

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

E Aotearoa – Actually made in N.Z.

A thesis presented in partial fulfilment of the requirements for the degree of

Master of Fine Arts

At Massey University, Wellington, Aotearoa.

Paora Awatea George Allen

Te Aitanga-a-Hauiti, Rongowhakaata, Ngāi Te Rangi, Ngāti Raukawa

2021

Abstract

This exegesis serves to tautoko, reverberate and enrich my concerns that currently inform my creative practice in Aotearoa. A central motivation for me is to gain a deeper understanding of myself through making artworks that reflect my observations, experiences and how I process the socio-cultural and political dynamics of New Zealand. I give a brief insight into who I am and where I come from which helps to inform the positions I take. By tracing and exploring my whakapapa, I position and connect myself along the Māori Art continuum. Through translating whakapapa narratives into animations using a time based media methodology, I coin a term *Tuhi Tūrehurehu Hōhonu - Deep Digital Abstraction*. I acknowledge the loss of Te Reo and Te Ao Māori knowledge within my whānau and my journey learning Te Reo Māori continues to awaken my taha Māori. I attend to tiresome requests to perform indigeneity and reflect the socio-cultural dynamics experienced by working in the Arts sector of Aotearoa. The commemorations of Captain Cook in 2019 are critiqued as further perpetuating colonisation and my observations of the appropriated Māori image are pulled into question. The artworks I present conflate my feelings, tensions and relationships that reside at the interstice within my lived experience in Aotearoa, those which I observe through the lens of dual Māori and Pākehā whakapapa. I create artworks across a range of media including video, photography, animation, sculpture and song that offer critique and pathways forward.

Acknowledgements

This research was made possible by a Massey University Masterate Scholarship and a Toitu Ngāti Porou 2021 Tertiary Education Grant, tēnā rawa atu mō tā koutou manaaki.

Fleur & Sophia, arohanui i ngā wā katoa. Thank you for your ongoing support, listening to my ideas and sharing my life, without you this wouldn't have been possible.

To my supervisors Shannon Te Ao raua ko Kura Puke, tēnā kōrua, thank you for your guidance, encouragement and tautoko.

To all the Massey staff, lecturers, technicians and fellow MFA cohort thank you for your support, critique and generosity.

To my colleagues, teams, and artists I have worked alongside, I am grateful for your inspiration and thank you for contributing to my journey.

To all my friends and whānau whānui who have helped shape who I am and all the people who have influenced me, arohanui e hoa mā e kare mā.

Most of all to my tūpuna and whānau for bringing me into this world.

Ka nui te aroha I ngā wā katoa, tihei mauri ora.

I dedicate my masters to Ngapine Tamihana Te Ao, tōku kōkā, e kore mātou e wareware, ka maumahara au kia koe mō āke tonu atu.

Karakia

Unuhia, unuhia

Unuhia ki te uru tapu nui

Kia wātea, kia māmā, te ngākau, te tinana, te wairua i te ara takatā

Koia rā e Rongo, whakairia ake ki runga

Kia tina! TINA! Hui e! TĀIKI E!

Mihimihi

E ngā mana

E ngā reo

E ngā karangatanga maha

E rau rangatira mā

Tēna koutou, tēnā koutou, tēnā koutou katoa.

There are many Māori artists who explore their whakapapa and acknowledge Te Ao Māori in their practice. I mihi to all the Māori artists who have gone before me, those who are practicing today, and those who are yet come. The below waiata below was composed by Ngoi Pēwhairangi and taught to us as tamariki by Kohi Coleman at Te Puia Springs Primary School in 1985. I recall it here as a waiata tautoko for this mihi and my kōrero that follows. Deep in the words of this waiata is the message and for me the challenge; listen, listen, listen to your language!

Waiata

Whakarongo! Ki te reo Māori e karanga nei

Whakarongo! Ki ngā akoranga rangatira

Nā te Atua i tuku iho ki a tātou e

Pupuritia, kōrerotia mō ake tonu

Tirohia! Ngā tikanga tapu a ngā tīpuna

Kapohia, Hei oranga ngākau – auē

Whiua ki te ao

Whiua ki te rangi

Whiua ki ngā iwi katoa

Kaua rawatia e tukua e

Kia memeha e

Whakarongo!

Ki te reo Māori e karanga nei

Whakarongo!

Ki ngā akoranga rangatira

Tēnā kia purea te hau ora e

He kupu tuku iho mō tēnei reanga

He kupu tuku iho mō tēnei reanga

Whakarongo!

Tō reo whakarongo!

Table of Contents

<i>Abstract</i>	<i>iii</i>
<i>Acknowledgements</i>	<i>iv</i>
<i>Karakia & Mihimihi</i>	<i>v</i>
<i>Waiata</i>	<i>vi</i>
1. <i>Ko wai au, No wai au</i>	<i>1-4</i>
2. <i>Tuhi Tūrehurehu Hōhonu - Deep Digital Abstraction</i>	<i>5-11</i>
3. <i>Tōku Reo Tōku Ohooho</i>	<i>12-18</i>
4. <i>Aku Mahi Hōhā</i>	<i>19-23</i>
5. <i>Āhua Pōraruraru</i>	<i>24-35</i>
6. <i>Actually made in N.Z.</i>	<i>36-52</i>
<i>References</i>	<i>53-55</i>
<i>Bibliography</i>	<i>56-60</i>

Ko wai au, No wai au

Ko Titirangi te maunga, ko Uawa te awa, ko Te Rāwheoro te marae, ko Ngāti Patuwhare te hapu, ko Te Aitanga-a-Hauiti te iwi. My mother's father, Ropata Tamihana Te Ao was the eleventh child of thirteen all born at Tolaga Bay Hospital and the Tamihana Te Ao whānau resided in the whānau homestead at Mangaheia. Three of Ropata's brothers went to war with the 28th Māori Battalion but only two returned. Weti Tamihana Te Ao was killed in action during the battle of Takrouna in Tunisia. Like his three brothers, and as a generally held viewpoint of our iwi, Ropata saw this as an opportunity to assert his equal standing alongside Pākehā.¹ Another reason often relayed for enlisting was to discover new places and adventures. Fate would eventually turn him away from the registration desk as he could not prove his age.

My mother Ngapine Jane Tamihana Te Ao and her younger brother Rewi were born and raised in 1950's Wellington. Their parents Ropata Tamihana Te Ao and Mei Koperu Macmillan had both moved to Te Whanganui-a-Tara as young adults. Their paths crossed at Ngāti Pōneke, an urban marae, a sanctuary and a place for urban Māori to socialise and keep in touch with their Māoritanga within a Pākehā dominated city. Mei was an expert in double long poi and travelled the world with Ngāti Pōneke performing kapa haka. She was even one of the few selected to greet The Beatles, adorning them each with oversized Tiki as they arrived off the plane (a Teal Electra, actually) for their 1964 New Zealand Tour.²

Like many other Māori who departed from their tūrangawaewae and followed the urban drift, my grandparents made concerted efforts to take their tamariki back to their marae. It is the drive of the matua generations, as passed down in narratives and the very essence of our whakapapa, that connection was maintained through great effort and commitment for the next generation. My kuia Mei had been born and raised on Matakana Island, a stronghold for Ngāi te Rangi. Our Ngāi Te Rangi connections reach over to Ngāti Raukawa under the Kaimai ranges. When her mother Pērā passed, Mei became a tamaiti whāngai and went to live with relatives in Koputaroa, Levin. Kererū marae became her marae within the rohe of Ngāti Raukawa ki te tonga.

¹ Souter, "Equality on the battlefield but not at home."

² Gates, "Beatles tiki tour how john lennons plastic tiki became a kiwi family heirloom."

In contrast my father's Pākehā genealogy is less well known to me. His great-grandparents arrived to New Zealand around the 1880s, at the time of relentless migration to settle the new colony. The Māori Land Wars had all but ended, with the Māori population across Aotearoa depleted and Māori land ownership whittled down to an all time low.³ While this was a vast new opportunity to change the course of life, possibly only ever offered once over so many generations, the journey and the risk for survival, further development towards prosperity should have or might reveal other narratives in my genealogy. My father's father also served in World War II, where he did return home and managed to settle back into the fabric of New Zealand's post-war recovery. He worked as a technician for the Dominion Museum during the 1950s, a connection I hold onto and has inspired me throughout my time working in the "Museum Building" on Massey University's Wellington campus.

My mother Ngapine Tamihana Te Ao was an artist who developed a multidisciplinary practice through weaving, ceramics, photography, painting, sculpture, songwriting, singing, creative writing, teaching, research and curation. An underlying driver throughout her life's work was to tautoko wāhine Māori artists. This is evident through her involvement with the wāhine Māori artists collective Te Haeata and her participation in the exhibition *Karanga Karanga* held at City Gallery, Wellington. 1986. This was the first ever exhibition by wāhine Māori in a public art gallery and its title aptly signified the calling for and welcoming of Māori artists to enter the public art gallery sphere.⁴

Her painting *Weti Te Toa* (fig.1) refers to our whānau whakapapa and incorporates many dimensions that I refer to in my own work *Wheoro Tuatahi* (fig.2) and *E ono ngā mea* (fig.4). In this diptych Tamihana Te Ao refers to our whakapapa through text, colour, site, messenger and kōwhaiwhai. The text *Titirangi te maunga, Uawa te awa, Hauiti te iwi, Weti Te Toa* is laid out on a ground of grass green and sits below purple shapes that resemble kūmara. In the distance an island floats above a strip of baby blue which is a colour that holds great significance in Uawa. The island is recognizable as one of the islands offshore from Tolaga Bay. These islands rest close to Pourewa Island which was visited by Captain Cook in 1769 and they mark the entrance to an inlet now known as Cooks Cove.⁵ Captain Cook named Uawa as Tolaga Bay, the name that is widely used to this day. My life is deeply tethered to Uawa, Captain Cook's visit and subsequent encounters, of which will be explored further in this exegesis and in artworks.

³ Heritage, "Māori and European population numbers, 1838–1901."

⁴ Fullerton-Smith, "Karanga Karanga."

⁵ Soutar, "East Coast places - Tolaga Bay."

In the right-hand side of this painting a pīwakwaka stands prominent atop a maunga that has the same outline as our tribal mountain Titirangi. Finger-like gold kōwhaiwhai reach deep below the maunga on the same purple applied to the kūmara shapes that speak like moko kauae and connect whakapapa and whenua. Pyramids float on a sand coloured background to refer to Egypt and to the site where Weti Tamihana Te Ao lost his life and where he is buried. The pīwakawaka is present and has arrived to let Weti know our whānau will never forget him, ka maumahara mātou mō āke tonu atu.



Fig.1.
Ngapine Tamihana Te Ao,
Weti Te Toa, 2014.
Oil on canvas.
950mm x 420mm.
Collection of Ngapine Tamihana Te Ao estate.

Tuhi Tūrehurehu Hōhonu — Deep Digital Abstraction

As a Māori artist I take inspiration from the practices of learning, recalling, responding, and nurturing whakapapa, Te Reo Māori and Te Ao Māori. Within Te Ao Māori, a prominent whakapapa that underpins Māori visual art forms is that of Ruatepupuke, who rescued his errant son plus the other communicative but mute carved forms held captive within Tangaroa's wharenuī.⁶ Ruatepupuke had to take on difficult journeys into new realms, in an almost automatic but focused need to successfully save his child Te Manuhauturuki, resulting in the great spectacle of new forms and expressions. This visual narrative, and all artistic work that reaches seamlessly across atua (or 'spiritual' or 'intangible') and human (or 'physical') realms continues to inform, to be developed, explored and highly valued within Te Ao Māori. From that recurring moment, of arriving into Te Ao Mārama, in wondrous new forms and new found freedom of animated, sound-full abilities, and spoken word through to today, I place myself within a cyclical journey of creative making that connects me to the Māori art continuum.

