, Ngaati Maniapoto, Ngaati Apakura)

Acrylic on canvas, diptych, 2017

Collection of the artist



Rewana, Hiria Anderson, 2019. Collection of the artist



My Advance Care Plan,
Hiria Anderson, 2017.
Collection of the artist

Artist Statement

My paintings show glimpses of everyday life as it happens. I look for moments in time that go unnoticed. It's within those moments that I extract the allegory within the painting that might make us stop and unpack its contents a bit further.

The painting *Reewana* happened because my whaanau (family) had just finished a kai (meal) of freshly baked Maaori bread. When they had all left the table, it looked like a typical western genre painting. Inside this painting I think about how we yearn to keep our customary practices of *Reewana* but at the same time our traditional natural diet is diminishing.

The painting 'My Advance Care Plan' responds to the anticipation of death. The title of the painting comes from a pamphlet given to New Zealand patients whose lives have become shortened or now terminal. Polynesians in New Zealand are suffering from chronic metabolic diseases at a devastating rate, we also suffer in silence and become invisible.

Biography

My grandparents were creators of traditional art forms – weaving and carving. I was raised in their home. I grew up with the Salvador Dali print hanging on the same wall as the Korowai. The Constable next to the kete whakairo (traditional weaving). Tea and lamingtons one day, rotten corn and mutton bird the next. Dualities of cultural contexts nearly always exist in my paintings.

As a Maaori artist who deals with representation and in observation of New Zealand's painted history. We have been the subject of the Colonial gaze, where the control of the narrative is often in the hands of the European Male Painter. I make paintings that take back that lens and reclaim our storytelling, our lives from my Maaori + Ngaati Maniapoto + 87% Polynesian + 13% European + Educated + Woman + With issues... perspective. And in that there is the individual experience, the familiar and human.

Hiria is represented by:

Tim Melville Gallery

<http://www.timmelville.com/artist/hiria-anderson/>



Hiria Anderson

Silent, Red Bi-focals

Shane Tuaeu Andrew b. 1980 (Aitutaki, Aitu, Enea, Rarotonga, Kuki Airani)

Acrylic on canvas, diptych, 2019

Courtesy of the artist



Silent, Red Bi-focals, Shane Tuaeu Andrew, 2019. Courtesy of the artist

Nau Mai

Margaret Aull b. 1980 (Te Rarawa, Tuuwharetoa, Fiji)

Acrylic and ink on board, 2019

Courtesy of the artist



Margaret Aull with her work *Nau Mai*.

Artist Statement

Prepare the fire
and lay the mats
The people are coming to gather
Calling from the winds
Carried by the current
Oo mua, ki tua
The full tide is near.

Biography

Margaret Aull (b.1980) is a painter, curator and arts manager whose practice across disciplines is deeply informed by her maternal whakapapa to Te Rarawa/Tuuwharetoa in Aotearoa, and paternal links to Fiji. She is currently full-time practicing artist after completing her role as Taonga Gallery and Tuku Iho Collection Curator at the New Zealand Māori Arts and Craft Institute (NZMACI), a role that followed more than a decade working as Te Poutiaki Toi – Art Collection Curator for the Te Wānanga o Aotearoa.

After completing a Bachelor of Media Arts at Wintec, Aull went on to hold her first solo exhibition, *Na KenaYali* at the Chartwell Gallery in Hamilton in 2008. She has exhibited widely since then in group exhibitions both nationally and internationally, producing two further solo exhibitions at Papakura Art Gallery (*Concealed Ancestors*, 2013) and OREXART in Auckland (2014). Her Master of Fine Arts (Whitecliffe College of Arts & Design) research centred the notion of Tapu/Tabu, specifically of objects and personal items created as visual representations of ancestors and gods.

Throughout her practice, Aull has investigated sculptural form, reproducibility and the materiality of paint and mark making in mixed media works on canvas and experimental installation. Having developed a strong buying audience and following, Aull has become known for bold compositions and rich, textured colourscapes. Articulating the space between her Māori and Fijian ancestries



Artists listen to a presentation at The Gathering, Tuurangawaewae Marae 2019.

and socio-cultural world views, Aull's work contributes comfortably and at times uncomfortably to contemporary Māori, Pacific and wider Aotearoa art discourses. Since 2015, Aull has been part of the *The Veiqia Project*, a creative research project investigating the practice of Fijian female tattooing. Taking the form of shared research, public events and exhibitions, the project has fostered connections between artists, museums, Fijian and Melanesian communities in Aotearoa, Australia and Fiji. She has presented her research and work in Hawai'i, U.K., Sydney and Fiji.

Recently, Aull was appointed to Te Ātinga – Contemporary Visual Arts committee, an advocacy role within Toi Māori. In 2017, she completed a Postgraduate Diploma in Management Studies (Waikato University) as well as producing new work for *Karanga Hokianga*, a joint exhibition with fellow artist-curator, Nigel Borell at Village Arts Gallery, Hokianga (2017), *Ārai*, a group exhibition with Zena Elliott and Aimee Ratana at Ramp Gallery, Hamilton (2018) and "*A maternal Lens*" (2018) at the Casablanca Biennale, Morocco, with artists Leilani Kake, Maila Urale, *Kolokesa Uafā Māhina-Tuai*, and Julia Mageau Gray.

An Officer and a Gentleman

Regan Balzer b. 1975 (Te Arawa, Ngaati Raukawa, Maniapoto)

Acrylic on wallpaper, 2017

Courtesy of the artist



An Officer and a Gentleman, Regan Balzer, 2017. Courtesy of the artist



Regan Balzer with her artwork *An Officer and a Gentleman*.

Artist Statement

Te Arawa, Ngāti Ranginui

Artist/Educator/Director

From an early age, Regan has been surrounded by the sulphuric landscape of her hometown Rotorua, New Zealand. In this thermal wonderland, vivid contrasting colours are everywhere, caused by natural minerals, water and earth. These colours form the palette of colours, within which Regan likes to develop her paintings. The hues of a homeland intertwine throughout Regan's work, juxtaposed with contemporary imagery. Regan's process of applying both detailed and expressive

layers of paint creates elements that of painted illusion where parts protrude and recede in a visual symphony of colour and form.

With an interest in celebrating and highlighting a positive perspective of being Māori, Regan utilises forms derived from customary Māori arts practices, such as Māori woodcarving and weaving to celebrate aspects of her culture.

In conjunction with working as a practicing contemporary Māori artist, Regan has a master's in Māori Visual Arts (Hons) and a degree in teaching. Regan Balzer is the co-director of a successful contemporary arts company with an extensive exhibition history, throughout New Zealand and overseas. Regan has curated and supported many group exhibitions for Waahine, Students, Māori and Internationals and understands what is required to create a successful outcome.

Current Work roles: Lecturer, Waikato University (Māori & Pacific Art), Company Director – Orowaru Arts, Te Ātinga: Māori Visual Arts of Aotearoa – Committee member

Selected Recent Exhibition History

Puhoro ō mua, Puhoro ki tua: 9th International Indigenous Artists Gathering 2019

E Hina E!, E Hine E!: Māori & Hawaiian Goddesses. Waikato Museum. 2019-to present

Legato: NZ Art exhibition for the 75th Commemorations of the Battle of Cassino, Italy, 2019

Manawataki: Ahua Gallery, Te Puia, Rotorua, 2019

Tamaki Herenga Waka: Māori Arts Festival, Auckland Viaduct, 2018

Edgecumbe Rebuild Mural Project: Suppa Market Wall, Edgecumbe, Bay of Plenty. 2018

WA Exhibition, Tainui Kapa Haka Festival, Claudelands Events Venue, Hamilton. 2018

Putahi Ono ki Rarotonga, Burgman Gallery, Rarotonga, 2018

Toi Wahine Exhibition, The Meteor, Hamilton, 2018

Tears of Dakhwabl, Evergreen University, Washington State, USA 2017

Te Pūtahi Rima: Pacific Artists in Tahiti, Exhibitions at Pape'ete Museum & the Tahitian school of Art, Pape'ete, Tahiti. 2017

Tuituia; Papakura Art Gallery, Auckland, 2017

NZ Māori Market, Te Whare Waka, Wellington Waterfront, NZ, 2017

Te Pūtahi: Indigenous Artists of the Pacific, 2016

Creative Waikato & Waikato University, NZ, 2016

Waitangi Exhibition: Kings Theatre Gallery;

Kawakawa, 2016

Ko Ringatu

Chris Bryant b. 1970 (Ngaati Porou)

Aalto Toi Maaori acrylic, enamel, varnish and oil on Rimu wood 2019

Courtesy of the artist



Chris Bryant and his artwork *Ko Ringatu*.

Artist Statement

This poupou is a visual mihi that pays tribute to Ringatū Poi, recognised by Ngata as an early kōwhaiwhai expert of the School of Māori Art & Crafts (Te Pūia).

Initially, Poi taught himself how to paint mahi kōwhaiwhai on cheap timber at Mōtatau ... to acknowledge this, I have used pit-sawn rimu timber.

Patterns featured in Augustus Hamilton's book, Māori Art, were copied by Poi but eventually other kōwhaiwhai and Māori figurative painting inspired Poi to develop his repertoire, as seen in the Whare Rūnanga at the New Zealand Centennial Exhibition, Wellington, c.1939. Koru, pūhoro, mangōpare and kōiri are associated with Ringatū Poi, in remembrance of his contribution to the modern revival of Māori painting.

Ipgurl (Manta)

Howard (Joe) Butler, b. 1961 (Gooreng Gooreng, Gurang, Gangalu, First Nation Australian)

Acrylic on canvas, 2019

Courtesy of the artist



Ipgurl (Manta), Howard (Joe) Butler, 2019. Courtesy of the artist

Artist Statement

Joe Butler works swiftly, placing strong painted lines with a controlled steady hand. It is a graceful pleasing thing to watch. He says the great stingray, Ipgurl represents his family, graceful and at one with the ocean as his people are with the land. He sees the Manta ray as a symbol of resistance. When hooked the ray clings to the bottom of the sea floor and is very very difficult to reel in. This act represents the steadfast hold to the land which will not be given up easily.

Joe often uses repetitive motif and works with stencils as well as freehand. He also carves and is just as skilful when tackling wood, a joy he has shared with his son. Joe and his partner Kaylene Joe are artists who find themselves with the time to practice as their children have left the nest. They are a close-knit family that work with their tribal group in Bunderburg to retain the customs of tribal dance and reclaim the language of the Gungarri.



Howard Butler at work during The Gathering, Tuurangawaewae 2019.

Young-ar (Mother) Unda-nou (Children)

Kaylene Butler b. 1968 (Iman, Gungarri, Juru First Nation Australian, South Sea Islander – Tanna Island/Motto Lava the Banks/ Gauwa/ Lifou

Acrylic on canvas, 2019

Courtesy of the artist



Young-ar (Mother) Unda-nou (Children), Kaylene Butler, 2019. Courtesy of the artist

Artist Statement

This painting represents my relationships with my close family, a kind of whakapapa map. The U shapes in the middle is me with the others representing my children, anchoring the spiral or life force of the land and its connection to time. Our children have been influenced by their parents and are also prominent in creating and performing. There are sixteen separate seasons for our people and the calendar is perceived in this spiral form. The emu represents the great grandfather while the tortoise is great grandmother. I use the colours of the land, of emu eggs and blue gum, the rivers and the saltwater and the fire appearing in weaving form represents lava from my home land of Tanna Island. Tanna / Motto Lava the Banks / Gauwa / Lifou are all separate islands my family heritage whom come from those islands blackbirded for us to be placed in Australia and a direct descendant of King lineage of Tanna and whom married 1st Nation Australian and South sea Islander heritage above.

My descendants were taken from this South Sea island "blackbirded even though they had direct royal lineage to the King. I think it is important to listen to the great mother earth and understand that we are on fire – because we have stopped listening."

Biography

A proud Gungarrie, Wulli Wulli, Iman, DJuru Aboriginal Woman, (Umbie) quarter Chinese and South Sea Islander (Motto Lava, the Banks (Grandfather), Tanna Island (Grandmother). Kaylene was invited to The Gathering by Cooke Davies to Thornhill and from there they were invited to Hastings for Matariki and attended the 2014 Gathering in Kaikohe. Kaylene finds presence and voice for her people through writing directing and producing films with what she calls the Black lens. She is helping the mob tell their stories and share their cultural practices by creating a resource for a new generation.

kaylene.butler1968@gmail.com



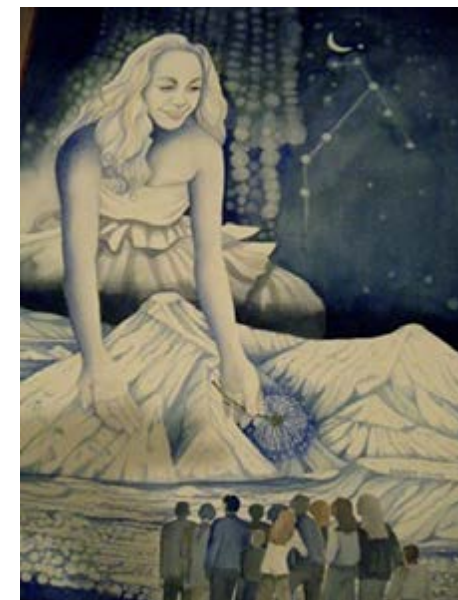
Kaylene Butler at work during The Gathering, Tuurangawaewae 2019.

Poli'ahu

Kauanoelehua Chang b. 1943 (Native Hawaiian)

Giclee print, 2015

Courtesy of the artist



Poli'ahu, Kauanoelehua Chang, 2015. Courtesy of the artist



Kauanoelehua Chang

Artist Statement

Back in 2015 I visited Mauna Kea. I felt the presence of Kupuna Poliʻahu who is sister to the great fire ancestress Pele as I stood before the nuʻu, or hill, which represented her presence in that form. And, while at Lake Waiau, at the summit of Mauna Kea, I felt, again, a connection with Poliʻahu and the spirituality present on the mauna. This feeling compelled me to paint an image of the relationship, with people paying homage to Poliʻahu. The image of Poliʻahu is represented by a young maiden from the town of Waimea, on Hawaiʻi island who acknowledges her personal connection with Poliʻahu. Our people pay homage to Poliʻahu by their visitations as depicted in the painting. In return she symbolically offers a rare white Lehua blossom to graciously acknowledge their presence.

The artist hopes that the depiction will also be meaningful to those who view the work and that the art will transfer cultural understanding and lift the viewer with a spirit of optimism. People of indigenous lineage understand that these kupuna ancestors are depicted as an expression of history. The Gatherings have also given me opportunities to express indigeneity. I don't have to explain myself verbally in the company of a gathering of indigenous artists. As peoples with common histories and common hopes, disappointments, and triumphs, we tell of these things using art as a visual language.

Biography

Kauanoë has been painting since she was a child. Her Uncle was a commercial artist and she connected to watercolour. She has a clear memory of a day in kindergarten when she first faced a paper-covered easel with bottles of poster paint at her side. She dipped her brush into a bottle of teal green paint; put the heavily laden brush onto the paper; and watched as the teal green flowed over the paper to make its mark. The "magic" of that moment instilled a fascination and love of painting for the rest of her life.

Kauanoë also received art scholarships to the Honolulu Academy of Arts in her elementary, intermediate, and high school years. Eventually, she became a high school art teacher; a Curriculum Developer for the State of Hawaiʻi Hawaiian Studies Program; the State Educational Specialist for Hawaiian Studies; and the State Arts in Education Specialist. These experiences allowed her the opportunity to merge art with the culture she so loves. When she was young – she comments that Hawaiian Arts were then made by outsiders, not necessarily Hawaiians. There was a lack of public art made by Hawaiians. She says she didn't 'see herself' in public art and being invited to attend PIKO, an Indigenous Arts Gathering on the big island Hawaiʻi in 2007 changed her life. The PIKO Gathering and Indigenous Gatherings that followed have had a great influence in producing indigenous art and artists who have been instrumental in preserving, protecting, and perpetuating native cultures through creating aesthetic expressions which tell their stories. Kauanoë has been attending Gatherings ever since and says she is grateful that each new generation is keeping the momentum going. Now, indigenous peoples "see themselves" being represented more and more in their communities and beyond.



Kauanoëlehua Chang works on her painting at The Gathering, Tuurangaewae Marae 2019.



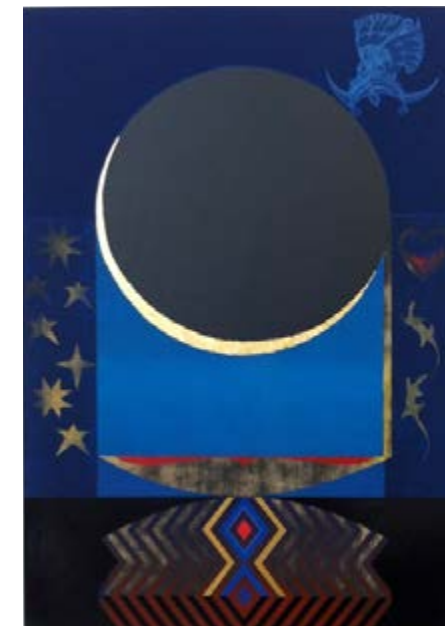
The completed work.