Kōwhaiwhai is an art form that I have gazed at from an early age, since I first slept under their eternal, meandering patterns. I glean from the conceptual functions of kōwhaiwhai as abstract multi-dimensional connectors just as "Māori art itself is an art of abstraction, a microcosm and a super-structure at the same time".⁷ Kōwhaiwhai has a mauri that is seen as well as felt. Visual aspects of kōwhaiwhai like, symmetry, asymmetry, rotation, repetition, the simultaneous articulation of negative and positive space alongside its allegoric properties, allow me to correlate aspects of space and time in my artwork. *Ka mua ka muri* is a whakatauki that springs to mind, the unfurling of the past over the present, and vice versa, best describes the collapse of the linear view of how time functions, into the potential of continually unfurling narratives of connection, of whakapapa.

⁶ Graham, "whakairo – Māori carving – Legendary origins of carving."

⁷ Jackson, "Aspects of symbolism and composition in Maori Art," 72.

Within my artwork I aim to visually and sonically reflect pattern, form, kaupapa, my responses and the vibrational energy of these. Through sculpture, photography, and time-based media I explore my understanding of mauri, wairua and that of the broader visual culture that I observe.

With my explorations of time-based media, I am using the computer software TouchDesigner, where I program networks using procedural generation methods to simultaneously build and create real-time digital animations.⁸ In combination with the audio production software Ableton Live, I connect these digital animations in multiple ways so that they literally react to audio in real-time. This audio responsive animation results in artworks with unlimited, and seemingly random or unfettered visual effects. While my design is what creates the artwork, there is a level of an alternative logic at play in the work. The algorithmic programming frameworks, the digital, and the virtual might interplay with wairua, mauri, and the psychological. This might be considered a sense of the energetic, opening into new spaces that come out of random, disparate or resonating energies. I have coined this method of creating digital animations as *Tuhi Tūrehurehu Hōhonu - Deep Digital Abstraction*.

⁸ Hendrikx et al., "Procedural content generation for games: a survey," 1.

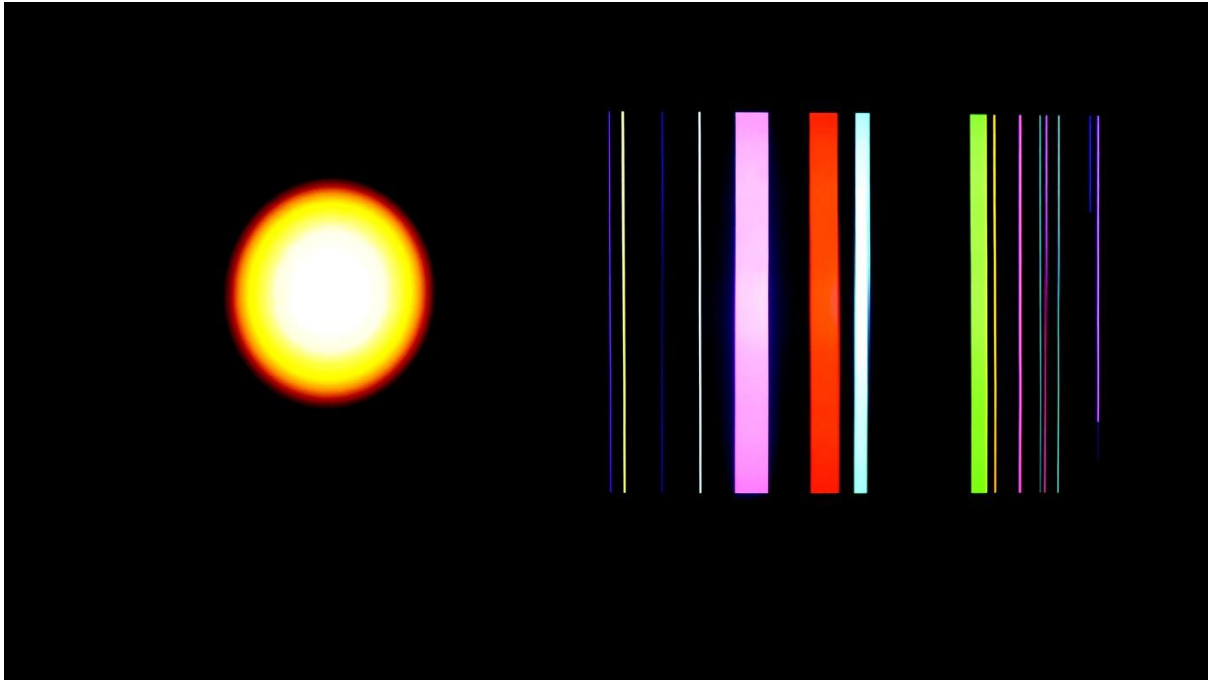


Fig.2.

Wheoro Tuatahi. 2019.

Still Photograph.

Multimedia. 2 x projectors, 2 x media players, 2 x speakers, cables.

<https://vimeo.com/352693025>

In 2019, I created an installation exploring this approach that relates to the origin of the name of our Ngāti Patuwhare marae in Uawa, Te Rāwheoro.⁹ *Wheoro Tuatahi* (fig.2) explores the energy and vibration of this kōrero using *Tuhi Tūrehurehu Hōhonu*. The naming of Te Rāwheoro comes from the narrative of Te Aitanga-a-Hauiti,

*When the the birds of Ruakapanga, Tiu-nga-rangi and Haro-nga-rangi returned to Aotearoa, the rays of the sun at dawn shined on Hikurangi mountain, the shuddering of the sun reverberated on this mountain. These were the signs that these birds followed when arriving on land.*¹⁰

Wheoro Tuatahi (fig.2) presents two procedurally generated real-time animations projected side-by-side onto the surface of a gallery wall. The black pre-dawn ground, punctuated with a circular orb, and the sharp slats of colour, rotate and pulsate with movement and light to a thick aural undertone of layered electronic sound. A strong sense of the spatial and transportive feelings, along with strong clear visuals evokes the energy of the dawn of that new day.

Using my *Tuhi Tūrehurehu Hōhonu* methodology, I programmed a network of information containers to process multi-dimensional functionality that procedurally translates a single digital light source (fig.3). I liken this process of connecting information containers to the visual of genealogy charts, of applying a process that can track, reflect and connect blood lines. By fine-tuning and automating the parameters of multiple information containers, the light source then is reverberated through a series of abstract animations. In one instance the programmed network procedurally generated a sun-like two-dimensional sphere randomly pulsing and changing colour. This animation is projected on the left-hand side of the installation. In another instance of the same network I re-configured the parameters with different settings. The network procedurally generated an array of vertical top to bottom bands of colour that scan randomly from left to right and then right to left. This animation is projected on the right-hand side of the installation, thus creating a reverberation of light into deep digital animations — *Tuhi Tūrehurehu Hōhonu*.

⁹ Jahnke, "He taitanga ahua Toi the house that Riwai built/a continuum of Māori art," 1.

¹⁰ As translated by me from kōrero passed onto Wayne Ngata and recorded in his thesis, "Te waiata tangi a Rangiuia," 24.

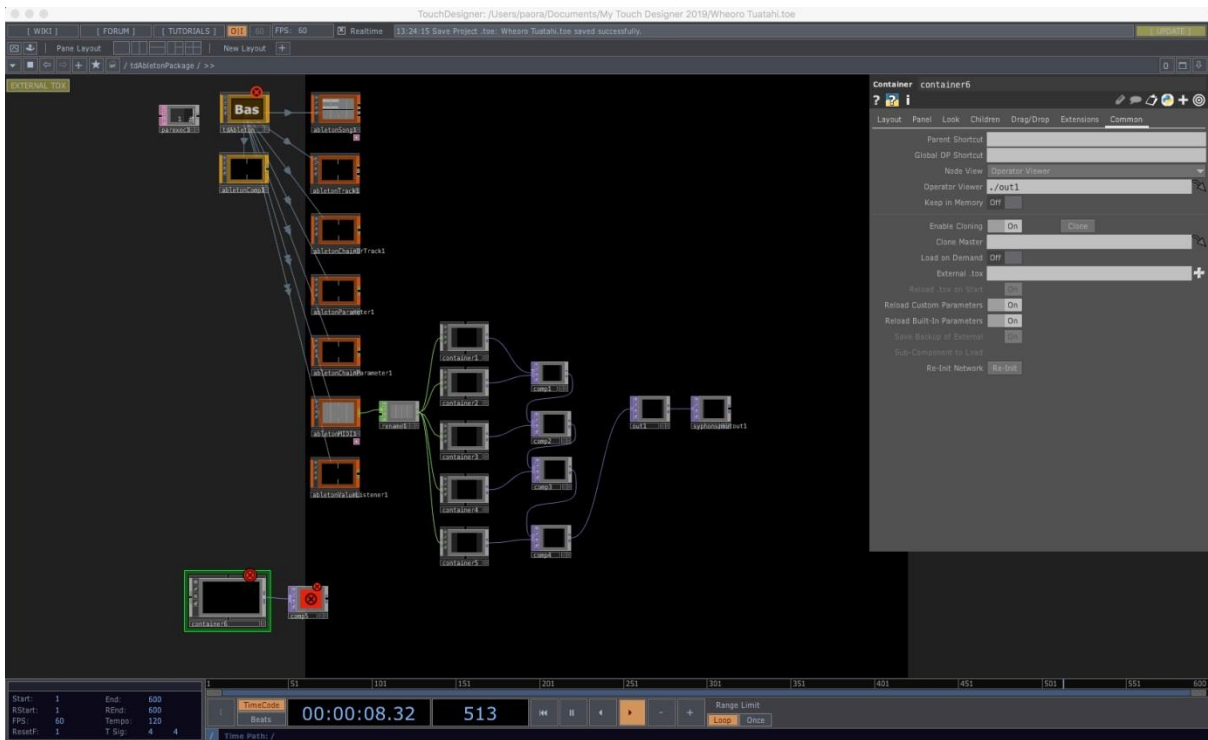


Fig.3. Screenshot of TouchDesigner showing my network of containers (rectangle boxes) connecting to each other (chords). The connections are visual representations of data moving between information containers.



Fig.4.

Eono ngā mea. 2019.

Installation view.

Multimedia. 2 x projectors, 2 x media players, 2 x speakers, Dj mixer, cables.

<https://vimeo.com/366258106>

Another artwork exploring my *Tuhi Tūrehurehu Hōhonu* methodology was an installation titled *E ono ngā mea* (fig.4). Six vertically formatted videos sit side-by-side in a similar fashion to how poupou and kōwhaiwhai operate within a whare whakairo, connecting and talking with one another both visually and sonically. *E ono ngā mea* has a more grounded feel, in that it occupies spaces of an urbanscape, both interior as in visual panels, and haka pedestrian signals, light qualities and metallic sound. There is also almost a sense of nostalgia in the whirring, "analog" sound quality of a piano party tune perhaps sad, distressed and also slowly calming in its visual and aural repetition.

Audio plays an important role within my *Tuhi Tūrehurehu Hōhonu* artworks. I deploy synthesised sounds to help charge the spaces these works occupy in much the same way as waiata is used to enrich narrative. In my artworks *Wheoro Tuatahi* and *E ono ngā mea* the audio is presented in stereo through two tall speakers with the volume set to fulfil the space and surround the audience. The soundscapes feed off the procedural animations reacting to their movement, creating electronically filtered sound. Moments within a work draw clear connection between the visual and audio content and at times, the sonic qualities syncopate the visual experience. These techniques are simple tools that I use to enact multi-dimensional possibilities and a sense that space and time shift, refract and can occupy different realms – to speak to the past, present and future – *ka mua, ka muri*.

If one aspect of creating kōwhaiwhai is to translate and transmit whakapapa, then possibly *Tuhi Tūrehurehu Hōhonu* may reflect and explore my understanding of my whakapapa. Through creating abstract animations that visually and sonically reverberate the layered content, these elements within these artworks move back and forth across time and space and speak to my mauri, wairua and whakapapa.

Tōku Reo Tōku Ohooho

Ontologically, the loss of language is more severe than the loss of land. When the land is lost, it is still there, albeit mined or abused by others. When a language is lost, even though the ownership (rather than usership) still exists, the language is gone, together with cultural autonomy, spiritual and intellectual sovereignty, ideas, values, and experiences...¹¹

Te Reo Māori is my second language. My grandfather was born into a native speaking family but was eventually alienated from Te Reo Māori during his experience within the New Zealand education system. As a result, my mother was not raised with Te Reo Māori and consequently, neither was I. This reality helps define who I am and many of the questions I explore within my artistic practice. I remember asking my koro, "why don't you speak to us in Te Reo?" his reply was sobering to say the least,

When I went to school on my very first day I didn't know much English so I kept quiet until the teacher asked me what my name is. Kia ora, Ko Ropata tōku ingoa I replied. I was sent outside to sit under the tree as punishment for speaking Māori and hit with a stick from the teacher.¹²

Understandably my koro quickly lost the confidence to speak Te Reo Māori. I am adamant this disruption led to issues further on in his life. My kuia shared similar experiences as a young girl and eventually conceded to the English language. My koro and kuia raised my mother and her younger brother as English speakers. In two generations, Te Reo Māori was taken away from our whānau.

My parents were mindful of how Te Reo Māori and the Māori way of life were slipping further away from the visible fabric of Aotearoa, especially in the cities, so they took action. By the mid-1970s they had made the move away from Wellington to the small East Coast settlement of Rangitukia deep in the heart of Ngāti Porou. My father took up the post of headmaster and teacher at Rangitukia school where we lived on the school grounds. Whilst the English language was the main mode of learning at Rangitukia School, Te Ao Māori was our main ethos and Te Reo Māori was still the first language of choice for the majority at Rangitukia.

¹¹ Zuckerman, "Enhancing Mātauranga Māori and Global Indigenous Knowledge," 186.

¹² Ropata Tamihana Te Ao, Conversation, 1987.

*There are many reasons why there are so many more failures than successes in stabilizing weak languages. First of all, whenever a weak culture is in competition with a strong culture, it is an unfair match.*¹³

How sad is it that in Aotearoa we have created a reality where being Māori and speaking Te Reo Māori is a political act? In 2019, I composed and performed a waiata mokemoke within a video work titled *E Aotearoa* (fig.5). For me this artwork reflects my journey and knowledge gained in Te Reo Māori as a second language. The work conflates many of the feelings, tensions and relationships between Māori and Pākehā within my lived experience and those which I have observed throughout my life. My waiata mokemoke *E Aotearoa* (fig.29) is a political act in my strict use of Te Reo Māori, like Barry Barclay's approach to making the film *Ngāti*, "It's about being Māori - and that is political".¹⁴

E Aotearoa moves across multiple dimensions. It connects and imagines pathways forward by acknowledging whakapapa, mauri, ancestors, you and me amongst our dreams. Travelling through a changing world, distressed processes and troubling work, although dejected we must be strong. The idea of journey is central in the work visually and sonically reminding us how much further there is to travel politically and socially in Aotearoa. The last stanza lays down the challenge to awaken ones sovereignty and take control of your destiny. As I slowly sing, the words are not entirely clear to the listener, some words stand out and some words are faint. This is intentional as I want to reflect the same sense I feel when I'm listening to waiata that I can't quite grasp aurally. However, the focus still remains in the performance of feelings through tone and 'te mita o te reo'.

I presented this work as a projected video in the Museum Theatre at Massey University (fig.6). A large screen immersed the seated audience. The video situates the audience, inside a propeller driven airplane looking out of the window, a solitary view, looking down onto the central North Island volcanic plateau. Ngāuruhoe, Ruapehu and Taranaki stand tall, dressed in their winter coats. As the video and waiata progresses, Tamanuiterā is omnipresent and is setting in the west. In the top right of the frame, the sun slowly shifts in and out of shot as the spinning propeller blades intermittently obscure it's radiance. The audio of the propeller hums along with my waiata droning in the background. The video is slowed down, meditational, gravitational and timeless. We are in the realm of ngā Atua – Ko Ranginui e tū nei, ko Papatūānuku e takato ake nei.

¹³ Fishman, "What Do You Lose When You Lose Your Language?" 71.

¹⁴ Barclay, "A First for the Maori Ngāti," 2-5.



Fig.5.
Still from *E Aotearoa*. 2019.
Digital video, colour and sound.
7:30 min.
<https://vimeo.com/364633493>

E Aotearoa

Te tangi o ngā moemoea

Ko wai rā ko e

Kei whea rā ko e

Aue

E tū ngā maunga tūturu

E takato ana kei raro o Rangī - nui

E tū ana kei Papa-tū-ā-nuku

Aue

Ko ngā tohu o Whakapapa

Ko te mauri - o ngā awa

Ko te ihi o ngā tūpuna

Aue

I roto i te ao hurihuri

Ko wai rā ko e

Kei whea rā ko e

Aue

I ngā huarahi āwangawanga

I ngā mahi pōrarururu

Ahakoā te pouritanga

Kia kaha tonu mātou

Aue

Oho mai te tino rangatiratanga

piki mai te mana motuhake

E whai mai te wairua

Aue, aue!¹⁵

¹⁵ Nāku tonu tēnei waiata mokemoke i tito. 2019.



Fig.6.
Installation view of *E Aotearoa*. 2019.
Museum Theatre, Massey University, Wellington.
Digital video, colour and sound.
7:30 min.



Fig.7.
Ka mate Ka mate Ka ora Ka ora. 2020.
Digital Photograph.
1000mm x 600mm.

In *Ka mate Ka mate, Ka ora Ka ora* (Fig.7) I continued to explore the permeations of waiata and haka in my life. This time through photography. I composited myself in three positions simultaneously performing haka actions into one image. I am wearing my koro's piupiu and float above the moana in front of Mana Island. The title and site of this photograph is a direct reference to the haka composed by the Ngāti Toa Rangatira, Te Rauparaha. "Ka mate Ka mate" was the first haka I was taught as a child and is arguably the most famous and widely performed haka across the world.¹⁶ Its' appropriated and proper use has caused friction and controversy, nevertheless it endures the test of time. One translation of "Ka mate Ka mate, Ka ora Ka ora" is "*to die to die, to live to live*". John Archer draws parallels to the event that preempted Te Rauparaha composing "Ka mate" with Joseph Campbell's study on the "hero's journey" of rebirth.¹⁷

Again my intention to incorporate Te Reo Māori, waiata and haka into my artwork is to reclaim the loss of these foundations through renewal, reaffirmation and reawakening – *tōku reo tōku ohooho*.

The artist Christian Thompson an indigenous Bidjara of the Kunja Nation reclaims his language through photography, song, performance and video.¹⁸ Like Thompson I use Te Reo Māori and waiata in my artworks to reclaim and keep my identity alive. Thompson's notion of performing a "spiritual repatriation" as a process is also interesting to me as a way to liberate archival material from the past. By looking, feeling and simply being with taonga from whānau and museum collections, I too am inspired to create works as responses in a performative manner. Thompson explains,

*...so it's actually the performance, it's actually the ceremony which is the important part and that's what art does that a physical repatriation doesn't do, because a physical repatriation is just the physical object, it's not the spiritual content. The act of taking my own photograph is the ceremony, it's a contemporary kind of ceremony...*¹⁹

¹⁶ Ngāti Toa Rangatira, "Haka Ka Mate Attribution Act 2014 Guidelines."

¹⁷ Archer, "Ka Mate its origins, development and significance," 20.

¹⁸ "Artists Christian Thompson."

¹⁹ TroikaEditions, At the Pitt Rivers Museum.

Aku Mahi Hōhā



Fig.8.

Rāhui. 2020.

Aluminum hard case, emergency blanket, 3D printed kōauau, bluetooth speaker, text, acrylic mirror, waiata.
450mm x 350mm x 150mm.

Since 1996, I have worked within the Arts sector of Aotearoa. This has allowed me to experience some of the socio-cultural dynamics felt within a wide range of public art projects, exhibitions, conferences and workshops to name a few. I have witnessed how Māori operate within this sector, how Māori are treated, how expectations are placed on Māori by non-Māori and a whole raft of implications dealt to Māori within institutional spaces. Puawai Cairns notes,

It sets Māori up for failure when they are isolated, disconnected, and expected to have superhuman knowledge of their culture on tap. Again, it is that funny thing when a step which may be seen as decolonising mimics colonisation at its most insidious.²⁰

A recent experience I have been recovering from at my current work place, I was volunteered via an email (not asked in person) to facilitate and lead a workshop. The workshop would gather prominent Māori and Mana Moana arts specialists living and working in Pōneke to give feedback on a consequently poorly prepared research paper that would eventually set an important strategic direction for the organisation. I thought "oh here we go", get the Māori in the team to do the job non-Māori don't want, or aren't able to do. I respect and care for the people and colleagues who I work alongside and I respect the fact that, for the most part they want to do the right thing. However, as reinforced by Cairns, the pressure to turn on the culture tap placed me in a precarious position. My practice is informed by this dynamic of isolation and disconnection by creating artworks that aim to rebalance and heal my "culture on tap" experiences.

As a response to my accumulated experiences within the workplace, I created a sculpture titled *Rāhui* (fig.8, 9). The piece operates as a fictive gesture and entails a collection of objects including an aluminum hard case that houses a 3D printed kōauau and a speaker that plays my pre-recorded waiata *E Aotearoa* reappearing as a waiata tautoko. The plastic kōauau carries a simplified Tiki imprint and lies on a bed cut from a gold emergency blanket. It is playable, ready for ceremony and holds some resemblance to a modern artefact. The words of my waiata *E Aotearoa* are printed on a piece of paper fixed to the inside lid of the case. The word "Rāhui" is set on the outside lid of the case, cut from acrylic mirror, reflecting its environment. Feedback to this work has included that it is a culture jamming mix of transportation through different realms, levels and vibrations. While *Rāhui* may work as a culturally authoritative and assuring 'model' to those outside the culture, what it may actually do is divert intention from the pathways of wairua and mauri. Or at the same time my waiata may enact and maintain te mauri me te wairua.

²⁰ Puawai, "Te Papa Blog."



Fig.9.

Rāhui. 2020.

Aluminum hard case, emergency blanket, 3D printed kōauau, bluetooth speaker, text, acrylic mirror, waiata.
450mm x 350mm x 150mm.