Te Waka o Rangi – The Canoe of Rangi

Steve Gibbs b. 1955 (Ngaa Taamanuhiri, Rongowhakaata, Rongomaiwaahine)

Mixed media on plywood, 2007-2019

Collection of the artist



Te Waka o Rangi – The Canoe of Rangi, Steve Gibbs, 2007-2019. Collection of the artist

Artist Statement

This work was begun in 2007 and was completed in 2019. 'Te Waka o Rangi' refers to a pair of natural phenomena that occur with the new moon in June of each calendar year. This period is also known as Matariki. At this time of year there also appears a red beam of light across the eastern horizon, this is called Uru te Ngangana and represents the souls of those who have recently passed.

Te Waka O Rangi is a canoe with Matariki at the front and Tautoru (Orion's belt) at the back,

captained by a star called Taramainuku. Te Kupenga a Taramainuku is the net of Taramainuku and every night the constellation is in the sky, Taramainuku casts his net down to earth to gather the souls of the people who died that day. He carries them along behind his waka for 11 months and then takes them to the underworld when the constellation sets next to the sun in May. The constellation rises again in a month and Taramainuku releases the souls of the dead into the sky to become stars. This is the origin of the saying ‘kua wheturangihia koe – you have now become a star’.

The catalyst for this work is based on a series of life changing events based around the passing of the artist’s father in 2007 and the unravelling that took place from 2007 to present day.

“In this work I was observing the new moon in night sky during the period of the June. I was captivated by the idea that in darkness there is no blackness, and it was at this time a was able to gain some clarity about where I needed to be and the things I needed to do”.

Biography

As an artist-art educator (Associate Professor – Toihoukura. EIT – Tairawhiti) I am very interested in the role that our visual arts have to play within our contemporary cultural Paradigm. Much of my work is creating awareness of our cultural perspective on issues that we are confronted with today.

My current body of works deal with how we associate and engage with Taonga tuku iho – sacred treasures from our past, Taonga Tuhono – sacred treasures that have the ability to bind us together, Taonga Tangata – acknowledging our humanness. How ‘Taonga tuku iho’ have the ability to carry us from the past to the present and into the future. I see it as a great privilege to be able to work amongst my own people, to face the challenges and be able to contribute in a positive way.



Steve Gibbs

Waikato Te Awa 1, Waikato Te Awa 2

Charlotte Graham b. 1972 (Pare Hauraki, Pare Waikato, Ngāti Kotimana)

Encaustic wax, acrylic ink, sealing wax, bitumen, cowrie shell, 2019

Courtesy of the artist



Charlotte Graham and her artwork *Waikato Te Awa 1, Waikato Te Awa 2*.

Artist Statement

Our Waiata (our songs) they weave a story of place, of people and our ancestors. They resonate the love that comes out when we sing. I scribe this waiata titled ‘Waikato Te Awa’ composed by Rangi Harrison of Ngāti Koroki Kahukura in wax.

The Waikato River is the awa tupuna (our ancestral river) and a living taonga for Waikato. It is imbued with its own mauri and spiritual integrity and is a part of us.

I’ve employed wax as a metaphor for some fourteen or so years now to denote the queen bee and social organisation (our love for our beloved maam Te Atairangikaahu and the kingitanga). The red sealing wax customarily used as an adhesive for our pou also references the collective.

Biography

(Pare Hauraki, Pare Waikato, Ngāti Kotimana).

Charlotte Graham is an interdisciplinary artist. Known as a conceptual Māori artist /educator she confidently tests different material to engage in indigenous dialogue. This consistent concern for the social, political and anthropocene are often the spring for new work. Her experience and expertise in the arts and education see her speak regularly at public/ private art events, conferences, environmental panels, attending multiple indigenous artists gatherings and leading workshops nationally and internationally. She exhibits nationally and internationally. Graham is a mana whenua mandated artist for Ngāti Whanaunga, a board member of Te Uru Waitakere Contemporary Gallery, West Auckland and an artist advocate for the Kauri Project. Charlotte lives in West Auckland with her four children.

Hineruru – Owl guardian

June Northcott Grant b. 1949 (Te Arawa, Ngaati Tuuwharetoa, Tuuhourangi-Ngaati Waahiao)

Acrylic on canvas

Courtesy of the artist



Hineruru – Owl guardian, June Northcott Grant. Courtesy of the artist



June Northcott Grant

Biography

June graduated from Waiariki Institute of Technology with a Diploma of Visual Arts (Māori) in 1989 then spent the best part of 25 years in tourism and business. Pohutu Prints, printing Māori designed clothing ‘The Best of Māori Tourism’ was established in 1995. Some years later June opened a commercial art gallery called ‘Te Raukura – the red feather Gallery’ in Rotorua and took a leading role in helping to promote the work of New Zealand artists, both at home and overseas.

As a member of the National Māori Art collective, Nga Puna Waihanga from the early 80’s, June’s early involvement with the icons of Māori art, Cliff Whiting, Hone Tuwhare, Arnold Wilson, Para Matchitt, Katerina Mataira, Georgina Kirby, Sandy Adsett, were at the annual Queens Birthday Weekend Hui at different Marae throughout the motu,

Later in her career, as a member of Te Ātinga for 25 years, the visual arts committee of Toi Māori Aotearoa, June organised art symposiums in Rotorua, attracting hundreds of artists from around the world to network and collaborate on art projects. The first big Hui at Apumoana in 1995 attracted Indigenous artists and friends from the USA, (Hawai’i, Oregon, New Mexico, Arizona, Alaska) Canada, Japan, Samoa, New Caledonia, Solomon Islands, Papua New Guinea, Fiji and the Cook Island. The second large gathering at Tangatarua Marae at Waiariki in Rotorua called Te Tihi was held in 2010, with the same indigenous networks invited to return to spend time working together in art workshops. A reciprocal Gathering was held at the Longhouse at the Evergreen Campus in Olympia, Washington State in 2002, which included many Native American and First Nations art interactions. June’s art reflects her own heritage and culture and works such as her Moon Mother series of 12 paintings, shows the influence of her exposure to Northwest Coast art and cross-cultural beliefs.

Her first artist’s residence was in 2008 at Olympia in Washington State where she spent three months studying at a university and experiencing life in a longhouse, a type of indigenous wharenui unique to the area. A second residency was spent at Manoa University for 6 weeks in 2016.

In 2010, June was recognised in the Queen’s Birthday Honours for services to Māori art and Māori and awarded the Officer of the New Zealand Order of Merit, ONZM.

Tūria (Moemoeā)

Shanon Hawea b. 1986 (Ngaati Kahungunu, Ngaati Kahungunu kii Wairarapa, Rangitaane, Whakatoohia)

Acrylic on canvas, 2019

Courtesy of the artist



Tūria (Moemoeā), Shanon Hawea, 2019. Courtesy of the artist



Shanon at work Tuurangawaewae Marae 2019.

Biography

Shannon is the Head of Department for visual arts at Nga Taiatea Wharekura, a Maaori high school in Hamilton, New Zealand

I was raised in Omahu, a small Maaori community on the East Coast of the North Island of Aotearoa. I am a product of Kura Kaupapa Māori, an indigenous schooling system which the Maaori cultural values and language is the foundation of the school. I also studied at Toimairangi under the guidance of Sandy Adsett and was fortunate to explore the world while at art school and be given opportunities to show in previous indigenous art gatherings, and also established galleries around the world. I mainly work with acrylic based paints but also use materials such as native wood and harakeke flax, and digital media. I gain strength from my identity, the connection to land sea and sky which build on what my cultural views are as Maaori.

Statement condensed and sourced from Tears of Duk’Wibahl – International Gathering of Indigenous artists of The Pacific Rim, Longhouse Education and Cultural Center, 2017

Whangarei

Andrea Eve Hopkins b. 1974 (Pare Hauraki, Marutuahu, Maniapoto, Ngaati Toa)

Acrylic on canvas, 2019

Private collection



Whangarei, Andrea Eve Hopkins, 2019.
Private collection

Some of My Best Friends Are Coloured IV

Robert Jahnke ONZM b. 1951 (Ngaati Porou)

Stainless steel, lacquer, 2017

Courtesy of the artist and Paul Nache Gallery



Some of My Best Friends Are Coloured IV, Robert Jahnke, stainless steel, lacquer, 2017. Courtesy of the artist and Paul Nache Gallery



Bob at work at The Gathering, Tuurangawaewae Marae 2019.

has been at the heart of American race relations since the advent of slavery in the United States and continues despite a more enlightened shift towards an acceptance of race as a social construct and the substitution of less ideologically loaded terminology like ethnicity and peoples. Nevertheless, the race card continues to be played with a split in views of race between the social scientists, who support a social constructivist view, and the biological scientists, who favour genetics as a critical determinant for difference.

'IAM COLOURBLIND' is the fourth panel of a four-panel work with white text on a black ground that parodies colour blindness with a heritage of associating race with colour. 'IAM WHITE', 'IAM RED' and 'IAM YELLOW' yellow not only allude to the alignment of colour with race but also references the inability of people to perceive their actions as racist.

Biography

Robert Jahnke is the former Head of Te Puutahi a Toi the School of Māori Knowledge at Massey University in Palmerston North. He is currently the Professor of Maaori Visual Arts for Toioho ki Aapiti in Whiti o Rehua the School of Art in the College of Creative Arts. He is responsible for setting up the first Bachelor of Maaori Visual Arts degree in a university in 1995 together with a Postgraduate Diploma in Maaori Visual Arts and a Master of Maaori Visual Arts in 1999. Jahnke is also an artist whose practice over the years has straddled design, illustration, animation and sculpture. Since his solo exhibition in 1990 Jahnke has maintained his practice as a sculptor with a number of commissions and exhibitions. He is represented in a number of major national and private collections in Aotearoa New Zealand and abroad.

Artist Statement

The association of skin colour with race has a long history. However, it was not until the 18th century that Carolus Linnaeus introduced a scientific model aligning the colours white, yellow, red and black with the racial categories, and later Johann Friedrich Blumenbach introduced the brown colour to identify the Malay race. Unsurprisingly black and white persist in a binary relationship that

Christmas Table

Maioha Kara b. 1996 (Waikato, Ngaati Kahungunu, Ngaati Porou, Te Arawa)

Rimu ply, glitter, 2019

Courtesy of the artist



Christmas Table, Maioha Kara, 2019. Courtesy of the artist



Artist Statement

Christmas Table takes its name from the nostalgia and memories of my grandmother. Likened to a manawa line within kowhaiwhai, the centre green diamonds represent the life force or the heart of the work. Pulsing through the bronze and the rich grain of the rimu this idea connects to my grandmother as being the heart of our whanau, bringing us together to share company and kai. Christmas fondly being a time of warmth, decadence and abundance in love and laughter with whanau.

Biography

Maioha Kara is an emerging artist currently based in Wellington, New Zealand. Kara draws from narratives within Te Ao Māori, exploring the connections between pūrakau, maramataka: the Māori lunar calendar; constellations and star clusters; and their significance to us and our natural environment. Kara is of Māori, Pacific Island Māori and Pākehā decent. Informed by all aspects of her heritage, Kara's stylistically refined work is the result of a lifetime of absorbing and reducing key elements of cultural practice from multiple sources. Kara pulls from the arts of whakairo, tāniko, tukutuku and kōwhaiwhai. From her Pacific Island Māori heritage, Kara finds inspiration in the art of tivaevae a form of quilting, as well as crochet and knitting from her Pākehā ancestry. Drawing from the past, Kara arrives grounded but not stuck. Seeing the commonalities between the mechanisms at play within each form; abstraction, geometric pattern and symmetry. Using these mechanisms, Kara pays homage to her ancestry, utilising processes that are unorthodox in execution but hint familiarity in form.

Kohu

Lorraine King b. 1977 (Ngaa Puhi ki Whangaroa, Whakatoohia)

Acrylic on board, 2019

Private Collection



Kohu, Lorraine King, 2019. Private Collection

Rua i te Wānanga

Randal Leach b. 1973 (Ngaati Konohi – Te Riwai)

Acrylic on canvas, diptych, 2019

Private Collection



Rua i te Wānanga, Randal Leach, 2019. Private Collection

Ngāhere

Jimmy Kouratoras b. 1972 (Ngaati Tiipa, Tainui, Crete – Greece)

Acrylic and resin on canvas, 2018

Courtesy of the artist



Ngāhere, Jimmy Kouratoras, 2018. Courtesy of the artist



Artist Statement

As nights begins to fall, the forms of the forest and bush begin to take shape. Stumps, trunks and pou shift revealing a mixture of joy, sadness and mischief. Using different techniques, the textures allow the colours to separate. Birds, including the Huia, continue to live on in this spiritual plane alongside snails, spiders make their way under a canopy of rejuvenating rainfall. Resistance is key to who we are as Maaori and this makes its way deep from the core of Papatuanuku through the forest floor. The painting reveals the different layers of light changing in the twilight hour of the Patupaiarehe.

Biography

Jimmy James Kouratoras has always worked with his hands. A descendant from a long line of artisans, his artwork weaves together his Cretan and Māori (Ngāti Tiipa) heritage while simultaneously inspired by a range of different spiritual and cultural motifs. Rather than relying on simply replicating traditional signs and symbols, Jimmy uses living Indigenous methodologies and practices such as karakia (prayer) rongoa (medicine), carving, the colloquial form and texture of Indigenous architecture, creation stories and ritual as his guiding sources. In drawing upon these traditional resources, his works are seen as contemporary artworks that are in conversation with our current socio-political concerns.

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Te Kāpehu Whetu – Star Compass

Aroha Mitchell b. 1965 (Te Arawa, Ngaati Whakaue, Ngaati Porou)

Acrylic on board, 2019

Collection of the artist



Te Kāpehu Whetu – Star Compass, Aroha Mitchel, 2019. Collection of the artist



Artist Statement

This painting is part of a new series of works that honours our ancestors and their sacred knowledge of navigation. Our tupuna as our ancestral wayfinders navigated their way to Aotearoa using a level of expertise that seeds its beginnings with our atua Māori. Our tupuna read the currents of the sea and the weather elements but it was the mapping of the journey through traditional star formations that had been shared through stories, karakia and moteatea that would be their constant communicator. Their ancient knowledge sustained us, revitalised us and led us to new beginnings.

The use of pou in this series as images of our tupuna symbolises their unwavering strength and ancient wisdom to help navigate our way across the sea of change. They mark their place in both the seen and unseen world and they cannot be lost in the swirling waters of this everturning world. The pātikitiki features constantly as not merely a source of nourishment or the symbolic notion of manaakitanga but as a further symbolic reference to its use in tukutuku panels across the motu thus binding us to each other through each of our tupuna whare.

Ko Ngongotahā tōku maunga
Ko Utuhina tōku awa
Ko Ngāti Whakaue tōku hapu
Ko Te Arawa tōku iwi

Biography

Aroha Mitchell is a multimedia artist who creates through paint, raranga and whatu to express whakapapa connections and their value in knowledge transmission.

Mā Wai Rā

Linda Munn (Ngaa Puhi, Ngaa Te Rangi, Te Atiawa kii Ngaa Tahu)

Acrylic on canvas, 2019

Courtesy of the artist



Mā Wai Rā, Linda Munn, 2019. Courtesy of the artist



Biography

Linda has been making for thirty years. A multimedia artist who works across mediums, painting, carving and originally known for working in clay. She attributes many who have gifted their skills and says she has been taught by the best. She honours Manos Nathan for sharing the use of toki and Wi Te Tau Taepa for her love of uku (clay). She says she paints like she makes clay. "I work the surface like I work clay – it is a distinct style, I create a sort of relief".