I feel supportive of initiatives in our capital city promoting Te Ao Māori, but sometimes we end up with inadequate, simplistic and at times problematic results. In celebration of hosting the kapa haka festival *Te Matatini Ki Te Ao*, 2019, several pedestrian lights were permanently installed on prominent Wellington streets that feature kapa-haka-like figures.²¹ In these 'crossing' signals, a red figure in a haka stance indicates to pedestrians to stop and wait. In due time a green figure in a karanga stance signals people to cross safely. For me this is a problematic representation of Māori, tokenism and appropriation and pithy technological cliché. What kind of message do these haka lights portray to our community and the world? And crucially, what are they saying to Māori?

I offer a response to these haka lights with a photograph titled *Wāhi rāhui – Taihoa e hoa* (fig.10). In this photograph using a drawing tool in Photoshop, I intervened by drawing an ure. A subversive correction and re-reclamation. Because in true haka fashion it is not uncommon for men to proudly display their manhood as a mark of one's mana. This I recall from being taught haka at Te Aute College by arguably one of our finest haka exponents of Ngāti Porou, Anaru Takurua.²² My intervention also relates back to the time when Christian missionaries would cut off the penis of our carved ancestors because they believed our Māori traditions were immorally and culturally inferior.²³ The mana and the vitality of whakapapa, Te Reo Māori and Te Ao Māori might be restored in these visual changes and edits.

²¹ Desmarais, "Capital Day."

²² Te Aute College haka practice, 1987.

²³ Mitchell, "National."



Fig.10.
Wāhi rāhui – Taihoa e hoa, 2020.
Digital Photograph.
1000mm x 600mm.

Āhua Pōraruraru



Fig.11.

Still from *Ka whawhai tonu mātou*. 2020.

Digital video, colour and sound.

6:10 min.

<https://vimeo.com/399073458>

Tuia – Encounters 250 was a commemoration in 2019 marking 250 years since the first onshore encounters between Māori and Pākehā in 1769. *Tuia 250* celebrated Aotearoa New Zealand's Pacific voyaging heritage and was a national opportunity to hold honest conversations about the past, the present and how we navigate our shared future.²⁴

This description comes from the Ministry of Culture and Heritage website. "Tuia 250" as it became known was a 22.5 Million dollar tax payer-funded project presenting a series of commemorations and educational events across Aotearoa. The project that was intended to celebrate 250 years since Captain Cook arrived in Aotearoa. For me, the *Tuia – Encounters 250* commemorations entailed an arrogant display of colonial power. I asked myself questions. What side of the story was going to be told? Who was going to be educated? And who will hold honest conversations? Many others also questioned the rationale behind the programme. Within a lecture recently held at Te Wānanga o Raukawa titled *Resisting colonial fictions: What does the Tuia 250 Endeavour tour mean for us?* Dr Emalani Case says,

*There can be no real reconciliation as long as colonialism is ongoing and Tuia 250 is an example of that ongoing colonialism...*²⁵

During the Wellington event of *Tuia – Encounters 250*, Te hekenga o ngā waka, a flotilla of vessels arrived into Te Whanganui-a-Tara on 30 November 2019.²⁶ The flagship symbol of British Colonisation, the HMB Endeavour replica rolled into Te Whanganui-a-Tara. It was flanked by two tall ships, the Spirit of Adventure and the R.Tucker Thompson, and then followed by three Waka Hourua, Te Haunui and Ngahiraka Mai Tawhiti from Aotearoa and the Fa'afaite from Tahiti. As this day unfolded, I imagined the kind of feelings, emotions and thoughts that might have been experienced by our Tūpuna when Captain Cook arrived on our shores 250 years prior.

As the HMB Endeavour replica emerged out of the horizon from Te Moana-o-Raukawa and into Te Whanganui-a-Tara, I couldn't help but feel sad, angry and anxious—this was all darkly surreal. My thoughts turned darker still as the presence of HMNZS Wellington appeared from behind the flotilla. The towering presence of this protector class Navy vessel over our Waka Hourua and the entire *Tuia – Encounters 250* project, appeared as a further reinforcement and reminder that colonisation in Aotearoa is locked within a perpetual nightmare. When mostly all the other event

²⁴ Heritage, "Tuia 250 Encounters."

²⁵ STOP celebrating Cook (@Resist250), "Resisting colonial fictions: What does the Tuia 250 Endeavour tour mean for us?"

²⁶ Heritage, "Tuia 250 Encounters."

sites on the *Tuia – Encounters 250* schedule had a connection to previous Captain Cook voyages, I wondered why Wellington was chosen as a site to revisit? Was Wellington going to hold honest conversations? It dawned on me that an obvious reason was that the New Zealand Government is situated here, no better place to reinforce the politics and power dynamics at play, and the representor of Crown control to further symbolise continued colonisation.

And because Discovery Doctrine reaffirms the power structure of the "discovering" people, and the subjugation of the Indigenous people, it is, of course, something that the discovering nation likes to reaffirm through celebrations, commemorations, and the creation and support of "hero's tales" that, in totality, aim to "move past unsavoury pasts" in order to cement their place in the colonised country. Cue Columbus Day; cue Magellan celebrations; cue the Cook commemorations.²⁷

As I reflected on *Tuia – Encounters 250* and my encounter with the HMB Endeavour, I felt deep sorrow and *mamae*—a present memory of how Captain Cook's command of the HMB Endeavour would ultimately bring many dark days upon Māori. I created a flurry of artworks in response to all this, using photographs and video documentation that I had taken during the Wellington edition of *Tuia – Encounters 250*. I titled one of these artworks as *Ka whawhai tonu mātou*, (fig.11) as a homage ngākau whakate to *Ka whawhai tonu mātou* by Dr Ranginui Walker.²⁸ As a ground-breaking scholarly account written from a Māori perspective, by using the same title for my video I hoped to bring Walker's discussion into proximity with my experiences of colonisation. While the content is a highly detailed, factual argument, I was also interested in the connection to Arthur Jafa's notion of 'affective proximity'. Jafa speaks to this idea in an interview when discussing his artwork *Love is the message, The message is Death*,

Essentially what we're trying to do is put a series of things in some sort of affective proximity to one another and figure out what they do as a consequence of that.²⁹

A curatorial text via MOCA at Los Angeles describes Jafa's video work as "a masterful convergence of found footage that traces African-American identity through a vast spectrum of contemporary imagery".³⁰ A dynamic aural and visual array that can bring together and reveal non-written, events and experiences, by sourced and arranged online imagery through the social-mediascape we now inhabit.

²⁷ Ngata, *Kia Mau Resisting Colonial Fictions*, 24.

²⁸ Walker, *Ka Whaiwhai Tonu Matou Struggle Without End*, 1.

²⁹ Arthur, "In Your Face"

³⁰ Juxtapose Art & Culture, "Arthur Jafa: Love Is The Message, The Message Is Death."

With the notion of affective proximity in mind I created *Ka whawhai tonu mātou*. Here I arrange three video clips within one composition tying three propositions together. The first is a clip of the HMB Endeavour replica entering Te Whangnui-a-Tara. The second is a hāngī in the process of cooking and the third half is a street scene featuring two friends busking. My ambition was to posit side-by-side ideas of daily urban street life with Māori adaptability and stereotypes while still addressing the current condition and continuation of colonisation. On one hand the work reflects and parodies the glorification of the HMB Endeavour replica and all that it represents, a re-make, re-introduced back into the landscape of Aotearoa. Whilst on the other hand, a hāngī cooking in a modern stainless-steel steamer coupled with Māori busking on Cuba Street, Wellington. As the Endeavour sails into Te Whanganui-a-aTara what does its crew expect to find? Exotic natives? A warm welcome? Unfortunately not this time. As the sun shines, two Māori men are featured busking on the street, trying to make ends meet further symbolising the hardship and current condition some Māori are living with today. Video looping of the buskers and hāngi reinforces the continued struggle, juxtaposed against the single take of the HMB Endeavour replica. This artwork is a slow burn at first that penetrates even deeper on closer inspection. The soundtrack to the video enhances the flame and is a sample taken from the outro of a song called *The Camel* by legendary Wellington band, Fat Freddy's Drop. The sentiment of the song carries an important message of hope both sonically and lyrically.

*The sun is gonna shine again, I know, the sun is gonna shine again, I know...*³¹

³¹ Drop, "The Camel"

I developed two other artworks in response to *Tuia – Encounters 250* events held in Wellington; *The Way You Move me - Original mix* (fig.12, 13, 14) and *The Way You Move me - Jamoody Remix* (fig.15, 16, 17). They are both created as music videos. The song is a self-written, performed and produced House Music track that I created during Covid-19 lockdown in 2020. Here I wanted to take full ownership of the soundtrack and develop the audio alongside and as a response to two very different visual propositions. The process of remixing my artworks visually and sonically helps me explore layering content and folding ideas together. In this case through reusing video footage and applying visual effects like zoom, slow motion and double exposure, my edits become more focused on the subjects within. Sonically, the remixing of the music builds on the original idea and offers another take on the situation.

In *The Way You Move me - Original mix* the video is created from documentation of my daughter and I exploring the HMB Endeavour replica during one of the *Tuia Encounter 250* events. The event offered an open invitation for the public to experience the flotilla with tours of the HMB Endeavour replica and the Navy vessel HMNZS Wellington. On this overcast cloudy day, a good number of people waited patiently for the opportunity to board the vessel. For me, this event was another surreal experience, this very physical ghost. I witnessed 'ordinary kiwis' and the odd 'foreigner' getting up close, touching, climbing, scrutinizing with curiosity and a sense of ownership for these vessels of colonisation. The tour onboard the HMB Endeavour replica was particularly strange and surreal as we shuffled across the top deck like lost dazed sheep. Here we were, 250 years on from Captain Cook's crime spree across the Pacific and my encounter with the Cook was like a weird dream. I felt levels of disconnection, and perhaps numbing, while also registering sensations with altered perception. I tried to convey some of these feelings in the treatment of *The Way You Move me - Original mix* by slowing down, layering and double exposing the footage. The visual mood is sobered by limiting the colour range to warm sepia tones, enhancing the colours of wood and rope seated in the water, enhance the skeletal vertical mass of masts and rigging swaying lightly under a thick blanket of stratocumulus cloud. My soundtrack "has a repetitive up-beat drum and underlying bass rhythm, overlaid with a keyboard tune and a melodic voice wafting and warping like a sirens ode".³² Supports a dreamlike state as it slowly builds, chugging away, bass line heavy that seemingly has no end. I aimed to create a sense of a surreal dream, *i roto i te moemoeā*.

³² A comment following a critique, May 2021.



Fig.12.
Still from *The Way You Move me – Original mix*, 2020.
Digital video, colour and sound.
10:03 min.
<https://vimeo.com/552427260>



Fig.13.
Still from *The Way You Move me – Original mix*, 2020.
Digital video, colour and sound.
10:03 min.
<https://vimeo.com/552427260>



Fig.14.
Still from *The Way You Move me – Original mix*, 2020.
Digital video, colour and sound
10:03 min.
<https://vimeo.com/552427260>

The Way You Move me - Jamoody Remix (fig.15, 16, 17) features video footage that I have recycled from an earlier artwork *Ka whawhai tonu mātou*. The images I use are of the Endeavour and the buskers. Here, distortion effects are applied to slow down the movement of video to synchronise with the subsonic bassline. As the video progresses the relationship between two protagonists seated outside a vacated shop, comes into awareness. One strums his guitar to the beat of my song and the other sits in support. Side by side they riff off each other. Close-ups, while pixelated, blurred or overlaid, zoom in on their faces, motifs like the pirate motif on the t-shirt or hands playing the guitar. These visuals are richly dark with earthy colours. Woven into the video is the vibrating silhouette of a sailing ship on the horizon intentionally charged as if it is a pirate ship illuminated against a bright blue horizon line. Splicing of a skull-and-crossbones symbol further suggest the reading of imminent pirates. The ship's image has been further distorted with edge highlighting giving the effect of a ship lit up in the night. In reality it is footage of the HMB Endeavour replica rolling into Te Whanganui-a-Tara and the skull-and-crossbones is an emblem appearing on one of the protagonist's clothes.

The inverted imagery and subsequent symbolism presented within the work disrupts any normalised social standard that might be drawn from these synthesized, superficial representations. I'm compelled to ask questions about the images that our culture has become comfortable with. A pair of buskers can be passed easily by on the street with little thought spared to examine the societal forces that might have informed their position. Whilst symbols that directly celebrate the catalyst for so much social and cultural displacement literally sails back into our harbour. As crude as it might sound, one could be forgiven for asking... "Who are the real pirates?"



Fig.15.
Still from *The Way You Move me – Jamoody remix*, 2020.
Digital video, colour and sound.
9:40 min.
<https://vimeo.com/552388798>

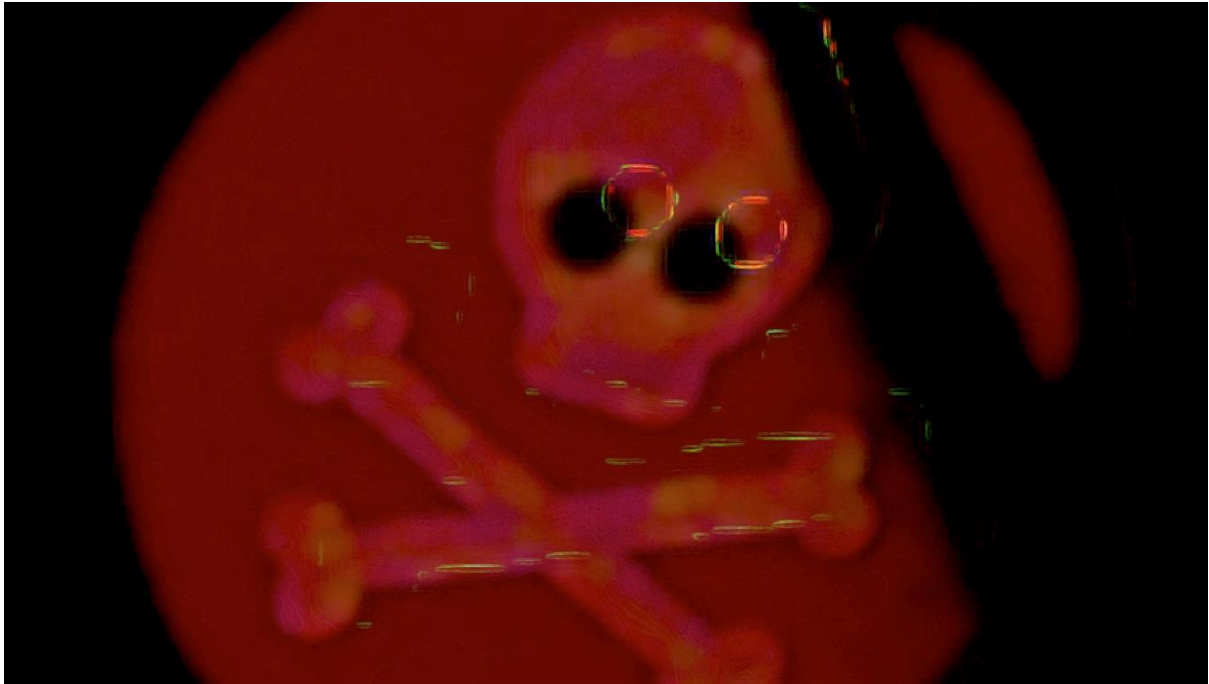


Fig.16.
Still from *The Way You Move me – Jamoody remix*, 2020.
Digital video, colour and sound.
9:40 min.
<https://vimeo.com/552388798>



Fig.17.
Still from *The Way You Move me – Jamoody remix*, 2020.
Digital video, colour and sound.
9:40 min.
<https://vimeo.com/552388798>

Actually made in N.Z.

Wayne Youle is an artist who investigates identity politics through deconstructing, reconstructing and integrating narratives from his bicultural Māori and Pākehā whakapapa. His mastery of manipulating materials, appropriating visual culture and the humorous metaphors that reside in his artworks draws my attention to his practice. For example, his sculpture from 2017 *I'll be the one wearing the pink carnation, standing in the corner (sweating)*, presents a set of legs in a pair of sneakers beneath an enclosed cylindrical shower curtain, as if someone is hiding or they don't want to be seen. But of course we can see the shoes; we know you are in there, perhaps a self-portrait of Youle hiding from social and cultural trauma, wishing it could all wash away. And Youle's text relief work *TuTū- Fingers* (2012) is made of gold-like letters tempting one to touch, play or steal away. In these works humour is an easy access point by way of clever titles that might make you laugh with pun or run in fear. Like Youle, I was a child of the 1970s and 1980s and became aware at an early age of the cultural disparities between Māori and Pākehā. In his exhibition *20/20: words of wisdom*, Youle presented artworks that explored his take on our nation. Youle comfortably works across a wide range of formats through sculpture, photography, text, video and artefacts to name a few, navigating "ways to reconcile the historical and contemporary implications of biculturalism."³³

Through my artwork I have explored some of the implications of our consumer market on the struggling, working class and the impoverished. My artwork *Tolaga North, Arrivals* is a photographic diptych that looked to weigh in on these issues. Two landscape colour photographs are presented side by side, *Tolaga North* (fig.18) on the left and *Arrivals* (fig.19) on the right. In both of these photographs the lights are on but nobody is home. There are no people to be seen yet the images speak to our actions and activity. As a society our throw-away behaviour is an outcome of our general disregard toward sustainability and lack of awareness for a healthy culture, both socially and environmentally. *Tolaga North* reminds us of our materialism as we see household items like a lawnmower, stereo systems, and televisions for resale in a pawn shop. And on the other hand, a borrowed supermarket trolley full to the brim with a homeless person's possessions such as a plastic chair, sleeping bags and clothes, speaks to our questionable disregard for our most vulnerable.

Tolaga North is a photograph I took in the neighborhood I live in Johnsonville, Wellington. It captures the reality of a working class suburb existing under the pinch of late capitalism. A sign tied to the side of this trolley reads "Tolaga North" with an arrow pointing one way. The sign is

³³ Friend, *So What Am I?*, 15.

fashioned from black tape on white card and reads as if it were a hitch hiker's sign. So who owns this trolley and where are they? Are they inside the pawn shop directly behind the trolley? Or have they caught a ride home? Is home Tolaga Bay? Tolaga Bay is my tūrangawaewae and a spiritual home for me. I am one of the lucky ones who can trace and hold onto a place to call home. But for many Māori who no longer have any knowledge of their whakapapa and worse have no place to call home, it is a sad reality our young nation should not be proud of.

In the photograph *Arrivals* we are presented with an image of the arrival area at Wellington airport. There are no people, the luggage carousel is empty and the luggage trolleys are packed away nicely. There are two billboard signs hanging in symmetry on the back wall. On closer inspection the advertisements on these billboards read a little suspiciously. One looks to be advertising cheap flights, it reads, "Aotearoa on sale from \$1 a day, so clean, so good". The second billboard reads, "Discover a marae with Air Aotearoa, plus earn mana points at every hui". Using Photoshop I have subverted the original image by integrating fictional, satirical slogans that aim to implicate and critique aspects of the tourism industry and our country's apparent thirst to perpetuate our "clean green" image and Māori culture as commodities, "as cheap as \$1 a day".



Fig.18. *Tolaga North*, 2019.
Digital Photograph.
1000mm x 600mm.



Fig.19.
Arrivals. 2019.
Digital Photograph.
1000mm x 600mm.

*The Doctrine of Discovery (also known as the Doctrine of Christian Discovery is an international legal concept that is borne out of a number of Catholic laws (called "papal bulls") issued by the Vatican in the 15th and 16th centuries. It gave the monarchies of Britain and Europe the right to conquer and claim lands, and to convert or kill the native inhabitants of those lands.*³⁴

KA AROHA (fig.23, 24, 25) translates to "sorry", or "with love", a homonym that depending on the style of delivery, its meaning can change. *KA AROHA* is another satirical image in the form of a fictional one-way travel ticket for Mr. James Cook to Hawaii on board my fictitious airline company *Air Aotearoa* (fig.21). *KA AROHA* is an artwork made in response to a piece of theatre titled *Captain Cook Thinks Again* produced by Wellington-based counter-cultural provocateurs Barbarian Productions. This production was a compelling and thoughtful piece of theatre performed through the streets of downtown Wellington amongst the daily activity of people unaware of its participatory nature. It involved a single performer dressed as Captain Cook who led a small audience across colonised spaces like Te Aro Pā and controversial street signs like Wakefield Street (fig.22). The performance intended to contribute to New Zealand's colonisation discourse whereby Captain Cook reflected on his tyranny and crime spree throughout the Pacific, arriving to the conclusion that the part he played in the "Doctrine of Discovery" has impacted and damaged Māori far greater than he suspected; a nice enough sentiment indeed that all New Zealanders could learn from. Within the fine print of *KA AROHA* the terms and conditions record some of my personal responses to Cook's return. For example,

Full and complete Tino Rangatiratanga and Mana Motuhake over whenua, moana, tikanga, kawa, wairua, mauri; that is all laws, language, spirituality, sovereignty and kawanatanga remain with respective iwi. For specific details visit airaotearoa.com. Please note this flight will be traveling back in time so buckle up and prepare yourself...(fig.20).

³⁴ Ngata, *Kia Mau Resisting Colonial Fictions*, 13.

Carry-on Baggage

You may take one bag on board per person weighing up to 7kgs (15lbs). Business, Premium Economy, E Hoa, Rōpu Whetū Koura & BrownPoints™ Koura / Kaumatua customers travelling on Air Aotearoa operated services are permitted to carry two pieces weighing a maximum combined total of 14kg (30lbs), with one of those items weighing up to 10kgs.

Security Restrictions

Security restrictions apply. Any stolen taonga or items taken from Aotearoa must be returned to its original owners immediately with an apology. Failure to apologise may result in utu. Any dangerous articles carried on board the aircraft will be confiscated. Any liquids, aerosols or gels must be in containers of 100ml volume or less and must fit in one re-sealable transparent plastic bag of 1 litre volume (approx 20cm (8") by 20cm (8")). Non-essential liquids should be packed in your checked baggage.

Additional Information

Full and complete Tino Rangatiranga and Mana Motuhake over whenua, moana, tikanga, kawa, wairua, mauri; that is all laws, language, spirituality, sovereignty and kawanatanga remain with respective iwi. For specific details visit airaotearoa.com. Please note this flight will be traveling back in time so buckle up and prepare yourself to be dealt to by our Moana nui a Kiwa whānau, the Hawaiins.