Her paintings tend to explore themes of whakapapa, and disconnection she says her paintings are visually dark, but not the content. This one Mai Wai ra refers to the Waiata of the same name. A lament calling for a new generation to step up and quite literally, who will look after the Marae when we are gone

Linda was part of a Rangatahi (younger artists) group that emerged out of the first Gathering at Apumoana Marae in Rotorua, but has also been associated with many Māori political movements. She is known as one of the creators of the now ubiquitous Tino Rangatiratanga flag, Linda lives and works teaching art in Tauranga

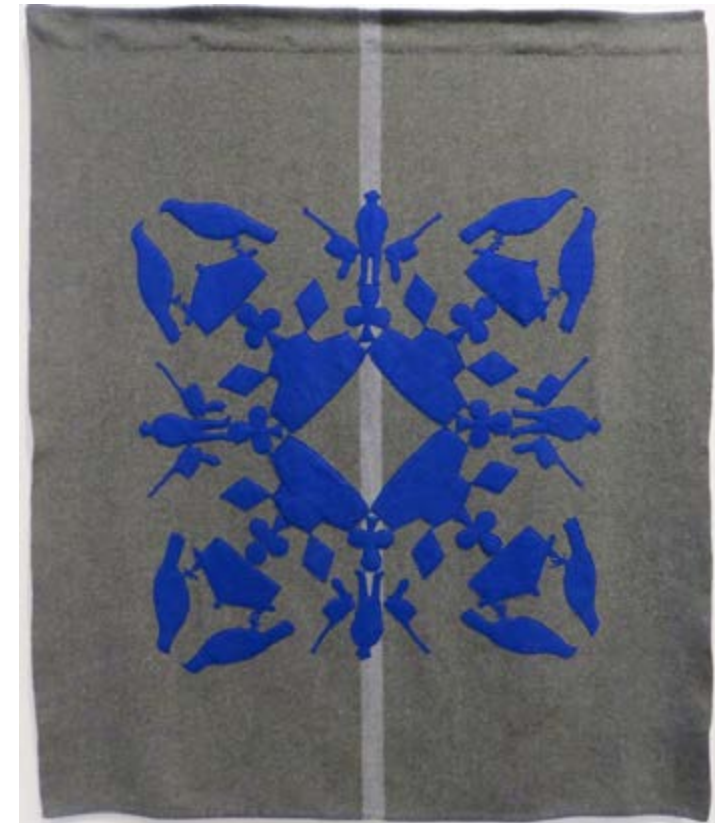
Linda.mumnn@live.com

Rua Kenana's Arrest Maungapohatu 1916,

Aimee Rātana b. 1978 (Ngaa Tuuhoe)

Woolen blanket, blue felt, thread, 2012

Collection of University of Waikato Te Whare Wānaga o Waikato



Rua Kenana's Arrest Maungapohatu 1916, Aimee Rātana, 2012.
Collection of University of Waikato Te Whare Wānaga o Waikato

Artist Statement

In 2007 I undertook a body of work, which incorporated archival images from the Whakatane museum.

Looking at my whakapapa, and historical events that our tupuna suffered. These events illustrated to me how strong Tūhoe are as an iwi, what they (our tupuna) endured, and the continued adversities inflicted upon them by the crown. During that time Operation 8 was taking place. With images of the so called Tūhoe Terrorists saturating the media.

I looked at the continuum of historical injustices, various crown legislation and enforcements, *The Scorched Earth Policy 1869*, initiated to stop Tūhoe from sheltering Te Kooti and *Rua Kenana's arrest at Maungapohatu 1916*. The devastating impact and the negative relationship between Tūhoe and the crown. Unfortunately, these discriminatory operations remain in existence, with Tūhoe being targeted in 2007, with Tame Iti's arrest and the Ruatoki Raids by the *Terrorist Suppression Act 2002*.

This work was a series of four blankets, with my intention to re-tell and re-present the historical narratives and make them accessible.

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E'ere Au I Te Hotu Painu/ E Fatu Fenua/ E Tama 'Ai 'a

Viri Taimanu b. 1971, Tapuhoe, Aratika Islands (Tuamotu Archipelago)

Oil on canvas, triptych, 2018

Courtesy of the artist



E'ere Au I Te Hotu Painu/ E Fatu Fenua/ E Tama 'Ai 'a, Viri Taimanu, 2018. Courtesy of the artist

Huri te Ao, Huri te Pō

Kylie Tiuka b. 1982 (Ngaai Tuuhoe)

Polyurethane on board, 2019

Courtesy of the artist



Huri te Ao, Huri te Pō, Kylie Tiuka, 2019. Courtesy of the artist

Me Anga Tatou ki te Rekareka (Let's Have Fun)

Kura Te Waru Rewiri b. 1950 (Ngaati Kau, Ngaa Puhi, Ngaati Raukawa)

Acrylic on canvas, 2006

Collection of the artist



Me Anga Tatou ki te Rekareka (Let's Have Fun), Kura Te Waru Rewiri, 2006. Collection of the artist

Artist Statement

This painting was one of four large paintings. Units of kowhaiwhai kape rua designs were chosen and layered over each other. The number of colours used was decided by the number of units used. At points of contact the colours were blended. This painting created several tentacles of the patterns chosen in contrast to larger parts or spaces of kowhaiwhai kape rua. This in turn generated a playful energy with the overlapping of kowhaiwhai kape rua. Hence the name for the artwork 'Me Anga Tatou ki te Rekareka' (Let's Have Fun).

Mo te Atua, me te Kuini

Maraea Timutimu b. 1979 (Ngaai Tuuhoe, Ngaaiterangi, Ngaati Ranginui)

Wood, paint, vinyl: diptych, 2018

Private Collection



Mo te Atua, me te Kuini, Maraean Timutimu, wood, paint, vinyl: diptych, 2018. Private Collection

Artist Statement

Work description: Cameo portrait (black plaited wool on yellow oval)

The collective and the community are central to my practice. In the last two years I have been researching the history of the now closed Anglican, Queen Victoria School for Māori girls where I attended college. This has provided a meaningful and rich source of inspiration within my practice. Collective art making sessions, groups interviews, social media interaction, community-based research and site-specific installation have been at the centre of my practice. Traditional patterns of raranga, tukutuku, taaniko enable me to negotiate between a cultural and a contemporary space, creating installations that often include a quantity of single objects and frequently sound. I trust the repetitive placement of objects to create patterns that sit confidently either within the white space of a gallery or on the walls of an unused school corridor. The meaning of the installation can sit within the context of each new space. Every work is made up of a series of different layers that are seen (labour) and unseen (knowledge) giving each its own unique whakapapa.

maraeablog.wordpress.com

PRINTMAKING, PHOTOGRAPHY & WORKS ON PAPER



Printmakers space – Tuurangawaewae Marae.



Works made at The Gathering, Tuurangawaewae 2019. Artists from left to right: Jimmy James Kouratoras, Jodi Tautari and Tash Mason



Gabrielle Belz



Natalie Couch teaches students.



Printmaking in progress at Tuurangawaewae 2019.

Rerenga

Natalie Couch b. 1976 (Ngaati Tuuwharetoa, Ngaati Te Rangiita)

Mixed media on board, diptych, 2019

Private Collection



Rerenga, Natalie Couch, 2019. Private Collection



Natalie teaching at Tuurangawaewae 2019.

Apanui Ringamutu

Hiwirori Maynard b. 1980 (Rongowhakaata, Ngaai Tuuhoe, Ngaati Kahungunu, Ngaapuhi)

Relief drawing, ink on Fabriano paper

Collection of Koopu Whaanau



Apanui Ringamutu, Hiwirori Maynard. Collection of Koopu Whaanau

Iwi Slayer

Brett Graham b. 1967 (Ngaati Koroki Kahukura)

Image, lightbox, 2011

Collection of Waikato Museum Te Whare Taonga o Waikato



Iwi Slayer, Brett Graham, 2011. Collection of Waikato Museum Te Whare Taonga o Waikato



Brett at Tuurangawaewae 2019.

Artist Statement

This work was an entrant to the 2011 National Contemporary art Award, held at Waikato Museum and was made in response to Gareth Morgan's commentary. <http://www.stuff.co.nz/waikato-times/news/4375525/Critic-slams-iwi-pirates>

"History has a way of repeating itself. Rhetorical statements made for cause and effect and often in the heat of the moment have an afterlife when captured on websites and the internet, and have the potential to reach others well beyond their intended audiences. Words uttered over the recent Maungatautari debate, which has now gone nationwide, have historical precedents. When juxtaposed with imagery evocative of the past, such words betray what is at the heart of Waikato and even our national identity."

Wākea ke Kane

Lehuanani Waipa Ah Nee b. 1981 (Kanaka Maoli)

Photographic print, 2018

Private Collection



Wākea ke Kane, Lehuanani Waipa Ah Nee, 2018. Private Collection

Artist Statement

On the highest singular standing mountain, in the middle of the Pacific Ocean stands Mauna Kea. Mauna Kea is known to Kanaka Maoli (Native Hawaiians) as a sacred realm called the Wao Akua (Realm of the Gods). Wākea referred to as our sky father and Papa is our Earth Mother. On the summit of Mauna Kea, Papa and Wākea often become entangled within each other's presence and form an everlasting bond of unity between two magnificent deities. This photograph "Wākea Ke Kane" is a visual reverence of Wākea together with Papa honouring the spectacular creation of new earth being born by Pele, the goddess of fire. As Kanaka Maoli we don't just honour our ancestral deities, we live with them, we are direct descendants of them. This image was created to connect the continuous birthing of our island to the relationship between Wākea and Papa, the creators of Kanaka (Man) and how we as Kanaka are directly related to our environment, culture, deities and natural habitats. We are not separate from them but actually the keepers of their legacies. As Kanaka, we carry the torch that keeps these stories alive and retold.

Biography

Lehuanani was raised in the Hawaiian Homestead community of Keaukaha, located in the district of Hilo on the Island of Hawai'i. Born to parents that are both of Hawaiian ancestry, her other ethnicities include, Chinese, German, and Puerto Rican. Lehuanani's skills in the art of photography were self-taught. She picked up her first SLR camera in 1998 while in high school. She learned basic dark room development processes while in high school, but much of her knowledge in the art form was retrieved from books and hands-on experience. She continued with digital SLR photography as an enthusiast, shooting much of Hawai'i's beautiful landscapes, flora and fauna. She has a Bachelor of Arts in Anthropology and a Master of Fine Art in Photography. She has been focusing her recent projects on using photography as an avenue to share her Hawaiian culture and stories.

These images no longer serve as a means of communication between man and the supernatural, but rather as the medium through which the mythic forces that descend into the unconscious

depths of human existence can once more be felt. The emotional feeling of experiencing an epic story of love, loss, anger, defeat, conquer, death and birth, no matter what space it takes place in, is the internal connection one will make with images that reach beyond the aesthetics of the naked eye and reach into the gut of the viewer. As artists, we should merely create not only what we see before us, but more so what we see within ourselves. As an artist, I create images that help to perpetuate the Hawaiian culture symbolically and esoterically. This is my part in preserving the Hawaiian culture that I am a direct descendant of. A descendant that has evolved to continue sharing my culture with the world through the lens of my camera.

Onondowaga Hitchhiker

Linley B Logan b. 1962 (Onondowaga aka Seneca)

Lino cut relief print on paper, 2018

Courtesy of the artist



Onondowaga Hitchhiker, Linley B Logan, lino cut relief print on paper, 2018. Courtesy of the artist



Linley speaks at Tuurangawaewae 2019.

Artist Statement

"This hitch hiker is me. Why should I look for a model of 'a native man' when I can look at myself? This is a signature back to the beginning for me. It is one of the first prints I ever pulled. It also took me a while to be comfortable to draw from my mind's eye not from observation and this work reminds me of that. A guy, an arts writer, saw it on Facebook and wanted it. I said "I don't want to do that piece again, but I will if it is Onondowaga specific.

It's a reclamation of the tattoo depicted on the body of a mohawk chief in a painting by an artist in England in the 1700".

Initially Linley enrolled in tertiary education studying industrial design before becoming interested in 'fine arts' and says that there was no real tension for him between the two fields, where he fluidly worked between both. Linley also worked closely within the Institute of American Indian Arts who were committed to employing native peoples, before he moved back to his traditional Longhouse Seneca community. His people are of the great hills and are a nation committed to ceremony.

Warrior

Marwin Begaye b. 1970 (Diné – Navajo)

Woodblock print on muka flax paper, 2019

Courtesy of the artist



Warrior, Marwin Begaye, 2019. Courtesy of the artist



Marwin works at Tuurangawaewae 2019.

Artist Statement

The bird is an American Kestrel. The Kestrel is small and very protective of its territory. The use of feathers of the Kestrel are used in some of our Navajo ceremonial ways for protection and to maintain a sense of balance. The background pattern references the cosmology and to the balance of male and female. In Navajo tradition we believe the stars play a very important role in our lives. They remind us of our kinship to land, history, and our identity. They let us know when ceremonial cycles began and end, as well as when to plant and harvest our gardens, when songs and stories are to be told. The design elements the background was inspired by both Navajo and Māori kapa haka geometric designs in textile.

Birds are about our relationships – to nature, to one another, to culture. In a way, they provide a link back to the landscape. They connect the sky to the earth and through their natural patterns of migration and annual nesting cycles, they connect us to place. This connection to place and nature is a stark contrast to our social concepts of "staying connected." In the digital age, we are virtually connected to one another though increasingly disconnected from nature. The birds are a link back to nature.

I honour the birds by giving them halos, and the marks often associated with sacredness, because in our beliefs, the birds have powers for healing and for ceremony. The birds carry this power, shared with us through the gift of their feathers. The birds are sacred. Their distinctive forms, each has its own crest and body shape, allow me to elaborate through relief printing and the gestural mark the beautiful simplicity of their line. The linear structure of their feathers allows me to activate the composition by using directional marks, whether paint or woodblock cuts.

I am interested this combination of conceptual homage to the birds combined with my interest in developing aesthetically graceful compositions. It is very satisfying when collectors offer their own connections to the birds as a supplement to the stories shared through these images.

<http://art.ou.edu>

Kai, Honua, Lani

Maile Andrade b. 1952 (Native Hawaiian)

Mokuhanga woodblock prints on handmade book, 2018

Private collection



Kai, Honua, Lani, Maile Andrade, 2018. Private collection



Maile Andrade speaks at the opening of Puhoro o mua, Puhoro ki tua, Waikato Museum, 2019.

Taku Manatawa, Taku Manapou

Terina Te Karu b. 1979 (Muauupoko, Rangitaane, Ngaati Kahungunu)

Graphite, acrylic on paper, 2019

Private Collection



Taku Manatawa, Taku Manapou, Terina Te Karu, 2019. Private Collection

River Jumper and Kayaker, Mercer, February 1994

Natalie Robertson b. 1964 (Ngaati Porou, Clan Donnochaidh)

Photograph, 1994

Collection of Waikato Museum Te Whare Taonga o Waikato



River Jumper and Kayaker, Mercer, February 1994, Natalie Robertson, 1994. Collection of Waikato Museum Te Whare Taonga o Waikato

Tears of DuK 'Wibahl'

Sekio Fuapopo b. 1947 (Utulei – Tutuila, Saleilu – Savai'i, Ofu – Manu'a)

Hand-coloured Lino print on paper, 2017

Courtesy of the artist



Tears of DuK 'Wibahl', Sekio Fuapopo, 2017.
Courtesy of the artist



Sekio speaks at Tuurangawaewae Marae 2019.

Artist Statement

My block print, 'Tears of Duk'Wibahl', the tribal name for The Illusive Spirit Mountain, (Mt. Rainier in Washington State) is my reflection of the land, the people and the streams and waterfalls leading to large bays and inlets of the Pacific Ocean. Tears of Duk Wibahl was also the name for the 2017 International Gathering of Indigenous Visual Artists held at the of the Evergreen College Longhouse in Olympia Washington. I made my print there with notable artists like Marvin Begay, Lillian Pitt and Joe Seamore and alongside many outstanding artists and friends from the Pacific Rim and First Nations. The 2019, 9th International Puhuro Gathering at the Tuurangawaewae Marae has also brought together amazing International artists to make and share their art from their perspectives and cultures. I would like to thank all the artists for their quality work, The Tuurangawaewae Marae for their wonderful hospitality, Te Ātinga for their organisation and support and special thanks to the Waikato Museum curators and staff for their curation and beautiful presentation of all the International Artist's Artwork.

Biography

My name is Sekio Fuapopo, I was born in Utulei Tutuila Samoa in 1947. I was raised and educated in San Francisco California, where I still live. I received a BFA in Painting from the San Francisco Art Institute in 1973 and a Masters in Painting from the Sacramento State University in 1975. In January 2019 I joined up with 9 young Samoan artists in the "Lalolagi ole Sami", World of the Sea Mural Project in Pago Pago Amerika Samoa. I want to thank my cousin artist Reggie Meredith and her husband, master tatau artist Welsone Fitiao for the opportunity to bring my artwork home to Samoa

and for giving me my pe'a, the full traditional Samoan tattoo. The pe'a involves the entire family. It has the canoe, our history and voyages and compass and symbols that speak of who we are as Pacific Island People. My recent paintings are my journey bringing to light some of our creation stories and language for the children, families, friends and the community. My hope is for spiritual awareness, reverent guardianship and action to protect our home our Sami. Faafetai tele lava.

Ola i Ka Wai a Kā Ōpua

There is Life in the Water from the Clouds

Miki'ala Souza b. 1980 (Kanaka Maoli)

Monotype, chine colle, 2019

Courtesy of the artist



Ola i Ka Wai a Kā Ōpua, There is Life in the Water from the Clouds, Miki'ala Souza, 2019. Courtesy of the artist.



Miki'ala Souza with new work at Tyurangawaewae Marae 2019.

Artist Statement

Miki'ala started out her artistic journey studying painting, but says she was influenced by artistic parents and in particular a mother who is a weaver. She loved the idea of weaving images together and sees the printmaking process a bit like this. With its ability to weave together images as layers starting at the base layer creating your own surface or paper, (she prints her own chin-colle' paper) and builds up imagery from there. She likes to roll out an expanse of colour that acts like a fluid field and work within it, she controls her colour palette this way.

Her prints are often very 'painterly' in that a layer might seep through or seem to crawl up over the ground creating an intriguing reverse figure field. She likes the use of stencils, cordage, fibre and other types of masking and mark making devices as these processes often lead to a one-off, rather than an edition of works. She enjoys the mono-type.

Miki'ala was born in O'ahu Hawai'i and says that now living in rural Astoria on the Oregon coast, she is never far from water. She talks about the influence of the voyaging traditions of Hawai'i. Her new home with its coast and great river mouth still delivers currents, waves, clouds, birds and stars that guided the early navigators and continue to guide her.

These natural elements are visible to the viewer and she asks us to contemplate our relationship with the natural world as our eyes swim in the depths of her work. While she agrees that her work is personal, she says she likes to create things that are specific to her culture but also accessible to everyone.

Biography

These days Miki'ala teaches her craft at High School and at the local community college and has created her own art studio. She is thrilled to attend The Gathering at Tuurangawaewae in Aotearoa. Like other younger indigenous artists present, she first attended by accompanying her father (who works in clay) to the Te Tihi Gathering in Rotorua in 2010 and in 2017 attended Tears of Duk'WibahL-at the Longhouse Education and Cultural Center, The Evergreen State College, Olympia Washington.

(Sourced from conversation with Curator Maree Mills at Tuurangawaewae)

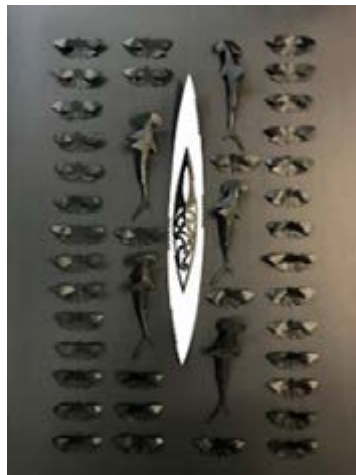
Mikialasouza.com

Wairua, Motu Keo

Nick Tupara b. 1961 (Mataatua)

Mixed media paper whakairo, 2019

Courtesy of the artist



Wairua, Motu Keo, Nick Tupara, 2019. Courtesy of the artist

Kō Waikato Te Awa

Julie Tipene-O'Toole b. 1958 (Tainui, Ngaati Awa, Te Rarawa)

Cyanotype print with typewritten text, 2019

Private collection



Kō Waikato Te Awa, Julie Tipene-O'Toole, 2019.
Private collection



Julie works at Tuurangawaewae 2019.

Artist Statement

My work is a tribute to the Waikato River and has been created from a photo I took on my mobile phone.

Biography

I live and work in Melbourne, Australia, so whenever I come home and head south, I always stop to say hello to the river and to let it know I am here. The photo I took was taken in Huntly as I stood under a massive tree while conversing with the river.

In creating this work, I recognised that nature creates its own kowhaiwhai patterns, look at the repetition of the leaf patterns and the reflections in the water. Ko Waikato te awa, its powerful, its almighty, it's a living treasure. Let's keep it that way.

I was born in Aotearoa, New Zealand and migrated to Australia in 1981, I am currently based in Melbourne. I am part of the Tai Tokerau Māori artist collective and treasure opportunities to share my work in Aotearoa.

I am a narrator and visual artist. I make work that gives life to the untold story and the retelling of stories. My audience is anyone and everyone. The story told or untold is central to what I create.

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Mātua

Pati Solomona Tyrell b. 1992 (Faleasi'u, Fagali'i, Samoa)

Photographic print, 2015

Courtesy of the artist



Mātua, Pati Solomona Tyrell, 2015. Courtesy of the artist

Biography

Pati is co-founder of FAFSWAG with his partner, Tanu Gago. FAFSWAG is a collective of Polynesia artists and performers who defy gender definition and the confines of the Christianised-Pacific hetero-normative expectations. He is Samoan and choreographs photography finding inspiration among performance-based artists, photographers, dancers and spiritual tufuga.

FIBRE & WEAVING/RARANGA



Matekino Lawless QSM shows her expertise at The Gathering Tuurangawaewae 2019.



Kahutoi Te Kanawa



Tawhanga Nopera



Weavers and fibre artists share their work with each other Tuurangawaewae Marae 2019.

Kete Korari

Paula Rigby (Ngaai Tahu, Ngaati Kahungunu kii te Wairoa, Ngaati Ruapani, Ngaai Tuuhoe)

Jute, korari, 2019

Collection of the artist



Kete Korari, Paula Rigby, 2019. Collection of the artist

He Iwi Tahi Tatau: Aho – The Thread, Iho – The Cord, Uho – The Joining Together of Two Cultures

Te Hemo Ata Henare b. 1960 (Ngaati Kuri, Ngaati Kahu, Ngaati Hine, Te Whakatoohia)

Ngatu (Tongan tapa), muka, kookoowai, kiwi feather, 2018

Courtesy of the artist



He Iwi Tahi Tatau: Aho – The Thread, Iho – The Cord, Uho – The Joining Together of Two Cultures, Te Hemo Ata Henare, 2018. Courtesy of the artist

Hinenuitepō

Donna Campbell (Ngaa Puhi, Ngaati Ruanui)

Harakeke, synthetic dyes, 2016

Courtesy of the artist



Hinenuitepō, Donna Campbell, 2016.
Courtesy of the artist



Artist Statement

This work represents the Atua (Goddess) Hinenuitepō the Great Lady of the Night. She is said to protect souls as they travel to the underworld after death. The cone shapes allude to the obsidian teeth of Hinenuitepō with which she dispatched Maui when he tried to overcome her, in ancient Māori narrative. This piece embodies the mana wāhine (strength and power) of the Icon Hinenuitepō.

The creation of the cones accentuates the material as sculptural, in this case as uncompromising to the viewer/wearer and to myself as the maker. This conical textile is a challenge to create. There is absolutely no ara tika, so no guiding line, and is demanding to connect the cones in a seamless way. The challenge is what motivates me to create, to somehow master the techniques and control the materials. In much of my work I am concerned with the beauty of the materials, and the whakairo (pattern structure) that enhance the weave. Customary textile such as raranga, conveys deep cultural meaning. In order to interweave new dialogues in the works I enjoy manipulating and changing the form of raranga (woven) textile, in unexpected and new directions. My own expression as an artist is balanced with respect to the whakapapa (genealogy) of the practice and of the native taonga (treasured) plants.

Biography

Donna Campbell is an artist, lecturer and researcher in Māori Creative Practice at the Faculty of Māori and Indigenous Studies at the University of Waikato. She is a passionate practitioner in the field of raranga (weaving) creating sculptural garments for the body. Donna has worked on many community projects and continues to align with projects that interweave artists and practitioners. She is a passionate advocate of the fibre arts as practice in Aotearoa.

Pe'ahi

Marques Hanalei Marzan b. 1979 (Native Hawaiian)

Mixed media, 2018

Collection of the artist



Pe'ahi, Marques Hanalei Marzan, 2018. Collection of the artist



Artist Statement

I have always been a maker, both drawing and painting but describe myself now as a fibre artist. I started learning my art form, the weaving, the knots from Maile Andrade, and attended the University of Hawai'i. In my current role at the Bishop Museum, it is the collection that inspires me. I help our community access the collection and I can study the netting, cordage, plaiting and appreciate our traditional processes. This work is in the form of a Chiefly fan. It has an extremely high status associated with ariki. Traditionally a chief would challenge another, not with a weapon in his hand but just holding the fan and in a sense defenseless, but a symbol of the authority of the holder. The binding on the handle with human hair refers to the whanau and holds the mana of the person.

There are not a lot of examples in existence of these fans, so I am creating them to hand on to community members, hula teachers, tohunga and the like so that this knowledge can be reclaimed. By using this Pe'ahi, they will be able to focus their thoughts and intentions

Biography

Marques completed an internship at the Bishop Museum in Hawai'i as part of his University studies. He applied for an entry level position there and has worked his way into the current role as the Museums Cultural advisor. In a sense he plays a Kaumatua role and is mindful of the weight of this responsibility explaining that he replaced someone who had worked for sixty years at the museum. He says the perception of the museum is changing and he enjoys the closer relationships with community. While the status of the Bishop Museum is undeniable he reminds us that this important facility probably runs on an operational budget 95% lower than its nearest comparative museum.

He Ihi, He Tipu, He Mauri

Kahutoi Te Kanawa b. 1960 (Ngaati Kinohaku, Maniapoto, Waikato, Tuuwharetoa me Rarua oku iwi.)

Polished wood turned Totara, Piingao, polished wood turned Matai and harakeke. iিংao, natural and dyed kiekie. 2019

Private collection



He Ihi, He Tipu, He Mauri, Kahutoi Te Kanawa, 2019.
Private collection



Artist Statement

The piingao is the material that is the tukemata (eyelashes of tangaroa). This reflects the quest of Papaatuanuku reaching towards Ranginui, supported by the genes of Taane through the dyed braided muka, dyed with Tanekaha, Hinau and Raurekau barks, Paru (swamp mud) and heated water. The pattern ascending is Takirua (representing the strong bond of Rangi and Papa) and at the top whakatutu (to stand up), turned sideways to reveal how the strength is in numbers to stand up to all challenges.

The harakeke represents the strong foundations of whaanau the patterning shows at the base the order of Aroha, Whanaungatanga and Manaakitanga. As the tamariki grow to pursue their aspirations, they will go through patterns of endurance to reach their highest potential. But always supported by the whaanau.

This is the story of the cycle of the tuna(eel). The base starts with the adult tuna spawning (black & white) kiekie and once the elvers are released the small steps of life begin, symbolised by the takitahi pattern (over one under one) eventually maturing to travel out to sea, to start the cycle again. This is represented by the mixture of Piingao and black Kiekie. The zig zag pattern is called Koeaea – the movement of the eels and elvers through our awa and Moana.

“E toru nga mea”

These three pieces represent the pinnacle of our Maunga, from where we whakapapa back to.

This is the nurture of nature, when organic materials are fused together to embrace and enhance each other's aesthetic beauty. The totara and matai are wood turned, to show the dexterity that exposes years of growth, in the grain of its own infused patterning. The pingao, harakeke, kiekie and muka create a soft yet embracing strength of resilience, that has its own destiny of reaching the upmost highest point of excellence, to express its own patterns of endurance. The pingao, which is the golden sand sedge and found on our sand dunes, represents the tukemata, the eyelashes of tangaroa, atua of the moana. The harakeke growing abundantly throughout these lands, embraces the strength of the muka (fibre) that lies within it, and defines the concept of embracing whānau values that link us together. The kiekie, is an epiphyte that grows up the trunks of our mighty trees in our bush and replenishes itself, from the ground up along the trunk, getting stronger and higher reaching towards the canopy of our ngahere.

Biography

Kahutoi Mere Te Kanawa – The 12th child of Tangitehau Te Kanawa and Dr Diggeress Rangituatahi Te Kanawa.

Kahutoi is a kairaranga, co-curator and indigenous educator. Observing her mother Dr Diggeress Te Kanawa and Dame Rangimarie Hetet from a child. Kahutoi has continued a traditional weaving legacy teaching throughout New Zealand in several educational institutions. She has presented, run workshops and demonstrated nationally and internationally at education conferences, Museum exhibitions and art galleries.

Kahutoi has exhibited and travelled in the USA, England, India, Australia, Germany and Canada and written over twenty published articles. She has completed commission works for the British and Royal Scottish Museums. Kahutoi is a creative doctoral candidate at Waikato University, her creative PhD is on intergenerational knowledge transfer, keeping the art form alive which spans over 170 years, through 6 generations of her family.



Weaving on display at The Gathering Tuurangawaewae 2019.

Ho'oulu Kapa

Sabra Kauka b. 1945 (Native Hawaiian)

Kapa, 2019

Courtesy of the artist



Ho'oulu Kapa, Sabra Kauka, 2019.
Courtesy of the artist



Artist Statement

The theme of this work is “Kunihi Ka Mauna” – the mountain stands steep. The piece is now dyed in ‘Olena (turmeric) and will be printed with kukui ash (black) and ‘ili kukui (red from the inner bark).

Sabra Kauka is an Hawaiian artist in weaving lauhala (pandanus) and making kapa (bark cloth). She lives on the island of Kaua`i where she teaches Hawaiian Studies and Hula. The perpetuation of Hawaiian culture through the cultural arts is her goal.

Years ago, she participated in an island wide project to make kapa skirts for hula dancers to wear in the Merrie Monarch Festival. She was asked to make kapa to wrap ancestral remains being returned to Kaua`i as a result of federal legislation. She continues leading families in making kapa to wrap their loved ones.

Her current projects include supporting students who are making their kapa kihei (cape) for graduation; and making a kapa moe (blanket) for Queen Emma’s Cottage in the National Tropical Botanical Garden in Lawa`i Kaua’i.

Our Inheritance

Yasbelle Kerkow b. 1993 (Vasu Batiki, Lomaiviti)

Voivoi Pandanus, 2019

Courtesy of the artist

With thanks to Campbelltown Arts Centre, Sydney



Our Inheritance, Yasbelle Kerkow, 2019. Courtesy of the artist. With thanks to Campbelltown Arts Centre, Sydney

Artist Statement

Aunty Baki: *“It’s me, myself I’m Aunty Baki and Aunty Salai and we just trying to teach Yasbelle how to make our traditional mat which is called the vakadivilivili. The mat is done only from my island in Batiki and is a traditional mat for the yavusa toranibau clan so because Yasbelle is my sister’s daughter and she really wants to learn how to make the vakadivilivili and we are trying to teach her to do the vakadivilivili. First from how to make the voivoi, how to prepare the black one, the somo, and now we are trying to teach her how to start a vakadivilivili. So I’m glad that my cousin here Salai she’s a clever woman and she is trying to teach all of us. This is the first time for her to start a vakadivilivili and for me I can do the middle part and the finishing part but I don’t know how to start but all of us are learning today Yasbelle, Salai and myself and we are so lucky that you can learn how to do our traditional mat.”*

Yasbelle: *“I’m kinda glad that my curiosity sort of like, forced you sort of to make this”*

Aunty Baki: *“No, no, no it’s not forcing us, it’s good for us that you really want to learn, you really want to learn and on top of that even myself I know how to weave vakadivilivili in the middle but I don’t know how to start”*

Aunty Salai: *“Me too”*

Aunty Baki: *“And Salai too, she doesn’t know how to start vakadivilivili and now you can see the pattern, see you can see the pattern now, it’s really good that we learn. I call it a blessings because she’s [Yasbelle] here and she really wants to learn something from our family, it’s our inheritance from our family it’s our identity, this is our identity, our traditional mat and I’m so glad that Yasbelle wants to learn”*

[Excerpt taken from a conversation with my Aunty Baki and Aunty Salai]

Biography

Yasbelle Kerkow is an Australian-born, Fijian (vasu Batiki, Lomaiviti) artist. Her work focuses on promoting Pacific communities in Australia and communicating Pacific stories through the arts. Her arts practice centres weaving but also interrogates visual art, video, poetry and voice. Yasbelle is a community arts facilitator and leader of the Kulin Nations (Melbourne) based art collective New Wayfinders.

Tāwhiao's Crown (Re-imagined)

Maureen Lander b. 1942 (Te Hikutu, Te Roroa, Ngaa Puhi)

Pingao, harakeke, muka, fabric, wire, gold tassel, braid, thread, 2019

Courtesy of the artist



Tāwhiao's Crown (Re-imagined), Maureen Lander, 2019. Courtesy of the artist

Artist Statement

Inspiration for this artwork came from a random note in the writings of my great-great-grandfather, James Johnstone Fergusson, who spent some time in Waikato before moving to live in Hokianga. He wrote that on 1st April, 1884 Tāwhiao appeared in Auckland in remarkable head-dress – “being in the shape of an imperial crown, it was apparently constructed of wire, covered with brilliantly coloured flax, made to imitate gold and gems”. Tāwhiao led a deputation to England shortly afterwards and planned to meet with Queen Victoria. Unfortunately the meeting never took place but if it had he would undoubtedly have been fittingly dressed for the occasion, wearing his crown to signify his status as Māori King.

After searching Papers Past for a further mention or image of Tāwhiao's crown, but finding nothing, I decided to re-imagine it as a gold pīngao crown shaped with wire and adorned with brightly dyed flax 'gems' and gold braid.

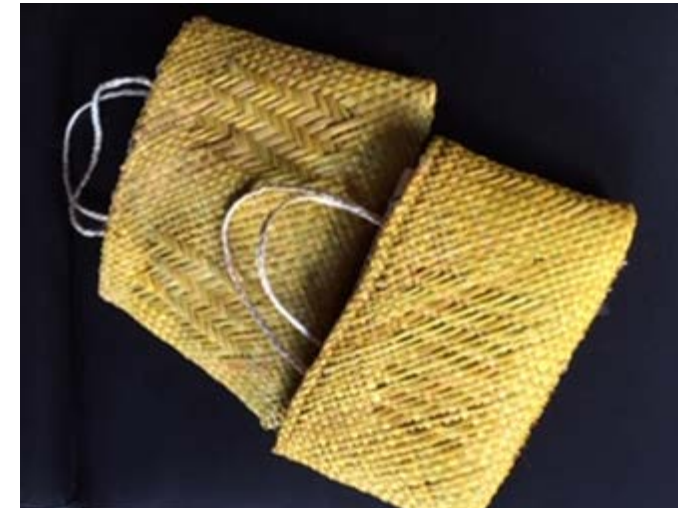
Kete Pingao Tuatahi

Kete Pingao Tuarua

Matekino Lawless QSM b. 1928 (Ngaati Maniapoto – Raukawa, Ngaati Whawhakia)

Pingao, muka, harakeke, 2019

Private Collection



Kete Pingao Tuatahi, Kete Pingao Tuarua, Matekino Lawless, 2019. Private Collection

Artist Statement

Matekino has been weaving for over seventy years and tributes her learning to the people of the Ngati Pikiao tribe, Te Arawa. Matekino is a respected elder, well known as a Weaver among her people and a role model that emphasises quality as her benchmark.