Brown Points™ Kaumatua, Koura, Rōpu Whetū Koura with checked baggage are entitled to one additional piece without charge when traveling on Air Aotearoa ticketed and operated flights when Air Aotearoa baggage rules apply. Rangatira can fly free across Aotearoa. Tohunga have a dedicated area and fly free at anytime.

Prepaid Extra Bag refunds

Extra Baggage is prohibited. Visit airaotearoa.com for full Extra Bag terms and conditions.

Fig.20.

KA AROHA, 2019.

Detail of terms and conditions.



Fig. 21.
Air Aotearoa. 2019.
Digital Photograph.
1000mm x 600mm.



Fig.22.
Barbarian Productions. *Captain Cook Thinks Again*. 2019.
Photograph by George Awatea.

AIR AOTEAROA








e-Ticket

BOOKING REF. KAAROHA



IMPORTANT:
Customers require this document for check in, customs, airport security, immigration, and duty free purchases.

MR JAMES COOK Tkt No. 0462166680908

Check In	Depart	Arrive	Flight Details
<p>Final check in time 30 minutes before departure (or 60 minutes if connecting to an international flight)</p> <p>CHECKED BAGGAGE:  1 Piece</p>	<p>Depart THU 13 FEB 2019 WELLINGTON</p> <p> →</p>	<p>Arrive THU 13 FEB 2019 AUCKLAND</p> <p></p>	<p>NZ402 Operated by: AIR AOTEAROA Economy - Moananui A Kiwa Kokoi Saver Fare Booking Class: M</p> <p>STATUS: Confirmed Not valid before 13FEB19 Not valid after 13FEB19</p>
<p>AIR AOTEAROA  Check in</p> <p>Connecting Flight</p> <p>CHECKED BAGGAGE:  1 Piece</p>	<p>Depart THU 13 FEB 2019 AUCKLAND</p> <p> →</p>	<p>Arrive THU 14 FEB 1779 HONOLULU</p> <p></p>	<p>NZ296 Economy Operated by: AIR AOTEAROA Economy - Moananui A Kiwa Kokoi Saver Fare Booking Class: M</p> <p>STATUS: Confirmed Not valid before 13FEB19 Not valid after 13FEB19</p>

Kia ora! Kia pai tōu haerenga

aotearoair.com

0800 WAKARERERANGI (within Aotearoa) +64 6 9252 7373 (outside Aotearoa)

HE MEMA O TE RŌPŪ WHETŪ 

Discover over 700 marae with
Air Aotearoa.

Plus earn BrownPoints™ at every hui

[Find out more](#)



Page 1 of 3

Fig.23.
KA AROHA, 2019.
Digital document on 80gsm paper.
210mm x 297mm.

Product and Flight Add-ons

ECONOMY

One carry-on bag (7kg) and checked baggage as indicated above, kapu tī, kawhe & wai māori or a hangi if your lucky. In-flight entertainment including poka & panga is included in this fare for flights operated by Aotearoa Air.

Information

CHECK IN



Please ensure you have completed check in before the time indicated above. Failure to check in prior to the final check in time stated above may result in you being unable to travel as planned. But we'll make sure you catch this flight. A passport is required for international travel, Where do you get your passport stamped? What defines a local? please check that your passport and any visas are valid. Aotearoa Air does not require reconfirmation for our services, but on the day please check with your conscious. For arrival/departure times check online or call our flight arrivals/departures number.

BAGGAGE



Your checked baggage allowance is shown in the itinerary above and shows any free allowance and any pre-paid extra baggage purchased. Where checked baggage is permitted, each piece may weigh up to 23kg. Each piece of baggage may weigh up to a maximum of 23kgs (50lbs) with linear dimensions of (length + width + height) of 158cm (62"). Heavier baggage will need to be cleared by cultural advisors up to 32kgs (70lbs) and may be accepted for carriage at Air Aotearoa discretion, but will be subject to additional charges. See airaotearoa.com. Excess baggage beyond your free and pre-paid allowance will be subject to space availability on the day of travel and will incur additional charges. Your baggage is your responsibility. We don't need extra baggage as we have enough to deal with. So check your values, assumptions and biases before departure. We appreciate this is the anniversary year of your landings but your time travel back to Te Aro Pa was like a kehua haunting us in the flesh. Where was your ghost ship? Where were your friends? Where was Tupaia? Yes Tupaia, he was the real hero! Without Tupaia and his knowledge of navigating and the ability to communicate with Māori, we believe your adventure would have been a totally different story. So thanks for omitting the real value Tupaia gave you for free because we have uncovered the likely truth. So on this day you offered a walking tour of Te Whanganui a Tara to re-investigate the history of Wellington's Waterfront with a brand new walking experience for the anniversary of your landings. And just as you titled the tour 'Captain Cook Thinks Again' we have thought again and offer you this one-way ticket back to Hawaii. Actually we haven't stopped thinking about your self proclaimed discovery of Aotearoa and the impact this has had on us. Your renaming of our whenua, your assumptions, murders and the subsequent influx of your people to our shores. The list goes on so please check airaotearoa.com for more info and bi-cultural bi-products. Alternative Histories and Difficult Conversations you reckon? Finding yourself thinking again about your contribution to New Zealand history. A fun and accessible opportunity for tourists and locals to reflect on the effect of colonisation and its legacy. Well aren't you just a funny guy. Whilst we can appreciate your self re-discovery and somewhat heartfelt apology, it is a little too late. You see e hoa, as a result of your people arriving on mass and causing havoc to our tupuna, we were tricked through your piece of paper The Treaty of Waitangi. Ae e hoa, tricked at short notice. The Treaty was rushed through, invented in a few days and the ramifications of intended misinterpretation that lead our tupuna to believe that we as Māori could govern and have tinorangatiranga and mana motuhake over our own lands, waters, laws and affairs. Your descendants argue, 'what about the cars and technology yous May-or-rees have now?' well I say yeah what about it! we were robbed, we could have had American muscle cars and space age technology way earlier then your hand me down Mini Minor and dial up landlines. See airaotearoa.com for more projects that expand on these ideas and question your self serving bigoted fascism.

Carry-on Baggage

You may take one bag on board per person weighing up to 7kgs (15lbs). Business, Premium Economy, E Hoa, Rōpu Whetū Koura & BrownyPoints™ Koura / Kaumatua customers travelling on Air Aotearoa operated services are permitted to carry two pieces weighing a maximum combined total of 14kg (30lbs), with one of those items weighing up to 10kgs.

Security Restrictions

Security restrictions apply. Any stolen taonga or items taken from Aotearoa must be returned to its original owners immediately with an apology. Failure to apologise may result in utu. Any dangerous articles carried on board the aircraft will be confiscated. Any liquids, aerosols or gels must be in containers of 100ml volume or less and must fit in one re-sealable transparent plastic bag of 1 litre volume (approx 20cm (8") by 20cm (8")). Non-essential liquids should be packed in your checked baggage.

Additional Information

Full and complete Tino Rangatiranga and Mana Motuhake over whenua, moana, tikanga, kawa, wairua, mauri; that is all laws, language, spirituality, sovereignty and kavanatanga remain with respective iwi. For specific details visit airaotearoa.com. Please note this flight will be traveling back in time so buckle up and prepare yourself to be dealt to by our Moana nui a Kiwa whānau, the Hawaiians.

Browny Points™ Kaumatua, Koura, Rōpu Whetū Koura with checked baggage are entitled to one additional piece without charge when traveling on Air Aotearoa ticketed and operated flights when Air Aotearoa baggage rules apply. Rangatira can fly free across Aotearoa. Tohunga have a dedicated area and fly free at anytime.

Prepaid Extra Bag refunds

Extra Baggage is prohibited. Visit airaotearoa.com for full Extra Bag terms and conditions.

Kia ora! Kia pai tōu haerenga

airaotearoa.com

0800 WAKARERERANGI (within Aotearoa) +64 6 9252 7373 (outside Aotearoa)

HE MEMA O TE RŌPŪ WHETŪ ✨

Discover over 700 marae with
Air Aotearoa.

Plus earn BrownyPoints™ at every hui

Find out more

AIR AOTEAROA

Receipt

BOOKING REF. KAAROHA

MR JAMES COOK Tkt No. 0462166680908

PAYMENT

Fare	1 x (NZD 924)	NZD	924.00
Taxes, surcharges, kawatanga and airport costs	1 x (37.70VK 35.52KK 11.85IA 18.73F1 6.40E8)	NZD	110.20
Card payment fee and/or other fees	1 x (12.00YR)	NZD	12.00
GST		NZD	0.00
TOTAL		NZD	1046.20

NZD 1046.20 has been charged to **G AWATEA VISA card**

Misc. Document Payment

	Receipt Number		
Carbon Offset	0864565137273	NZD	22.20
TOTAL PAYMENT		NZD	22.20

NZD 22.20 has been charged to **G AWATEA VISA card**

MOANANUI A KIWA KOKOI SAVER FARE RULES



BROWNY POINTS

Eligible for BrownnyPoints™ Dollars, for flights booked and ticketed from 1 February 2019, and Mana Points except when purchased with Aotearoa Air Dollars. Grabaturu fares are not eligible to earn Air Aotearoa Dollars because you're already getting a deal so stop greasing. Not eligible for BrownnyPoints™ Confirmed Upgrades or Whānau Tickets. Geez cuzzy who do you think we are?



CHANGES/RESTRICTIONS

Changes permitted until day before departure with payment of a change fee per passenger. You probably will have to pay the difference between the original fare and the new fare (per passenger) if higher. Service fee applies. We'll milk every dollar we can from you.



CANCELLATION

No refund. Thats it, thats all ok. A deals a deal. Just like when you swapped one nail for one delicious koura.

FARE RULES



Tickets are not transferable to another whanaunga so don't ask!
NONEND/NONREF/VLD NZ
NONEND/NONREF/VLD NZ

CONDITIONS OF CARRIAGE



Carriage on Aotearoa Air services is subject to Air Aotearoa Conditions of Carriage available at airaotearoa.com. See the Important Notices delivered with this itinerary/receipt which includes a summary of some of the key matters contained within the Conditions of Carriage. Don't be surprised if we change the rules to suit us at anytime. This is our air space, our air time, got it?

Kia ora! Kia pai tōu haerenga

airaotearoa.com

0800 WAKARERERANGI (within Aotearoa) +64 6 9252 7373 (outside Aotearoa)

HE MEMA O TE RŌPŪ WHETŪ ✪✪

Discover over 700 marae with
Air Aotearoa.

Plus earn BrownnyPoints™ at every hui

[Find out more](#)



Issued on **13FEB19** by:
AIR AOTEAROA ONLINE
SALES TŪRANGA NZ
(IATA 24394904)

Air Aotearoa Limited
Private Bag 62007,
Tūranga, Aotearoa.

Aotearoa:
0800 WAKARERERANGI (within NZ)
+64 6 9252 7373 (outside NZ)
Hawaii: 1-800-666-1313

HE MEMA O TE RŌPŪ WHETŪ ✪✪

Fig.25.
KA AROHA. 2019.
Digital document on 80gsm paper.
210mm x 297mm.