During her early weaving years Matekino preferred to weave within the comfort of her home with her family. Her passion for weaving has encouraged her to look beyond her family and frequently enjoys sharing her expertise of Toi Raranga, Whatu and Tukutuku with people who are keen to learn.

The contribution Matekino has made to the Art of Weaving has gained national recognition and acknowledgement by being awarded the Queens Service Medal (QSM), Creative NZ: Te Waka Toi: Kingi Ihaka Art Award and Te Waka Toi Supreme Award, Te Tohu Aroha mo Te Arikinui Dame Te Atairangikaahu. Her valued skills and expertise continue to be recognised nationally and internationally with frequent invitations to travel abroad with her daughter, Christina. Matekino is a foundation member of the Kahui Whiritoi under the auspices of Te Roopu Raranga Whatu o Aotearoa National Weavers' Committee, Toi Māori Aotearoa. Christina has recently been given the honour and now joins this auspicious Kahui Whiritoi alongside her mother, Matekino

This unique mother and daughter partnership has drawn much interest from national and international weavers, by sharing intergenerational expertise as a team. Frequent visits to Evergreen State College Longhouse Education and Cultural Center, Olympia, State of Washington and University of Hawai'i Manoa have been two of her recent highlights.

Whatu Manawa exhibition celebrating the weaving of Matekino is currently touring Aotearoa until 2021.

Juxtaposed

Christina Wirihana b. 1949 (Ngaati Maniapoto-Raukawa, Ngaati Whaawhaaki, Ngaati Pikiao)

Copper, muka harakeke, Toroa feathers, 2016

Courtesy of the artist



Juxtaposed, Christina Wirihana, 2016. Courtesy of the artist



Biography

Christina is a contemporary artist, acclaimed in Aotearoa NZ and Internationally for her weaving which incorporates a mixture of customary and new practices.

Christina was a member of Te Roopu Raranga Whatu o Aotearoa, National Māori weavers' organisation under the auspices of Toi Māori Aotearoa, during 2005-2017 as a committee, six years as Chairperson.

Weaving has been Christina's life, and in the last fifty-five years has shared her art experiences both Nationally and Internationally through exhibitions, artist residencies, conference presenter / observer, art commissions and generally being available when required. More recently, Christina has continued to advocate and research innovative pathways for Māori weavers through her long-standing National and International networks.

Christina and her Mother, Matekino Lawless QSM, have an established relationship as weavers and as good friends. This unique partnership has drawn much interest from National and International weavers, by sharing inter-generational expertise as a team.

Since 1998, Christina has continued to maintain her long association and relationship with the Longhouse at Evergreen State College, Olympia, USA and who continues to advocate their innovative vision to support Indigenous Research and Art Symposiums. This association will continue with the possibility of creating more opportunities for the up and coming researchers' and artists of the future.

CLAY/UKU & GLASS



Te Ātinga Committee member Dorothy Waetford shapes a new work at Tuurangawaewae 2019.

Taurite – Te Ao Marama. Balance Between All Natural Beings

Rhonda Halliday b. 1970 (Ngaa Puhi, Te Uri Taniwhaa, Ngaati Hineira, Paakehaa)

Burnished pit-fired uku, 2019

Courtesy of the artist



Taurite – Te Ao Marama. Balance Between All Natural Beings, Rhonda Halliday, 2019. Courtesy of the artist



Artist Statement

Balance and linked to all natural beings. We believe that everything has a mauri or life force; from a blade of grass to the stars in the sky. Everything must also balance or have an equal and opposite equivalent for harmony i.e. man/woman, positive/negative, up/down and in/out, fire/water. Even as an artist my work needs to balance aesthetically.

In this piece I saw the sky and clouds, the stars, the ocean and our whenua (landscape) I realised even our environment needs balance. This piece is made from our natural elements of clay, water, fire, air and wood.

“Ehara taku toa I te toa takitahi. Engari, he toa takitini” I acknowledge those that have helped shaped me and my art. Your love and support has always been, and will always be, received with gratitude and humility – he taonga tuku iho.”

Biography

Born 1970, lives in Waipapa Northland. Back in 1998 I started my BAA in Kerikeri and commuted to Whangarei Northtec campus where I graduated in 2000. During this time I met my mentors the late Colleen Ulrich and Manos Nathan as well as several other artists whom are still good friends today. Most of us are actively creating in either or both Nga Kaihanga Uku and Te Taitokerau Māori artists collective. Both of which Manos and Colleen were integral leaders.

Halliday’s work is largely inspired by, but not restricted to, her Māori and Pākehā heritages, Aotearoa’s histories and events, our own cultural stories and environmental issues which she then communicates into her ceramic sculptural forms. This current work is centred on our natural world and its resources which has been an important topic for her. She has been creating works to share awareness and invoke conversations around some these environmental issues. “I was moved by the natural shine of clay; a technique called burnishing and was drawn into the simplicity and naturalness of smoke firing techniques. There is something magical about fire and smoke.”

At this stage in Rhonda’s art career, although still enjoying the tranquillity of burnishing, she is also currently enjoying exploring different clays, building techniques and combining them with mixed media.

Ipu Waiora

Amorangi Hikuroa b. 1979 (Ngaa Puhi, Ngaati Toro, Tepopoto, Ngaati Maniapoto, Tainui)

Woodfired stoneware, shino and celadon glazes, 2019

Courtesy of the artist



Ipu Waiora, Amorangi Hikuroa, 2019. Courtesy of the artist

Rehutai #1

Ida Edwards, b. 1968 (Ngaa Puhi)

White stone paper clay, oxide, muka cord, feathers, 2019

Courtesy of the artist



Rehutai #1, Ida Edwards, 2019. Courtesy of the artist



Ipu Wai

Stevei Houkamau b. 1979 (Ngaati Porou, Te Whaanau aa Apanui, Rangitaane)

Uku, terra sigillata, 2019

Courtesy of the artist



Ipu Wai, Stevei Houkamau, 2019. Courtesy of the artist

Awanui

Hera Johns (Ngaati Kahu, Ngaa Puhi)

Uku, coloured slips, 2019

Courtesy of the artist



Awanui, Hera Johns, 2019. Courtesy of the artist

Whare Tūpuna – Rereao

Tania Mills b. 1964 (Ngaati Tuuwharetoa, Ngaati Hine)

Uku, mixed media, 2016

Collection of Heather Mills and Roger Chase



Whare Tūpuna – Rereao, Tania Mills, 2016. Collection of Heather Mills and Roger Chase



Artist Statement

Made in response to the waiata aroha (love song) about my ancestress Kahuwaero who falls in love with a patupaiarehe (fairy/fae person). She dives into a pool near the mouth of the Waimarino river. This portal takes her to her lover. The children born from mixed time and magic are my tupuna (ancestors). This portal has reappeared in the sky above our whare tupuna (ancestral house) heralding the celebration of my mother's return and again years later in the celebration of her marriage to our Kaumatua. This altar was made as a wedding gift, affirming the spiritual connection of our whakapapa and in celebration of aroha and the journeying between worlds gifted.

My work evolves as a visual spiritual narrative. I am interested in exploring the mythology of historical archetype, and it's cross cultural and contemporary significance. I enjoy the creative challenge of the storytelling and problem-solving process while listening to the voices of my tupuna. Visual research is often used to compose a collage of images to create the narrative I seek. Then I choose the medium in which best will serve the purpose, it is usually a combination of 2D and 3D and can be seen in my mind's eye as completed. I draw this out before beginning the making. During the drawing and making I am often led by my tupuna and the work evolves providing new meaning, connections and learning from this spiritual realm, and/or my connection to Papatuanku (mother earth). An indigenous world view and in particular Te Ao Maaori, mythology and psychology are also influences. Researching the divine elements and the significance of the materials themselves has been an ongoing journey throughout my life.

The creative process is necessary for me to be whole, balanced and uplifted. Nature and its earth-based ways of being is intuitive, as it is whakapapa, and tells my story. I have been an art teacher, facilitator, performer, and maker. I have a connection to the mountain I live on, Karioi who is a sister to Pirongia mountain. I am connected to both these mountaints/maungaa and the patupaiarehe

that dwell here. The rich soil enables me to grow. My dream to be sustainable and celebrate beauty is possible through my maunga location, the vast horizon of sky and sea. Ruapuke and its elemental wildness cleanses, rejuvenates and inspires me.

Enquiries by appointment at “Waimaunga Studio” 236 Waimaunga Rd, phone 027 866 6239.

Toa

Baye Pehairangi Riddell b. 1950 (Ngaati Porou)

Ceramic, 2019

Private collection



Toa, Baye Pehairangi Riddell, 2019. Private collection



Artist Statement

As Māori we are a warrior culture. This series symbolises qualities of true warriorship – courage, skill, protectiveness, kinship, alertness, respect, integrity, honour, self-sacrifice, discipline, strength.... these are qualities still needed for our people to overcome difficulties and preserve the values and culture handed down by our tipuna. The battles are many – economic, cultural, social, environmental, spiritual....

“kia kaha, kia toa, kia manawanui! ”

Be strong, be brave, be resolute!

Hikurang te maunga

Waiapu te awa

Ngati Porou te iwi

Hikurangi the mountain

Waiapu the river

Ngati Porou the people

Every person navigates life in a multi-dimensional journey that traverses many layers of experience both internal – emotional, spiritual, intellectual, etc. – and external – geographic, social, cultural, political, etc. Some experiences befall us and some we choose to enter into. From these we fashion a waka (canoe, vessel) or personal world view that hopefully will transport us safely to our final destination. The waka may at times need repair, modification, or sometimes even a total rebuild.

Clay provides me with a means to show in part what my waka is made from – an interweaving of the various layers of my being – to date. Some parts of the construction are fundamental – necessary, maybe, some are frivolous, whimsical – equally necessary. It is a work in progress.

No te uku

Hoki atu ki te uku

Na te uku ka whakanui te oranga

From the clay

Back to the clay

Through the clay – I celebrate life

Ipu

Wi Te Tau Pirika Taepa b. 1946 (Ngaati Pikiao, Te-Roro-o-Te-Rangi, Te Arawa and Te Aati Awa)

Terracotta clay and red iron oxide, 2003

Collection of the artist



Ipu, Wi Te Tau Pirika Taepa, 2003. Collection of the artist

Biography

Wi Taepa was acknowledged with a solo Retrospective at Auckland Art Gallery in 2018, that spanned 30 years of his practice.

A founding Member of Ngā Kaihanga Uku – a collective interested in the rejuvenation of the art of clay formed in 1986, he is celebrated as a senior Māori clay artist.

Inner Piece

Dorothy Waetford b. 1967 (Ngatiwai, Ngaapuhi-nui-tonu)

Uku, oxide slips 2019

Courtesy of the artist



Inner Piece, Dorothy Waetford, 2019. Courtesy of the artist

Artist Statement

This piece belongs to a series of work exploring form through hand building with clay and working with concepts of energy, source and sound. The intention of the work is to be a catalyst for triggering awareness of one's own internal voice; and give rise to the energy of enquiry and curiosity.

The overarching theme of the series is to play with western alphabet shapes, reconfiguring the forms and sequences, capitalise on western conventions to redirect attention to Māori concepts and cultural narratives.

Made of two separate "pieces" shaped in the form of an "A" and "U" when stacked together an "i" is formed. Seen another way, both an "i" and an "o" appear within the "A" and the "U", in deliberate reference to IO the supreme universal being/ intelligence existent and perceptible within nature and inner conscious awareness.

It's perhaps an obscure reach for many but my hope is that te reo Māori speakers will easily see the reference to inner peace through their internal sound perception, linking the "A" with "i" and "o" (the "A" form creates "i" in the negative space, the "o" created by the inner negative space) to create Aio, spelt āio which means to be calm, at peace or that which is calm, peaceful or tranquil.

Biography

My intention within the work I endeavour to make, is to explore a language of form that speaks from a centre, which holds great value in nurturing the care, wellbeing and future of indigenous arts and culture. her to exhibit and workshop with Ngā Kaihanga Uku from 2000 onwards; and later to exhibit and work with Taitokerau Māori Artists Collective from 2008 onwards.

Dorothy was raised to understand Whananaki as her Tuurangawaewae (a place to stand). She lives south of Whananaki in Matapōuri a small coastal settlement near Tūtūkaka on the north-east coast of Taitokerau.

Her mother is first generation New Zealand Pākehā and through her father Dorothy is affiliated to Ngātirehua, Ngātihine, Ngātiwai, Ngāpuhi-nui-tonu.

Dorothy currently sits on the establishment board of Toi Ngāpuhi, an advocacy and support agency working across Te Taitokerau with cultural and creative networks, to inspire excellence in Ngāpuhi cultural and creative expression across Te Taitokerau.

Emerging from Darkness

Jan Hopkins b. 1955 (Japanese American)

Halibut fish skin, yellow cedar bark (exterior), weathered hydrangea petals (interior), waxed linen thread, 2019

Courtesy of the artist



Emerging from Darkness, Jan Hopkins, 2019. Courtesy of the artist



Artist Statement

"Emerging from Darkness" is a visual symbolic narrative about the strong connection I feel with my Grandfather who I never met. My Grandfather immigrated from Japan to the United States at the age of 18. He came with high hopes of an exciting new life and I believe in the beginning, life in the U.S. was promising. But history reveals a dark time in his life enduring the great depression followed by the incarceration of the Japanese Americans during WWII. He passed away shortly after the war at the age of 60, 8 years before I was born. I never met my Grandfather, but always thought if I understood his life, I would have a better understanding of mine. I feel a deep sadness, but also a greater understanding and connection to him.

The front side of this piece represents my grandfather with the hinomaru (the Japanese circle of the sun) in the centre of darkness, with the kanji (interior, opposite side) letter for first generation (American). On the reverse side of the vessel is a repeated hinomaru moving away from darkness with a kanji (interior, opposite side) letter for third generation.

Biography

Jan Hopkins is a master at creating sculptural vessels from unusual natural materials such as citrus peel, lotus pods, sturgeon skin, leaves and seed pods. Each piece is a marriage of deep sensitivity and reverence to materials with a heavy emphasis on concept and innovation.

Jan began studying basketry with indigenous artists, learning the art of meticulous construction and the basics of how to gather and prepare materials. She also studied with contemporary basketry artists to understand new concepts in design beyond traditional construction. Challenged with the depletion and unavailability of many of the natural basketry materials, she began experimenting with other organic unusual unrestricted materials that she successfully uses in her work today.

Jan has exhibited widely across the United States and is included in permanent collections, including the Racine Art Museum, NY Museum of Art and Design, Fuller Art Museum and the Boston Museum of Fine Arts.

Sxwo'le (Anchor)

Dan Friday b. 1975 (Lummi Nation)

Hand-blown glass, cedar bark, 2019

Courtesy of the artist



Sxwo'le (Anchor), Dan Friday, 2019. Courtesy of the artist



Dan speaks on Tuurangawaewae Marae 2019.

Biography

Dan Friday is a Seattle based glass artist and has spent the last twenty years working for artists such as Dale Chihuly, Paul Marioni, Preston Singletary and many others.

He has taught at the Pikchuk Glass School and the Haystack Craft Centre.

He has had many residencies including the Museum of glass in Tacoma, WA, the Burke Museum in Seattle WA, and the Dream Community in Tai Pei, Taiwan.

Dan Friday is a recipient of the Bill Holm Grant, and the discovery Fellowship through the Southwestern Association for Indian Arts (SWAIA). His work can be seen in Blue Rain Gallery (Santa Fe), Stonington Gallery (Seattle), Ainsley Gallery (Toronto), Habatat (West Palm FL), Schantz (Stockbridge Mass), Pieces Gallery (Vale Co) and held in many collections around the world.

Statement edited and sourced from Tears of Duk'Wibahl – International Gathering of Indigenous artists of The Pacific Rim, Longhouse Education and Cultural Center, 2017

Kewa

Piri Cowie b. 1974 (Kaai Tahu, Ngaa Puhi)

Hand-blown glass, 2019

Courtesy of the artist



Kewa, Piri Cowie, 2019. Courtesy of the artist



Artist Statement

Created at the Museum of Glass, Tacoma with the Hot Shop team, during my Indigenous artists working with glass residency. This was in conjunction with two exhibitions grounded in indigenous artists, Preston Singletary: Raven and the Box of Daylight, and Translations: An Exploration of Glass by Northwest Native Carvers and Weavers, Museum of Glass. Thank you to the team at the Museum of Glass, Tacoma, for the opportunity to participate in the residency and to our whānau and friends at the Evergreen Longhouse for the ongoing tautoko – support and inspiration.

Biography

Born and raised in Te Waipounamu/the South Island of Aotearoa, Māori culture is the backbone of her art practice. She is a graduate from the University of Canterbury and has completed several public commissions for Te Ruunanga oo Ngaai Tahu, including seven bronze eels situated outside Te Hononga, the Christchurch civic building. In 2013 she created designs to adorn shade sails now installed in a permanent Maaori garden, at Le Jardin de Fruitiers de Laquenexy, near Metz, France. In 2014 held a residency in Vallauris France and with continued support from Creative New Zealand returned to Paris in 2015 to be mentored by Marian Fountain in the creation of bronze medals. Recently Piri has completed commissions for the Central Earthquake Recovery Authority (CERA) at Taakaro aa Poi, Margaret Mahy Family Park in Christchurch.

Sourced from Tears of Duk'Wibahl – International Gathering of Indigenous artists of The Pacific Rim, Longhouse Education and Cultural Center, 2017

Ojibwe Living in a Skokomish World

Tina Kuckkahn-Miller b. 1964 (Ojibwe), Raya Friday (Lummi Nation)

Blown glass, 2015

Courtesy of the artist



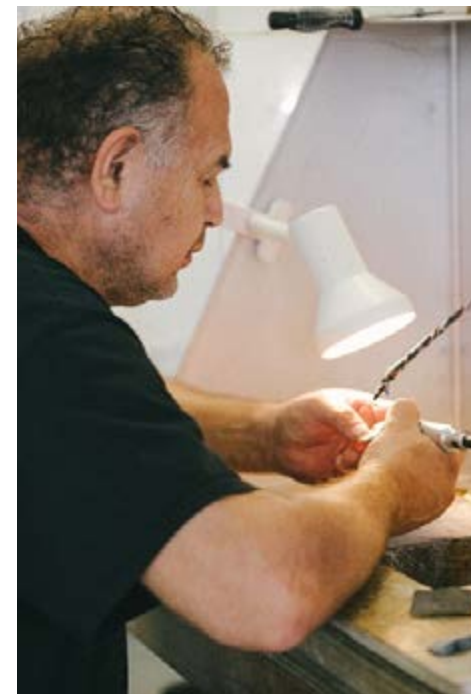
Ojibwe Living in a Skokomish World, Tina Kuckkahn-Miller, 2015. Courtesy of the artist



Biography

Tina Kuckkahn-Miller is a citizen of the Lac du Flambeau Band of Lake Superior Ojibwe. Originally from the Great Lakes region of the United States, Tina now makes her home at the Skokomish Indian Nation with her husband, Delbert Miller. Tina served as the founding director of The Evergreen State College Longhouse from 1996-2019, before becoming Evergreen's first Vice President for Indigenous Arts and Education. In 2015 the Museum of Glass in Tacoma, WA, partnered with the Longhouse to provide an opportunity for local tribal weavers and carvers to engage with the medium of glass. Under the leadership of siblings Dan and Raya Friday of the Lummi Nation, the artists worked inter-generationally in glass for the first time. *Ojibwe Living in a Skokomish World* was created during this residency. "I brought this piece to Aotearoa to gift to Henare and Tawera Tahuri who, like me, have made Skokomish their second home. They relate the symbols represented in the piece to the oral traditions shared with them by their 'Uncle Delbert', who is a spiritual and cultural leader of a traditional longhouse society of the Pacific Northwest."

ADORNMENT



Delbert Miller shapes 'Little Brother' detail above and below Left. Stacey Gordine shows work in progress with curator Maree Mills.



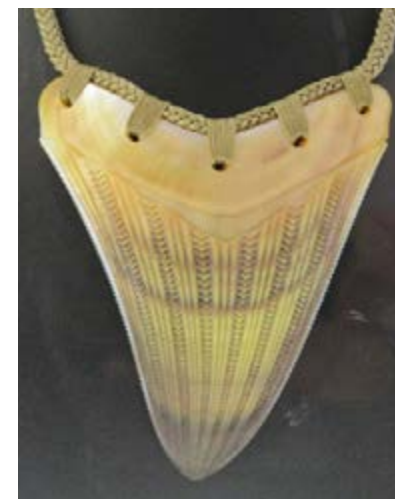
Rangi Kipa at work during The Gathering, Tuurangawaewae Marae 2019.

Niho Taniwha

Stacy Gordine b. 1970 (Ngaati Porou)

Pearl shell, waxed polyester, 2019

Courtesy of the artist



Niho Taniwha, Stacy Gordine, 2019.
Courtesy of the artist



Artist Statement

This piece is a continuation of a series started as part of a study into how Pacific rim indigenous peoples and specifically Māori peoples of old replicated natural forms in other materials, for example Niho paraoa & niho mako (Whale and shark teeth) for personal adornment. Materials I have used for this series include cattle bone, whalebone, pounamu jade and pearl shell which was gifted to me on a trip to Tahiti to study the pearl shell carving there.

I started with making oversized shark teeth of various species such as Great White, Mako & Tiger sharks, which in turn lead on to Megalodon forms as seen in this piece.

The theme of “niho taniwha” evolved: oversized shark teeth that could be described as coming from a fantastical creature or taniwha. A further play on this was the inclusion of the pakati/haehae surface pattern of the same name.

For me this pattern alludes to whakapapa/genealogy with the layers of notches or teeth, as within the sharks mouth the next generation comes through to replace the present. E kii ana: “Ka pu te ruha, ka hao te rangatahi.” Symbolic also of the continuity of ancestral blood lines and collective tribal knowledge.

Each line of pakati or notches represents an ancestor of the wearer coming down to meet at the point, which represents the now, today, the present and the wearer (te mata ora o ratou kua wehi atu ki te po) as a culmination of this ancestry. The haehae incised lines representing the lacerations made to the skin when in mourning for a loved one, references the deep loss felt at not having our ancestors with us today.

However, their legacy lives on in each of us, the positives and negatives, the responsibility – ability to respond – is what we all carry. Ultimately to take strength from this ancestry – a line of taniwha/ noble chiefly peoples to help face the challenges of the present day.

Mango / Sharks were significant for our ancestors, and many proverbs talk of their qualities e.g. Okea ururoatia! Keep fighting or striving!

This series is also a comment on how in the past sharks were treated with the utmost respect and admiration. I reflect on the present day where some of mankind have forgotten this relationship & respect to the point of killing millions each year for the sake of shark finning. A beautiful species unchanged for millions of years, keeper of the balance of the oceans is treated disrespectfully as to cut its fins off and throw it back into the ocean while still alive is truly sickening, and a sad indictment on our species. Hopefully we can return to a place admiration, respect and connection with our relations & the natural world.

Biography

Stacy is currently Tumu head of school of Te Takapu o Rotowhio. The National school of Bone, Stone & Pounamu Carving, New Zealand Māori Arts & Crafts Institute, Te Puia, Rotorua, he has held this position for the last five years.

stacy@nzmaci.com

stacygordine@hotmail.com

Rauru ki tahi

Wi Kuki Hewett b. 1996 (Rongowhakaata, Ngaai Tai)

Whalebone bracelet, waxed polyester 2019

Courtesy of the artist



Rauru ki tahi, Wi Kuki Hewett, 2019. Courtesy of the artist

Ekaha Taetae Nui o Hina Hapa Tepei'u No te Ahi Rumia

Heiata Aka b. 1981 (Tapuhoe – Aratika, Tuamotu Archipelago)

Carved shell, 2019

Courtesy of the artist



Ekaha Taetae Nui o Hina, Heiata Aka, 2019. Courtesy of the artist



Hapa Tepei'u No te Ahi, Heiata Aka, 2019. Courtesy of the artist



Rumia, Heiata Aka, 2019. Courtesy of the artist



Ekaha Taetae Nui o Hina, *Hapa Tepei'u No te Ahi*, Heiata Aka, 2019. Courtesy of the artist



Heiata Aka (left) with Aroha Yates Smith.

Wheku Huruhuru

Pukanatanga

Huri

Neke Moa b. 1971 (Ngaati Kahungunu ki Ahuriri, Kai Tahu, Tuuwharetoa, Ngaati Porou)

Wuru hipi, anga, uka hiriwa, paita, 2011

Koowhai seeds, pounamu, paint, 2019

Pounamu, muka, brass, paint, 2015

Courtesy of the artist



Wheku Huruhuru, Neke Moa, 2011. Courtesy of the artist



Pukanatanga, Neke Moa, 2019. Courtesy of the artist



Huri, Neke Moa, 2015. Courtesy of the artist

Artist Statement

Neke Moa
 Ngati Kahungunu ki Ahuriri, Kai Tahu, Ngati Porou, Tuwharetoa

Mine is the world of adornment and contemporary jewellery. The wearable and the object telling stories of my journey as Wahine Māori and Tangata Whenua. Uplifting and empowering Mana Māori the past and the present, using pounamu, shell, fibre, kohatu and metal. Making connections globally, collaborating with indigenous artists and striving to share knowledge and learn.

Mauri ora!!

Wheku Huruhuru: A 10 cent coin cut out chain reflects the loss of currency and culture and the sheep wool shell wheku, colonisation.

Pukanatanga: A powerful neck piece that speaks of a pukana in the face of adversity will win every time!

Huri: A drop in the water has a ripple effect, all things affect everything else, we are all connected.

Okea Ururoatia

Alex Nathan b. 1946 (Te Roroa-Te Taitokerau)

Tahitian mother of pearl, sterling silver, 2017

Collection of the artist



Okea Ururoatia, Alex Nathan, 2017. Collection of the artist

Kupe'e La'au

Beau Jack Key b. 1972 (Kanaka Maoli)

Koai'a, Corian, waxed nylon, 2017

Private collection



Kupe'e La'au, Beau Jack Key, 2017. Private collection

Kōrero o te Ōrau

Stormy Kara b. 1987 (Ngaati Kaena, Ngaati Vara, Ngaati Kahungunu, Tainui, Ngaa Puhi)

Pewter, 2019

Courtesy of the artist



Kōrero o te Ōrau, Stormy Kara, 2019. Courtesy of the artist

Artist Statement

This neck piece represents how we interpret signs given from our environment from the Sky, Seas and Land.

Raeomiti Waihaka

Kaiwhetu Kipa b. 1996 (Te Atiawa, Taranaki Iwi, Ngaai Te Rangī)

Whalebone, 2019

Collection of K Kipa



Raeomiti Waihaka, Kaiwhetu Kipa, 2019. Collection of K Kipa



Owha (Mourei)

Rangi Kipa b. 1966 (Te Atiawa, Taranaki iwi, Te Taihū)

Sperm whale tooth, Australian opal, 2019

Collection of R Kipa



Owha (Mourei), Rangi Kipa, 2019. Collection of R Kipa



Biography

Rangi Kipa, (Te Atiawa, Taranaki) works as a freelance designer and artist and is Director of Tihei Ltd. Kipa was born in Christchurch and raised just south of Waitara on the Waiongona river and began his career as a carver, graduating from the Maraeroa Carving School, Porirua. He holds a Bachelor of Social Sciences from Waikato University and a Masters of Māori Visual Arts from Massey University. He was the recipient of the Creative New Zealand Object/Art Fellowship in 2006 and earned the honour of being awarded Te Waka Toi 2004 inaugural Artist in Residence to Noumea. He has received numerous awards and has lectured widely on customary and contemporary Māori art and design practice. Customarily trained but armed with his social science training, he has spearheaded and participated in the revival of the contemporary expressions of Pūoro (Māori musical instruments), Moko (facial and body tattooing), Whakairo (the customary sculptural arts), Whakarākai (adornment and talismanic traditions) and Waka (canoe traditions and use) His postgraduate studies have provided him with new ways to interpret ideas in his practise and given him a critical base to develop his own ideas that cross over the customary boundaries of art genres into contemporary sculptural and design expression. His art practice ranges from, fine ethnographic cetaceous ivory sculptures and a range of contemporary sculptures in a range of media from maquette to monumental scaled works. The Tiki figure made from a large sperm whale tooth in this show is one of a series of legacy works that he has been making in preparation for a book on his work. The disparity in colour is the break between the outer layer of enamel (white) and the inner butter colour of dentine. His works are usually adorned with finely detailed whakanikoniko (surface design work) but here he has preferenced the beauty of form, this tiki with its pronounced puku (stomach) give the work great depth. The Whatu (eyes) are all made from opals. Kipa, is primarily interested in how the arts facilitates the restoration and maintenance of Mātauranga Māori (customary Māori knowledge systems) and is central to Māori identity and maintaining cultural norm.

WOOD CARVING /WHAKAIRO

Sculpture and Installation



Natasha Keating at work in the carving sheds at Tuurangawaewae.



James Webster on the carving sheds Tuurangawaewae.

Taniwha Swimming Upstream

Nathan Roa b. 1978 (Ngaati Paretekawa, Ngaati Kinohaaku, Ngaati Raarua)

MDF, paua, 2019

Courtesy of the artist



Taniwha Swimming Upstream, Nathan Roa, 2019. Courtesy of the artist

Hē Kākano

Arekatera Maihi (Ngaati Whaatua, Ngaa Puhi, Waiohua)

Matai, Crayola, 2009

Maihi Collection



Hē Kākano, Arekatera Maihi, 2009. Maihi Collection

Orca Paddle

Joseph Seymour b. 1972 (Squaxin Island, Pueblo or Acoma)

Cedar, 2017

Courtesy of the artist



Orca Paddle, Joseph Seymour, 2017.
Courtesy of the artist



Artist Statement

In the Summer of 2015 I saw a pod of orca in dana passage. You hardly ever see them in South peugot sound, there was this mist and you know I felt their presence. They were close to our boat and I felt connected. I come from people who are connected to water. Our connection to it and the importance of water is finally being recognised by many non-indigenous cultures around the world I participate in our annual canoe journey and I like to make identifiers for the paddlers. He made his first paddle back in 2003 This painting is more ornate but also an identifier. I like making work that's functional. I work with placing our indigenous designs back into the environment.

<https://joeseymourart.com/>

In Our Hands

Shirod Younker b. 1972 (Upper Coquille, Miluk Coos, Umpqua)

Red alder, oil paint, adhesive, 2019

Courtesy of the artist



In Our Hands, Shirod Younker, 2019. Courtesy of the artist

Artist Statement

The context in which the carving I've submitted is at first glance, confrontational. (The artist described it as a carved wood "knuckle Duster". The top is a cane and the bottom is a Salmon smolt.) It is a metaphor on how our Indigenous culture is interpreted by the uninitiated and dominant audience. Yet concealed within is the subtlety in which, we as people of this land understand and use it. The practice of our traditions and ceremonies can be misinterpreted as a weapon and threat to the needs and desires of the agenda that the dominant society wants to acculturate and assimilate us into. At times we "share" our culture outwardly to educate or stem the foreign encroachments upon our beliefs and practices. The bearers and practitioners of these traditions teach us to understand that within the palm of our hands is the essence of the things that our ancestors have willed to us. Our inheritance is to speak for the things that cannot speak for themselves, to protect those very things that make up the foundation and pillars of our culture: the land, water, flora and fauna. They are subtle, nuanced and delicate even if carving is not.

Biography

For the last 16+ years I have been a manager of a Tribal Youth Arts residency located in both Oregon and Washington. The Journeys in Creativity Program creates workshops for tribal youth ages 15-19 to realise education and career opportunities in the arts. I am also a partner in a consulting firm that works for tribes and tribally run institutions in the Pacific Northwest dealing with Natural Resources, Water, Energy and Education programs. I serve as the youth program director for the Changing Currents program. Most notably we just completed our pilot year Tribal Youth Water Summit to teach and empower Tribal youth on the importance of water, incorporating tribal worldview and education pathways to careers in water resources.

www.changingcurrents.net

Antenna

Zena Elliott b. 1975 (Ngaati Awa)

Totara, wax cord, feathers and mixed media pigments, 2019

Courtesy of the artist



Antenna, Zena Elliott, 2019. Courtesy of the artist



Artist Statement

‘Antenna’ refers to a rod, wire, or other device used to transmit or receive radio or television signals; however, ‘Tohunga’ (Knowledgeable experts in the Māori world) used ‘tiki-wananga’ (gathering knowledge) to aid ‘Tohunga’ in teaching and communicating sophisticated and complex ideas in the ancient world of ‘whare wananga’ (house of higher learning). A ‘tiki-wananga’ is an uncarved or carved wooden stick that commonly featured a head or full figure of a particular god on top of the shaft, in order for it to be a functioning ‘tiki-wananga’ it must have present the three elements; whakairo, lashing and feathers. ‘Antenna’ is an interpretation of the function of a ‘tiki-wananga’ within the context of channelling creative energy. Like the kowhaiwhai design ‘puuhoro’ that can signify strength, speed and aptitude, there is a tidal current of unseen energies of reciprocity between the elements that brings knowledge, collaboration and learning in order to reflect on the past and move forward into the future.