*In the light of history, there is a strange hypocrisy in such allegations when all Māori are trying to do is address the real privilege which the colonisers established through our dispossession.*³⁵

*I'm sorry for that. Sorry to Māori. The monocultural aspects of our journalism have not served Aotearoa New Zealand well.*³⁶

The ways that Māori are portrayed in the New Zealand media, combined with the ways that Māori visual material is appropriated, perpetuates a phenomenon that I refer to as "Māori Actualised". When I look around New Zealand and see images of Te Ao Māori represented through kitch tiki's on tee shirts, simplified koru motifs on aeroplanes, pedestrian haka lights and the like, it all starts to look simplistic, de-sensitised, and too often problematic. Alongside appropriated images of Māori and negatively geared coverage of Māori, we simultaneously see The Endeavor on our coins, roads named after Captain Cook, streets named after the New Zealand Company founders and the list goes on. The accumulation of negatively geared visual material coupled with imagery and language of colonisation that is projected back into our landscape through these racist reinforcements - actualises Māori. Through our dispossession of land, loss of Te Reo and Te Ao Māori knowledge; combined with negative re-imaging of Māori, creates a fiction resulting in misrepresentations of Māori that get normalised and perceived as authentically Māori. Hence, "Maori Actualised" and whence by the name of this exegesis title is derived from, *E Aotearoa - Actually made in N.Z.*

In response to this apparent cycle in our society, I created a video titled *la rā ia rā & the show goes on* (fig.26, 27, 28). It is a short video montage created from collected photographs, video observations and integrates aspects of my whakapapa with my present day concerns in an act of visual reflection and subtle protest. *la rā ia rā & the show goes on* features my whānau, our taonga, kiwiana and important familial sites that I combine with images of Te Ao "Māori Actualised". On one hand, this work acts as a memoir, on the other hand, I am questioning the conditions I observe of Aotearoa. The soundtrack is played on an out of tune "honkytonk" piano that echoes a sense of skewed nostalgia and remembrance. We get glimpses of weathered hands sliding across the keys of the piano stitching my selection of images together. The abstract moments within the work aim to add to a sense of disorientation and visual saturation. This is an artwork that aims to compress, conflate and compound my whakapapa, memories, hopes and dreams into a mutated pepeha of sorts.

³⁵ Jackson, "Comment and analysis."

³⁶ Stevens, "pou-tiaki our-truth."



Fig. 26.
 Selected stills from *la rā la rā & the show goes on.* 2020.
 Digital video, colour and sound.
 3:04 min.
<https://vimeo.com/352672664>



Fig.27.
 Selected stills from *la rā la rā & the show goes on.* 2020.
 Digital video, colour and sound.
 3:04 min.
<https://vimeo.com/352672664>



Fig.28.
Installation view of *la rā la rā & the show goes on.* 2020.
Museum Theatre, Massey University, Wellington.
Digital video, colour and sound.
7:30 min.
<https://vimeo.com/364633493>

Whakatauākī whakamutunga

*Hūtia te rito o te harakeke
kei hea te kōmako e kō?
kī mai ki ahau,
he aha te mea nui i te ao?
māku e kī atu,
he tāngata, he tāngata, he tāngata.*

*If the heart of the flax is pulled,
where will the bellbird sing?
say to me,
what is the most important thing in the world?
It is people, it is people, it is people.*

Like all great proverbs, read how you will. So here I glean, if we continue to have our hearts pulled, be disorientated, divided, suffer further land dispossession; and the loss of Te Reo and Te Ao Māori sustains deeper wounds, then how and where will we sing?

Ka whawhai tonu mātou!

Nō reira, e ngā iwi o ngā hau e whā. Ngā mihi nui i runga i te kaupapa nei.

Whano, whano, hara mai te toki, haumi e, hui e, tāiki e!

He waiata mokemoke tēnei mō tātou katoa (fig.29).

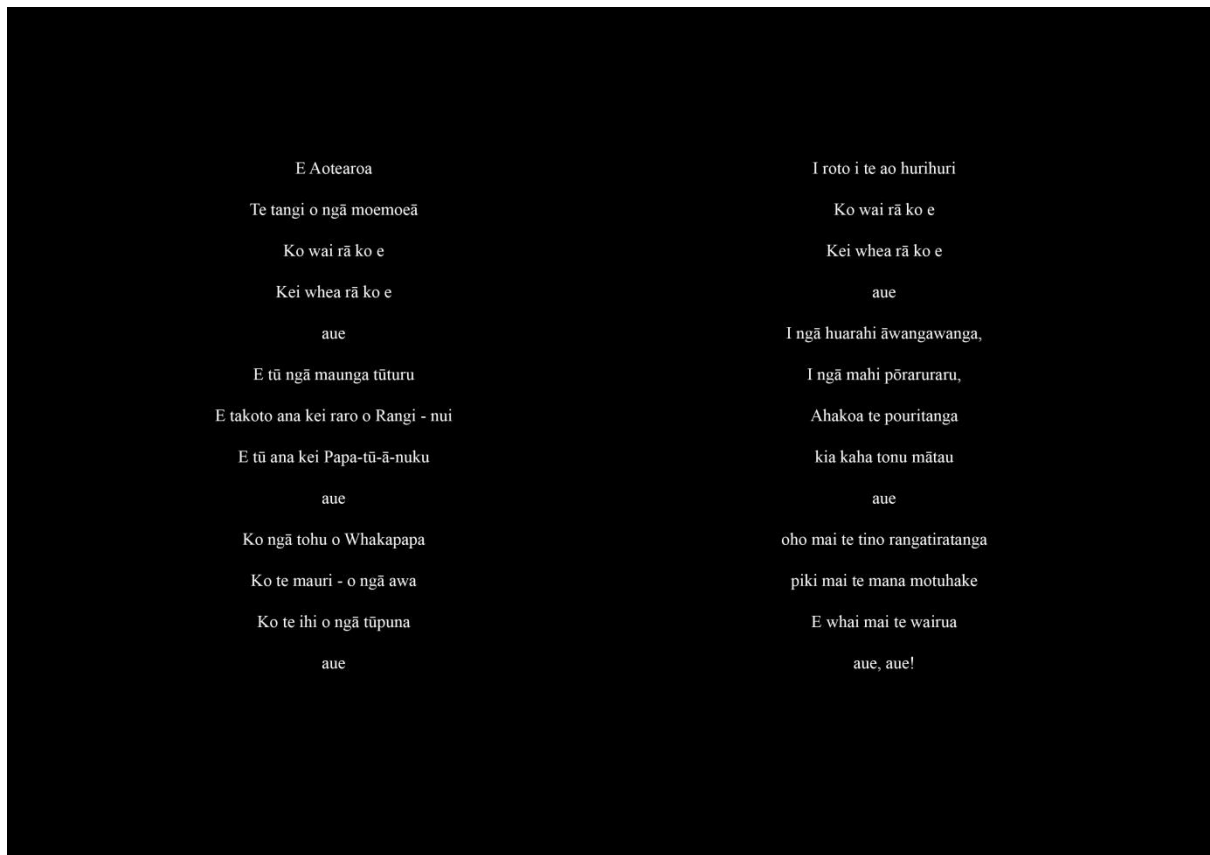


Fig.29.
E Aotearoa. 2020.
Waiata mokemoke.

References

- Archer, John "Ka Mate its origins, development and significance," NZ Folksong. 2011.
- "Artists Christian Thompson." Accessed May 29, 2021. <https://ocula.com/artists/christian-thompson>.
- Barclay, Barry. "A First for the Maori Ngāti." *Illusions*, 1987.
- Cairns, Puawai. "Te Papa Blog." Museum of New Zealand Te Papa Tongarewa . February 10, 2020. <https://blog.tepapa.govt.nz/2020/02/10/decolonise-or-indigenise-moving-towards-sovereign-spaces-and-the-maorification-of-new-zealand-museology> (accessed February 20, 2020).
- Desmarais, Felix. "Wellington crossing lights changed to kapa haka figures to honour Te Matatini festival" Stuff. Accessed May 21, 2021. <https://www.stuff.co.nz/dominion-post/capital-life/capital-day/110723741/crossing-light-change-all-go-during-te-matatini>.
- Drop, Fat Freddys. *The Camel*. Cond. Fat Freddys Drop. Comp. Fat Freddys Drop. 2009.
- Durie, Mason. "Pūmau Tonu te Mauri Living as Māori now and in the future." Te Puni Kōkiri. 2017. <https://www.tpk.govt.nz/en/a-matou-mohiotanga/culture/pumau-tonu-te-mauri-living-as-maori-now-and-in-the> (accessed May 21, 2021).
- Fishman, Joshua. "What Do You Lose When You Lose Your Language?" *Stabilizing Indigenous Languages*, 2007.
- Friend, Reuben. "So What Am I?" Porirua: Pātaka Art + Museum, 2019. https://storage.googleapis.com/pcc-wagtail-media/documents/Wayne_Youle_2020_book_for_web.pdf (accessed May, 2021).
- Fullerton-Smith, Rosemary. "citygallery content." City Gallery Wellington. May 1986. http://citygallery.org.nz/wp-content/uploads/2016/12/Karanga-Karanga_4.pdf (accessed May 21, 2021).
- Gates, Charlie. "Beatles tiki tour how John Lennons plastic tiki became a kiwi family heirloom" Stuff. Accessed May 25, 2021. <https://www.stuff.co.nz/national/109543613/beatles-tiki-tour--how-john-lennons-plastic-tiki-became-a-kiwi-family-heirloom>.
- Graham, Brett. 'Whakairo – Māori carving - Legendary origins of carving', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/whakairo-maori-carving/page-1> (accessed 28 May 2021)
- Heritage, Manatū Taonga Ministry for Culture and. *Tuia 250 Encounters*. 2019. <https://mch.govt.nz/tuia250> (accessed July 29, 2020).
- Heritage, Ministry of Culture and. *Māori and European population numbers, 1838–1901*. August 29, 2014. URL: <https://nzhistory.govt.nz/media/photo/maori-and-european-population-numbers-1838%E2%80%931901> (accessed May 21, 2021).
- Hendriks, M., Meijer, S., van der Velden, J., and Iosup, A. 2013. Procedural content generation for games: a survey. *ACM Trans. Multimedia Comput. Commun. Appl.* 9, 1, Article 1 (February 2013), 22 pages. DOI = 10.1145/2422956.2422957 <http://doi.acm.org/10.1145/2422956.2422957>

- Jackson, Michael. "Aspects of symbolism and composition in Maori Art." *Bijdragen Tot de Taal-Land, en Volenkund*, no.1, (2012): 33-80.
- Jackson, Moana. E-Tangata. February 25, 2018. <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-understanding-racism-in-this-country/> (accessed July 29, 2019).
- Jafa, Arthur. "In Your Face." By Carrie Scott. November 25, 2017. https://www.showstudio.com/projects/in_your_face_interviews/in_your_face_arthur_jafa?tag=Contemporary%20Art.
- Jafa, Arthur. Love is the message, the message is death.
- Johnsen, Meriana. "Māori Party co-leader Rawiri Waititi ejected from Parliament." Radio New Zealand. May 12, 2021. <https://www.rnz.co.nz/news/political/442412/maori-party-co-leader-rawiri-waititi-ejected-from-parliament>.
- Jahnke, Robert. "He taitanga ahua Toi the house that Riwai built/a continuum of Māori art." PhD diss., Massey University, 2006. <https://mro.massey.ac.nz/bitstream/handle/10179/984/02%20whole.pdf>
- Juxtapose Art & Culture. "Arthur Jafa: Love is The Message, The message is death." Accessed May 21, 2021. <https://www.juxtapoz.com/news/film/arthur-jafa-love-is-the-message-the-message-is-death>.
- Mitchell, Paul. "rangitne carving irreparably damaged when phallus lopped off in protest." Stuff, National. July 14, 2019. <https://www.stuff.co.nz/national/113921766/rangitne-carving-irreparably-damaged-when-phallus-lopped-off-in-protest> (accessed May 21, 2021).
- Network, Te Mana Raraunga - Māori Data Sovereignty. "Māori Innovation and Technology Sector." Māori Innovation and Technology Sector. October 19, 2015. <http://planetmaori.com> (accessed May 21, 2021).
- Ngata, Tina. *Kia Mau Resisting Colonial Fictions*. Wellington: Tina Ngata, 2019.
- Ngata, Wayne. "Te Waiata Tangi a Rangiuia." Te Whare Wananga o Manawatu, 1993.
- Ngāti Toa Rangatira, "Haka Ka Mate Attribution Act 2014 Guidelines." Accessed May 29, 2021. <http://www.ngatitoa.iwi.nz/sitecontent/images/Folders/General/HAKA-KA-MATE-GUIDELINES.pdf>
- Parekowhai, Michael, interview by The 3rd Asia Pacific Triennial of Contemporary Art (APT3). APT3 / Michael Parekowhai: Patriot: Ten guitars series (1999).
- Resist250. "Resisting colonial fictions: What does the Tuia 250 Endeavour tour mean for us?" <https://www.facebook.com/resist250/>. November 11, 2019. <https://www.facebook.com/resist250/videos/933991486993967/> (accessed May 16, 2021).
- Soutar, Monty. "East Coast places - Tolaga Bay.", Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/east-coast-places/page-4> (accessed 2 June 2021)
- Soutar, Monty. E-Tangata. June 16, 2019. <https://e-tangata.co.nz/history/equality-on-the-battlefield-but-not-at-home/> (accessed May 21, 2021).