Zena Elliott was born and raised on the ancestral lands of Te Teko and is of Ngāti Awa and Te Whanau ā Apanui tribal descent. Elliott is an interdisciplinary artist whose practice resides within the realms of Whakairo rakau (woodcarving) and Peita tangata / Peita Tūrehurehu (figurative and abstract painting). Elliott is a Waikato-based artist who graduated with a Master of Visual Arts with Distinction from the Waikato Institute of Technology in 2006. Elliott is a current PhD student at Auckland University of Technology researching historical and contemporary woman woodcarving practices, using a Pūrakau and Practice-based methodology in order to decolonise, rediscover, revitalise and renew wahine (woman) kaiwhakairo (practitioner of wood carving) practices within a contemporary context.

De-Fence: Markers of My Mountain

Ngahina Hohaia b. 1975 (Taranaki iwi, Parihaka, Kaahui Maunga)

Repurposed Taranaki farm fence battens, fencing staples, fencing wire, New Zealand 50cent coins, acrylic paint, 2018-2019

Courtesy of the artist



De-Fence: Markers of My Mountain, Ngahina Hohaia, 2018-2019. Courtesy of the artist

Artist Statement

As a colonial mechanism of demarcation, the common farm fence batten throughout the New Zealand landscape, continues to act as a visual signifier of settler claimed ownership and of the dispossession of tangata whenua of our lands, taonga, and territories. In turn, the action of collecting these farm fence battens from confiscated Taranaki tribal lands, to repurpose and transform them into pou tangata reasserts an indigenous narrative of sovereignty.

This installation deconstructs the narrative of the New Zealand 50 cent coin, iconic imagery that glorifies the ideology of colonial conquest. The coin’s imagery shows the Endeavor victoriously shadowing the silhouette of maunga Taranaki in 1769, as Cook re-named our tupuna maunga “Egmont”, as part of his imperial mission to extend the British colonial empire.

An old English adage, often quoted by Māori lawyer and social justice educator, Moana Jackson, is “The namer of names is the Father of all things”. Jackson suggests that in the context of colonisation, whoever claims the power to name something takes control over it. It is a violent act of colonialism assuming a supreme right to erase multitudes of existing layers of whakapapa and indigenous knowledge that give place to our natural ways of being. It is the act of very literally covering over our whenua with the glorified names of colonisers, rendering what exists invisible, in order to claim ownership over indigenous lands, taonga, and territories.

Te Nehenehenui

Eugene Kara b. 1983 (Ngaati Koroki, Ngaati Tipa, Ngaati Koata, Ngaati Kahungunu, Ngaati Paahauwera, Te Atihaunui-a-Paaparangi, Ngaa Rauru, Tuuwharetoa, Te Arawa)
Oak, graphite, date unknown
Courtesy of the artist



Te Nehenehenui, Eugene Kara, date unknown. Courtesy of the artist



Artist, Sculptor and Head Caster of Te Ahi Komau Foundry at The New Zealand Māori Arts and Crafts Institute, Te Puia.

Artist Statement

Maaku anoo e hanga tooku nei whare. Ko te taahuhu he hiinau, ko ngaa pou pou he maahoe, patetee. Me whakatupuranga ki te hua o te rengarenga, me whakapakari ki te hua o te kawariki.

As an artist I try to convey to the viewer a sense of play and fun. I enjoy the challenge of creating works that represent the rich and diverse cultures within our society. I explore these ideas through a sculptural process.

My sculptures vary in shape, material and ideas, sometimes they can take on board a strong cultural aesthetic and other times I leave them open to explore alternative modes of interpretation.

I enjoy discovering what happens within the creative process and welcome the unknown territory of technological advances as this leads me toward new and exciting prospects.

He Pono

Ahorangi Professor Derek Lardelli b. 1961 (Ngati Porou, Rongowhakaata, Ngati Konohi, Ngai Te Aweawe)
Mixed media, 2019
Courtesy of the artist



He Pono, Ahorangi Professor Derek Lardelli, 2019. Courtesy of the artist



Derek speaks at the poowhiri, Tuurangawaewae 2019.



Detail of He Pono.

Predator Cannibal

Robin Lovelace b. 1970 (Tlingit, Yanyeidi, Wolf Tauk Kwaan)

Alder wood, blood wood, abalone, horse and human hair, 2010

Courtesy of the artist



Predator Cannibal, Robin Lovelace, 2010. Courtesy of the artist



Artist Statement

This work is inspired by my own ancestral story of great great grandfather Dr Jackson, that I discovered in our clan history. He was a powerful shaman on the Taku River area, now known as North British Columbia. A missionary in the area took exception to my ancestor's notoriety and popularity and through this jealous rage took the hair, I mean cut the hair off the Shamans head! He was 103 years old, blind and did not survive the event passing three days later. The Priest was blamed for the Shamans death.

Predator cannibal is a response to this story and says "you may try to take our power' but it is transferred into the next world. This cannibal is an eater of illness and trauma, and a restorer of justice. I asked friends and family to release a piece of their own hair so they could give it to him. They could let that negative energy and historical trauma go and hand it over to him while also restoring his power. The predator will come find them and eat their illness so that the cycle of illness and trauma stops. The bloodwood butterfly bandage on his lip is a survival scar, a marker of his own survival from trauma.

Biography

Robin lives in Anchorage Alaska where she practices sculpture. She says, "My artwork is a vital part of my own self-determination and I create objects of power and wealth to help foster my people's cultural pride," "It is my goal and desire to pass down my knowledge and skills to future generations."

Robin's mother was very involved with the Māori people. She was a Bahai but stayed on the marae to deepen her knowledge. She was gifted many taonga including a taiaha, which was buried with her when she passed. Robin attended The Gathering in Evergreen, Olympia and says she filled her heart and lifted her soul and that this year's Gathering will deliver the same.

Hahu o Mua, Hahu ki Tua, ('Delve into Your Ancient Past, To Discover Your Ancient Future!')

Kereti Rautangata b. 1953 (Waikato, Ngaati Mahanga, Ngaati Tipa, Ngaati Koroki, Ngaati Maniapoto, Ngaati Pikiao, Ngaati Puukenga)

Kauri, stainless steel, brass, whale bone, pounamu, 2011

Courtesy of Te Wānanga o Aotearoa



Hahu o Mua, Hahu ki Tua, ('Delve into Your Ancient Past, To Discover Your Ancient Future!'), Kereti Rautangata, 2011. Courtesy of Te Wānanga o Aotearoa

Artist Statement

'HAHU' = To Search for, To Unearth, To Dig up, To Discover something that is well hidden, To Bring back into Awareness or Prominence, To Bring to Light.
'O MUA' = Of the Past, Of the Time Before, Formerly, In Front of, Of the 'Sacred Place'.
'KI TUA' = To the Future (or Past), Beyond.

The Theme of this Sculptural multimedia Carving is visually depicted, by deliberately utilising both Cultural and Universal symbols of our ancient past, (like certain 'mystical marks' used by a few of our chiefs, in signing the 'Treaty of Waitangi'),...to ultimately transform Human Consciousness, through daily 'contemplative practises', which catalyse the realisation process of who and what we really are, as dynamic living Souls, working creatively and collectively together, through our 'Divine gifts', towards Planetary Illumination. The universality of this notion, like the very nature of this national and international gathering of Artists, is beautifully expressed in the essence of King Pōtatau's proverb; 'There is but one eye of the needle, through which the different coloured threads must pass'. The metaphoric 'eye' of course, being the Supreme Artist of All.

Biography

Professor Kereti G. Rautangata (Tainui, Te Arawa and Ngaiterangi) is currently working as Kairuruku – Whakairo & Mau Rākau, managing National Māori Wood Carving & Māori Martial Arts programmes, including Tutor training and Curriculum Designing, at Te Wānanga o Aotearoa.

In 2000, Kereti was accorded Pouwhenua status (Supreme Carver; the highest level of Priesthood) by The Senior Fraternity of Master Carvers, N.Z Kereti was instrumental, with Tohunga Master Wood Carver, Dr Paakaariki Harrison, in developing the first ever Bachelors degree for Whakairo for TWoA.

In 2003, he was honoured by Te Wānanga o Aotearoa, as Adjunct Professor.

His other passion, equal to Whakairo, is as a qualified Architectural Designer. He is also highly accomplished in Māori Martial & Performing arts. Over twelve years ago, Kereti co-founded a 'Māori Spiritual Warrior School', 'He Tua-Toatanga', which he continues to direct through weekend workshops.

He has exhibited locally, nationally and has presented internationally at conferences and indigenous events in Holland, Germany, Hungary, Switzerland, Spain, Hawai'i, Canada, USA, Peru, Pelau, Penang, South Africa, Greece & Hong Kong. To Kereti, the highest function of Art, Whakairo and 'Mau-Rākau', is as a 'Bridge to the Great Beyond' and as an 'Inspirational Tool' for Multi-dimensional Transformation.

Kereti.Rautangata@twoa.ac.nz

Te Tini a Pitau

Ngataiharuru Taepa b. 1976 (Te Arawa, Te Atiawa)

Various timbers, 2015

Collection of the artist



Te Tini a Pitau, Ngataiharuru Taepa, 2015. Collection of the artist

Manifest Destiny Has Left Your Plate Empty

Jacob Meders b. 1977 (Mechoopda, Maidu)

Found ceramic object, enamel, 2018

Courtesy of the artist



Manifest Destiny Has Left Your Plate Empty, Jacob Meders, 2018. Courtesy of the artist



Jacob speaks at Tuarangawaewae 2019.

Artist Statement

Jacob's new series is working with found objects and he searches second hand shops looking for the 'discarded treasure'. He then intervenes with these objects, primarily to start a conversation with the viewer. Here he sees Christianity as a truly disruptive force for indigenous. Creating this work where the plate is decorated with traditional basket patterns from his tribal area he questions the commodification of spirituality and the sacred, and points to the discarded. Things that embody the sacred from an indigenous perspective are respected forever. He talks about the trauma of not being able to practice cultural belief systems and reminds us that until 1978 indigenous cultural practice was outlawed and driven underground, or sometimes hidden within Christianity. On a wider level, the work refers to the notion of 'Gods given right' and the Doctrine of Discovery. The title is a direct reference to the consequences of this.

Biography

Jacob lives in Phoenix Arizona and is a Professor at Arizona University, where he completed a Master of Fine Arts degree in printmaking. He now heads an interdisciplinary arts and performance studio as a teacher covering installation practice with mostly indigenous artists and designers. Jacob also set up WarBird Press in 2011 a community-based print workshop that explores printmaking to tell our own stories.

Five or six years ago Jacob came out to Aotearoa and collaborated with Māori artists, predominantly printmakers. This is his first Gathering.

jmeders@yahoo.com

Hinetūahoanga (Sandstone Maiden)

James Webster b. 1966 (Ngaati Mahuta, Ngaati Pikiao, Ngaati Paakehaa)

Kauri, nacre, paua shell, whale tooth, feather, muka rope, 2005

Courtesy of the artist



Hinetūahoanga (Sandstone Maiden), James Webster, 2005.
Courtesy of the artist



Artist Statement

This is a pou-tekoteko that I started in 2004 as part of a whakairo course I was on called “Te Tuku-pū-wānanga-a-rua-i-te-wheke-rangi”. It was a Bachelor of Arts ‘Te Maunga Kura Toi’ in Whakairo Rakau (Māori wood carving) from Te Wānanga o Aotearoa, under the tutelage of Dr Paakaariki Harrison and Professor Kereti Rautangata of which I completed 2005.

The Pou makes reference to Hinetūahoanga (The sandstone maiden) Sandstone is a stone used in the shaping and sharpening of hard stone with water to make Toki (adze) and other tools. The sharpening is symbolic in the acquiring of knowledge as a tool or tools to undertake tasks and achieve projects that you set yourself in life. This Pou has stood in our home as a Kaitiaki (guardian) for 16 years Kaiwhakairo-tautoko: Matene Sisnett and Darrin Pivac.

Armchair Critic

Jodi-Ann Tautari b. 1970 (Ngati Apakura, Ngati Kahugnunu)

Armchair, rugby balls, 2007

Private Collection



Armchair Critic, Jodi-Ann Tautari, 2007.
Private Collection



Artist Statement

Rugby and the All Blacks are our national obsession. The All Blacks team and their brand are big business in Aotearoa/New Zealand upholding a set of values that New Zealanders align with and believe in. I was fascinated by the Gilbert Rugby ball and its branded text. By laboriously unstitching each ball, cutting out the text and reconfiguring the words I threaded new words together to create a rugby ball fabric which was then used to cover an old Chesterfield arm chair.

The chair references early interior design. The threaded play with words allows us to draw interpretations of their meaning. Replacing the Gilbert brand with meaningful and meaningless words explores the space between rugby folklore and the sideline analysis of armchair critics. The All Blacks and their branding are powerful nationalistic forces that draw on culture, nationhood and notions of manliness. The title Armchair Critic allow the viewers to assess their relationship and connection to the sport of rugby and the legacy of success established by its greatest ambassadors. It explores the interconnection between the brand, text, image and meaning whilst taking us from the ancient to the modern, the lounge to the gallery space, the museum to the rugby field. The work is a tribute to all armchair critics who have invested copious amounts of time, money and emotion into the game. The armchair is a comfortable viewing platform (at least before kick-off) where each encounter is viewed, critiqued, analysed and then attached to the fabric of rugby folklore.

Biography

Jodi-Ann Tautari is a Director for Visual and Performing Arts at Hamilton Girls’ High School and has taught Senior Painting, Printmaking and Art History for 23 years. A passionate advocate for Māori learners Jodi works with the strategic change team to raise aspirations, achievement and equity for Māori learners. Currently Jodi is a member of the Print Council Aotearoa New Zealand. Her book, Mohinui A24 is currently featured in the show ‘Thinking, Unfolding’ a group show touring New Zealand 2020.

Kā Whawhai Tonu Mātou! Ake! Ake! Ake!

Tāwera (Venus) Ngāronoa Tahuri b. 1970 (Ngaa Ariki Kaipuutahi, Whakatoohia, Ngaati Uenuku, Ngaati Tuuwharetoa)

Raw corten steel, 2017

Private Collection



Kā Whawhai Tonu Mātou! Ake! Ake! Ake!, Tāwera (Venus) Ngāronoa Tahuri, 2017. Private Collection

Artist Statement

This work belongs to a series of sculptural works, depicting wahine on the frontline of Indigenous Māori activism and references and acknowledges our early tūpuna wahine who lead the way. The tewhatewha references leadership while the Victorian bustle dress silhouette references out Tīpuna wahine. My kuia, who laid down the path for me to follow. Within the skirt is a reference to the kauae and the wahine voice and the text a reference to mātauranga Māori.

Biography

Tāwera is a qualified teacher and practicing visual and performing artist working across many mediums. She holds a Masters in Māori Visual Arts (MMVA) from Massey University and completed her Bachelor of Arts at Toihiukura. She is continuing her studies as a doctoral candidate with Te Wananga o Te Awanuiārangi. Tāwera Sis also a committee member of Te Ātinga Contemporary Māori Visual Arts.

Tūhoe Airforce

Asher Raawiri Newbery b. 1985 (Ngaa Tuuhoe)

Mixed media, 2019

Courtesy of Ruruhia May Newbery



Tūhoe Airforce, Asher Raawiri Newbery, 2019. Courtesy of Ruruhia May Newbery

Artist Statement

In 2007 the New Zealand Police conducted a series of illegal armed raids across Aotearoa. They focused much of their attention on Nāi Tūhoe and in particular the small Tūhoe settlement of Rūātoki. A road block was erected on the 'confiscation line' and local civilians were searched by masked, heavily armed paramilitary officers. They made many arrests. They found no terrorists.

Living away from home I was incensed by the acts of terror my people were still being subjected to and in response I appointed myself Sub-comandante (Vice Commander) of the Tūhoe Airforce. After 175 years of oppression and resistance, the crown finally surrendered to Nāi Tūhoe on 22 August 2014.

Tūhoe Airforce: Ruruhira is a black hawk helicopter deployed by the Vice Commander to help his daughter sleep and to distract her while she has a kopi change.

Asher Raawiri Newbery

Nāi Tūhoe

Biography

Asher is a painter currently based in his childhood home of Lyttelton. He uses his art practice, as he puts it, to stay connected to a Tūhoe understanding of the Universe. Pūhoro o mua Pūhoro ki tua was the second Gathering he has attended. He was also at Te Tihi in Rotorua 2010.

Vessels of Knowledge – Legacy

Tai Kerekere b. 1968 (Te Aitanga a Maahaki, Ngaa Puhi, Ngaai Tai, Te Whaanau aa Kai, Ngaai Tahu)

Acrylic, 2019

Private Collection



Vessels of Knowledge – Legacy, Tai Kerekere, 2019. Private Collection



Photograph courtesy of Norm Heke.

Artist Statement

This work blends modern material with concepts of ancient knowledge to highlight notions of identity. I use line and form to interpret lineage, depicting ancestral pou, with the use of light to irradiate the essence, the mauri, the life force of our ancestors.

Art is a whakapapa. It is continuously evolving from one generation to the next.

Art is an expression of ones' self-identity.

Biography

Tai works as a full-time artist, designer and dad from his home-based studio in Ūawa, Tolaga Bay. He has been a practicing artist for over two decades, exhibiting nationally and internationally. His artwork ranges in mediums from acrylic on paper, canvas, clay, wood, silver and copper, scaling from large 2D works to small handcrafted adornment pieces. Tai's recent body of work created a platform for his Masters in Professional Creative Practice, the series 'Vessels of Knowledge', is a progression from his previous work based around notions of identity. This new direction explores light, form and line to illuminate the human body as a vessel, to retain and pass on knowledge. As well as creating art, Tai regularly curates exhibitions and workshops for local artists, to support their development and practice.

Weapons of Mass Confiscation 1840 – 2020 +

Donn Ratana b. 1947 (Ngaai Tuuhoe)

Wooden crates, 2019

Courtesy of the artist



Weapons of Mass Confiscation 1840 – 2020 +, Donn Ratana, 2019. Courtesy of the artist

Artist Statement

My latest sculptural work is based on the real "WEAPONS OF MASS CONFISCATION " survey pegs packed in ammunition boxes of different sizes representing the Millions of acres taken through teka (lies) and deceitfulness of Christian people and still they moan and become the best 'whine' in Aotearoa.

LOT 1 – North Island

LOT 2 – South Island

LOT 3 – Other Māori land

LOT 4 – More Māori land

Biography

Art Educator and artist for approximately 30 years. Started out as a primary school teacher in 1969 Oamaru North School, Oamaru. Became an art specialist at Oamaru Intermediate. Taught in South Auckland and Glen Innes before shifting to Manunui Primary, Glenavy Primary as Principal, back to Taumarunui as REAP liaison teacher. Moved to Hamilton as an Art Advisor for the Hamilton Education Board. Finally, Art Educator and artist at the Te Kura Toi Tangata, School of Education, University of Waikato. Now part-time art educator and artist.

I have always been interested in the topics of socio/political activism. The right to fairness and "truths" of colonialism. The "Winners" tell the stories, write the stories, paint the stories, make sculptures of the stories, film the stories always from the position of "power and right".

"We have brought civilisation to you natives" the phrase would be better as "WE HAVE BOUGHT CIVILISATION TO YOU NAIVETIES" BEADS, BLANKETS, NAILS, BOOZE and DISEASE.

DIGITAL & MOVING IMAGE



Kake and Maronui Taimana at Tuurangawaewae.



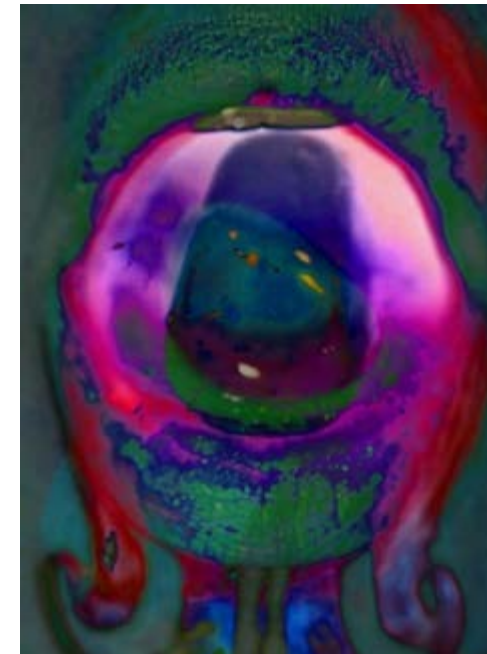
Pati Tyrell at Tuurangawaewae.

Toka te Reo, (Stand strong, unwavering in te reo māori)

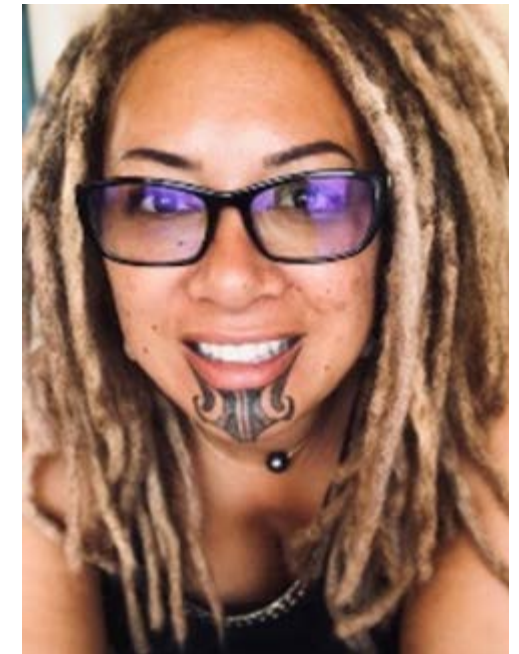
Leilani Kake b. 1977 (Ngaa Puhi, Tainui/ Manihiki, Rakahanga – Kuki Airani)

Single channel moving image – looped, 2019

Courtesy of the artist



Toka te Reo, (Stand strong, unwavering in te reo māori), Leilani Kake, 2019. Courtesy of the artist.



Artist Statement

Toka Te Reo is a new work that responds to my intensive and fully immersive year of learning te reo Māori at Te wānanga takiura o ngā Kura Kaupapa Māori o Aotearoa. Informed by the writings of Te Tai Tokerau scholar and tohunga Reverend Māori Marsdan, Toka Te Reo reimagines the pūrākau of the ascent of Tānenuiarangi and the three baskets of knowledge as well the lesser known kōhatu tapu (sacred stones) of Rehutai and Hukatai.

The stones were placed in the mouths of students to venerate and mark the significance that the student has now become a vessel of higher learning and illumination. The kōhatu tapu evoke the mana and spiritual weight that each kupu (word) has. The stones also represent for me the struggle of pronunciation, correct grammar, remembering kupu and the korero that my kaiako always says. "Kōrero I te reo māori i ngā wā katoa, Ahakoa he iti, he pounamu!"

Biography

Lens-based artist, curator and educator, Leilani Kake has been working in the creative arts industry for over 20 years in South Auckland. Kake has exhibited and presented at conferences both nationally and Internationally with a focus on Pacific and Māori issues through autoethnographic experiences. Most recent achievements have been Co-curation of FAFSWAG 6 retrospective exhibition at Vunilagi Vou Gallery, Ōtahuhu, South Auckland. Participation in the group exhibition, Māori Moving Image: An Open Archive at both the Dowse Art Museum, Pōneke Wellington and Christchurch Art Gallery Te Puna o Waiwhetū, Ōtautahi Christchurch. She has also Participated in Auckland Live Digital Stage in Auckland Central.

Takuahiroa

Kaaterina Kerekere b. 1976 (Te Aitanga a Hauiti, Ngaai Tamanuhiri, Rongowhakaata, Rangitaane, Ngaai Tahu)

Digital motion graphics with audio: duration: 3 mins 15 secs (looped), 2019

Private collection



Takuahiroa, Kaaterina Kerekere, 2019. Private collection



Photograph courtesy of Norm Heke.

Artist Statement

My idea is that the use of reoccurring layers and imagery looks to navigate the viewer through themes of whakapapa and mātauranga tāwhito, combining properties of space, time, geometric figures and reoccurring moving imagery to explore my personal journey of 'The Whakairo of the Mind', through Te Whare Wānanga o Te Rāwheoro.

Fusing traditional art and design concepts and foundations with modern design symbolism, my objective is for this work to illuminate the 'interpretation of knowledge and the creative process', the 'conditioning of the mind to learn, to retain, to express, to create'. "I want people to think beyond the tangible visual and look into the intangible creative".

"Māori art and design is one of the key identifiers of our cultural identity and heritage. The icons, motif and stories are unique to our whānau, hapū and iwi. Not only do these cultural markers reinforce the foundations of my practice, they also build pathways to help teach and nurture our next generations".

Biography

Primarily a digital artist, working daily in the graphic design and animation fields, Kaaterina also works within the painting and fine metal adornment disciplines. She regularly moves between media to challenge and reinforce concepts of the transition, innovation and interpretation of traditional knowledge and learning.

Kaaterina is a mother of four, and works from her home-based design business in Ūawa, Tolaga Bay. She is passionate not only about her own work, but the development and flourishing of art and art practices within her community, supporting rangatahi, emerging artists as well as established artists to expand and extend their practice.

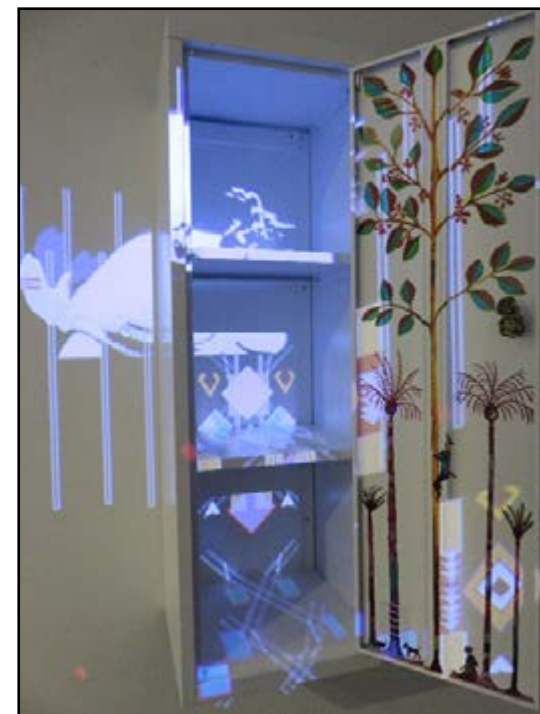
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Ko Arikirangi tēnei rā te haere nei

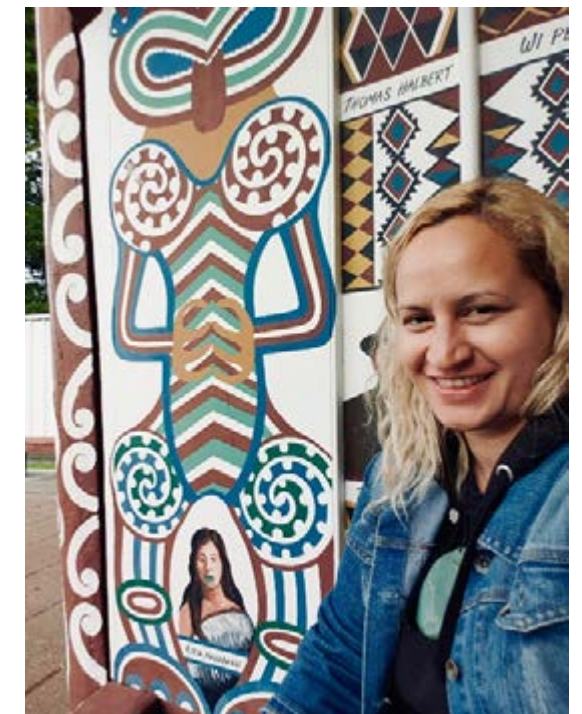
Jamie Ani Eritana Berry b. 1982 (Te Aitanga a Mahaki, Rongowhakaata, Ngaato Porou, Ngaa Puhi)

Vertical single-door locker, moving image, soundscape, 2019

Courtesy of the artist



Ko Arikirangi tēnei rā te haere nei, Jamie Ani Eritana Berry, 2019. Courtesy of the artist



Artist Statement

This work represents the creation of Rongopai Marae. Rongopai was built at Waituhi and completed in 1889, for the return of Māori leader Te Kooti Arikirangi Te Turuki, founder of the Ringatu faith. Rongopai commenced in 1886 on the family land of Wi Pere, the head of Whānau a kai hapu of Te Aitanga a Mahaki tribe.

Wi Pere's son Te Moanaroa led the work, up to 500 people of Kahungunu and Te Aitanga-a-Mahaki decent involved at one point, to meet the short deadline the decision to paint interior instead of traditional methods led to disapproval by the elders when final results were presented. Te Kooti never returned to the district nor saw Rongopai.

The locker represents Rongopai placed under a partial tapu for almost 80 years due to Te Kooti not returning and its innovative, fork art illustrations done by the younger generation. Rongopai was

used for Ringatū services during this period. The tiki with blues eyes on the inside of locker is my tupuna Wi Pere.

The soundscape references Toiroa's prophecy 'Ko Arikirangi tēnei rā te haere nei' as the motivation to build Rongopai for the return of Te Kooti, it also references my own DNA, using chromosome sequences translated into a musical score using taonga pūoro, this making a direct connection between myself and my tūpuna.

This work is in honour of my tūpuna who built Rongopai, traditional met innovation, to the younger generation who painted the interior who may have felt whakamā after deemed tapu during their lifetime.

Biography

Jamie is a Multidisciplinary Artist who explores DNA, identity, whakapapa whilst reflecting on past and current events. Throughout her work Jamie blurs the lines between past, present and future through infused DNA based soundscape, moving image and installation. Originally from Tūranganui-a-kiwa and based in Pōneke, Jamie draws inspiration from both locations, moving between the two spaces, Tūranganui-a-kiwa is a place to gather source and guidance from whānau, tūpuna and whenua. Jamie is also a collaborative member of 7558 collective.

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TAONGA MADE DURING THE GATHERING AT TUURANGAWAEWAE

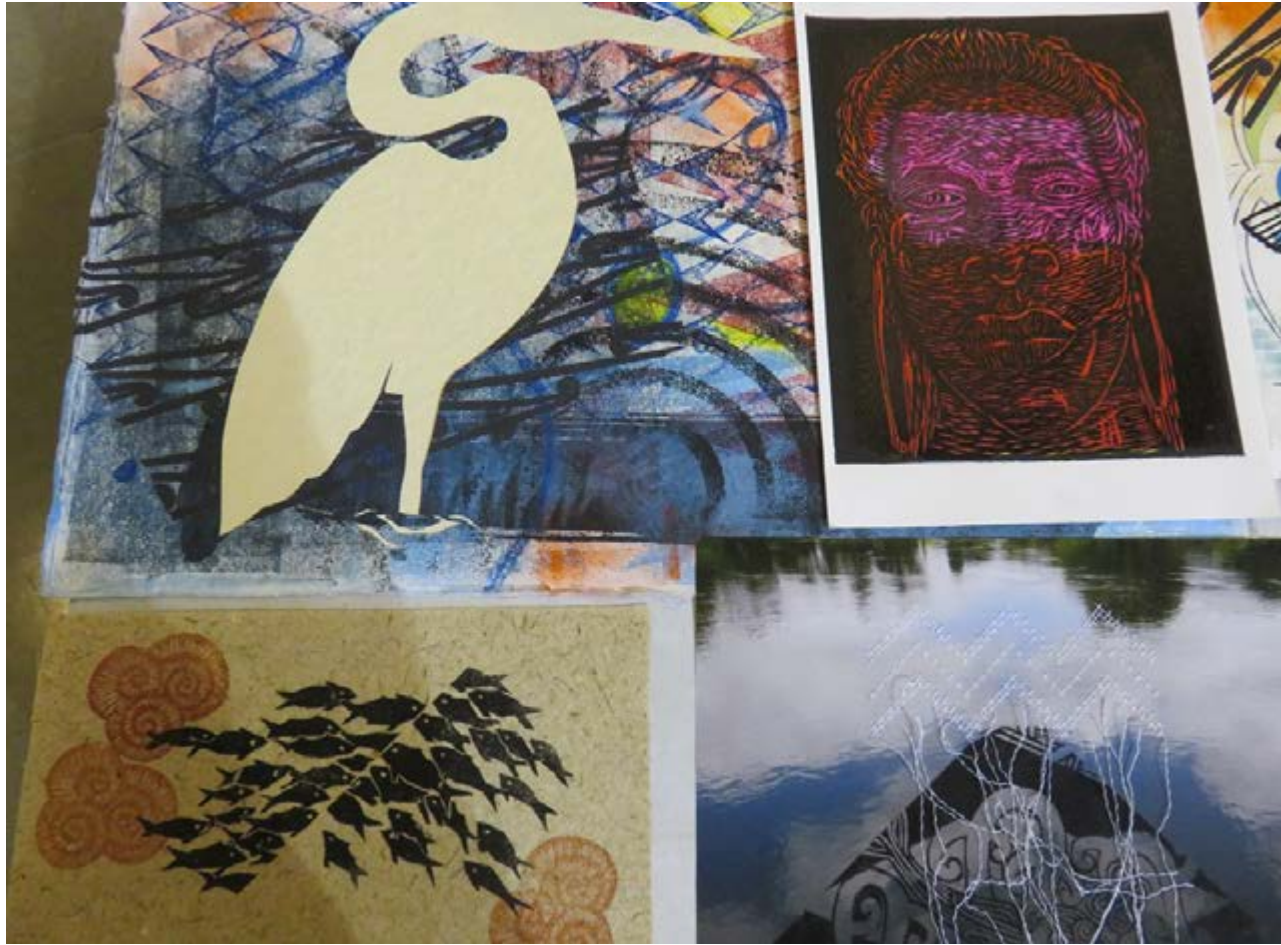


Guests and artists view what has been made during The Gathering at Tuurangawaewae.





POROPOROAKI – CLOSING THE GATHERING AT TUURANGAWAEWAE



Left to right: Piri Cowie, M Ruka and A Nock.



A shared feast.