Stevens, Mark. Stuff. November 30, 2020. <https://www.stuff.co.nz/pou-tiaki/our-truth/300165985/stuffs-apology-to-mori--our-truth-t-mtou-pono> (accessed May 21, 2021).

STOP Resisting Cook, Resist250. "Resisting colonial fictions: What does the Tuia 250 Endeavour tour mean for us?" Facebook, November 11, 2019, <https://www.facebook.com/829813113854646/videos/933991486993967>

TroikaEditions. Artist Christian Thompson at the Pitt Rivers Museum. From Youtube. Video, 8:05. Posted by TroikaEditions, July 4, 2012. <https://www.youtube.com/watch?v=4EYg8IWqbjg>

Walker, Ranginui. *Ka Whawhai Tonu Matou Struggle Without End*. Auckland: Penguin Books, 1990.

Zuckermann, Ghil'ad. "Historical and moral arguments for language reclamation. In *Enhancing Mātauranga Māori and global Indigenous knowledge*," Wellington, NZ: New Zealand Qualifications Authority, 2014.

Bibliography

- Archer, John "Ka Mate its origins, development and significance," NZ Folksong. 2011.
- Barber, Simon. "In Wakefield's Laboratory: Tangata Whenua into property/labour in Te Waipounamu." *Journal of Sociology* 1–18. 2019. DOI: 10.1177/1440783319893522
- Barclay, Barry, dir. Ngati. 1987; East Coast N.Z.:Pacific Films, Feature. 1987.
- Barnes, Angela. "Kia Manawanui Kaupapa Māori Film Theoretical Framework." *MAI Journal*, Volume 7 Issue 1 (2018): 4-17.
- Barnes, Angela. "Māori news is bad news: That's certainly so on television." *MAI Journal*, Volume 1 Issue 1 (2012): 1-12.
- Barnes, Angela. "Ngā Kai Para i te Kahikātoa: Māori Filmmaking, Forging a Path." PhD diss., The University of Auckland, 2011.
- Barnett, Cassandra. "It Burns." *Counter Futures Left Thought and Practice Aotearoa*, 5. 2018.
- Battiste, Marie. *Reclaiming Indigenous Voice and Vision*. Toronto. Vancouver. UBC Press, 2000.
- Bell, Avril. "A flawed Treaty partner: The New Zealand state, local government and the politics of recognition" *The Neoliberal State, Recognition and Indigenous Rights: New paternalism to new imaginings*, edited by Deirdre Howard-Wagner, Maria Bargh and Isabel Altamirano-Jiménez, published 2018 by ANU Press, The Australian National University, Canberra, Australia.
doi.org/10.22459/CAEPR40.07.2018.04
- Bell, Deanne. "A Pedagogical Response to Decoloniality: Decolonial Atmospheres and Rising Subjectivity." *Am J Community Psychol*, no. 62 (2018): 250–260.
- Best, Philip, G. "The Best of Both Worlds – How Māori Small Businesses Engage with their Pākehā and Māori Values." PhD diss., Victoria University, 2013.
- Black, Tairahia. "Te Koko ki Ōhiwa." *Enhancing Mātauranga Māori and Global Indigenous Knowledge*. NZQA, 2014.
- Braddock, Christopher. *Animism in Art and Performance*. London: Palgrave Macmillan. 2017.
- Brocklehurst, Nikolas. "Māori culture at the digital interface: A study of articulation of culture in the online environment." Thesis, Massey University, 2014.
- Brown, Deidre S. "Te Hau Ki Turanga." *The Journal of the Polynesian Society*, 105, No. 1 (March 1996): 7-26.
- Buck, Peter Henry. *The Coming of the Maori by Te Rangi Hiroa*. Wellington N.Z.: Whitcombe & Tombs, 1950.
- Burke, Gregory. "Cultural Safety" Catalogue, Wellington City Gallery, 1995.
- Callister, Paul. "The Construction of Ethnicity and 'Belonging' in New Zealand; Where We Have Come from and Where We Might Be Going." *Journal of New Zealand Studies* No. 10 (2011): 115-138.
- Campbell, Joseph. "The Hero with a Thousand Faces." Pantheon Books, 2008.
- Cantoni, Gina. (Ed.) "Stabilizing Indigenous Languages." *A Center for Excellence in Education Monograph*. Northern Arizona University. 2007.
- Coles, Alex. (Ed.) *Site-Specificity: The Ethnographic Turn*. Black Dog. 2000.
- Crary, Jonathan. *24/7: Late Capitalism and the Ends of Sleep*. Verso. 2013.

- Cull, Chloe. "Lisa Reihana: A continuum of Māori practice." In *He Whare Hangarau Māori Language, culture & technology*, 200-210. Hamilton, New Zealand: Te Pua Wānanga ki te Ao/Faculty of Māori and Indigenous Studies Te Whare Wānanga o Waikato/University of Waikato, 2017.
- Dery, Mark. "Culture Jamming: Hacking, Slashing, and Sniping in the Empire of Signs." http://markdery.com/?page_id=154. Accessed 12 October 2019.
- Dowden, Elese B. (2019). Colonial mind, Colonised body: Structural violence and incarceration in Aotearoa. *Parrhesia* 1 (30):88-102. PhilArchive copy v1: <https://philarchive.org/archive/DOWCMCV1>
- Druett, Joan. *Tupaia: the remarkable story of Captain Cook's Polynesian navigator*. Auckland, N.Z.: Random House, 2011.
- Durie, Mason. "Pūmau Tonu te Mauri, Living as Māori, now and in the future". Paper. Te Puni Kōkiri. 2017. <https://www.tpk.govt.nz/en/a-matou-mohiotanga/culture/pumau-tonu-te-mauri-living-as-maori-now-and-in-the>
- Durie, Mason. *Nga Tai Matatu: Tides of Maori Endurance*. Melbourne: Oxford University Press. 2005.
- Durie, Mason. *Ngā Tini Whetū: Navigating Māori futures*, Huia Publishers, 2011.
- Durie, Mason. "Tino rangatiratanga: Maori self-determination." *He Pukenga Korero*, 1(1), 44-53. Wellington. 1995.
- Fishman, Joshua. "What Do You Lose When You Lose Your Language?" *Stabilizing Indigenous Languages*, 2007.
- Fullerton-Smith, Rosemary. "Karanga Karanga." A group exhibition of contemporary work by Māori women. Exhibition Catalogue, Wellington City Gallery, May 1986.
- Gorichanaz, Tim. "Self-Portrait, Selfie, Self: Notes on Identity and Documentation in the Digital Age." *Information* 10, 297 (2019): 2-17. doi:10.3390/info10100297
- Grace, Patricia. *Dogside Story*. N.Z.: Penguin Books Limited, 2001.
- Grace, Patricia. *Potiki*. N.Z.: Penguin Books Limited, 1986.
- Henze, R & Davis, K. A. "Authenticity and Identity: Lessons from Indigenous Language Education." *Anthropology & Education Quarterly*: Vol. 30, No.1 (1999): 3-21.
- Higgins, Rawinia. Rewi, Poia. Olsen-Reeder. *The Value of the Māori Language: Te Hua o Te Reo Māori*. N.Z.: Huia Publishers, 2014.
- Hinkson, Melinda. "Imaging Identity Media, Memory and Portaiture in the Digital Age." Australia.: ANU Press, 2016.
- Hunkin, Liz. "Ko te Pā Harakeke te Mauri o Ngā Nūhaka" *Enhancing Mātauranga Māori and Global Indigenous Knowledge*. NZQA, 2014.
- Hunt, Janet. *Hone Tuwhare: A Biography*. Auckland, N.Z.: Godwit, 1998.
- Ihimaera, Witi. (Ed.), *Te Ao Marama: Regaining Aotearoa Maori Writers Speak Out (Vol. 2)*. Auckland: Reed Publishing Ltd, 1993.
- Jackson, Michael. "Aspects of symbolism and composition in Maori Art." In: *Bijdragen tot de Taal-, Land- en Volkenkunde* 128 (1972), no: 1, Leiden, 33-80

- Jahnke, Robert. "He tataitanga ahua Toi the house that Riwai built/a continuum of Māori art." PhD diss., Massey University, 2006.
- Jahnke, Robert. "Te Tini a Pitau." Te Tini a Pitau Ngataiharuru Taepa 12 years of kōwhaiwhai. Exhibition Catalogue. Porirua: Pātaka Art + Museum. 2015.
- Ka'ai-Mahuta, Rachael. 2011. "The Impact of Colonisation on Te Reo Māori: A Critical Review of the State Education System". Te Kaharoa 4 (1). <https://doi.org/10.24135/tekaharoa.v4i1.117>.
- Kara, Walker. Fons Americanus. 2019. From Youtube. Video, 5:58. Posted by Tate, Oct 26, 2019. https://www.youtube.com/watch?v=tV_L3fceGNA
- King, Michael. The Penguin history of New Zealand. Auckland, New Zealand: Penguin. 2003.
- Kelly, Sam, dir. Savage. 2019; N.Z.: Madman Entertainment, Feature. 2019.
- Mane-Wheoki, Jonathan. "Hiko! New Energies in Māori Art." The McDougall Contemporary Art Annex. 1999.
- Marriott, Lisa and Sim Dalice. "Indicators of Inequality for Māori and Pacific People". Working Paper, (August 2014): 1-27.
- Marston, K & Taua, A. (2018) Cultures of capitalism: introduction. Continuum, Journal of Media & Cultural Studies. 32:6, 667-677.
- McClintock, Kahu. "Te Mauri Kōhatu" PhD diss., Massey University, 2003.
- Mead, Hirini Moko. Tikanga Maori: Living by Maori Values. Wellington: Huia, 2003.
- Milligan, Christina. "Storytelling for Our Own People: A Reflection on Working with Māori Filmmaker Barry Barclay." Media NZ, Vol 17 No 2, 2017. <https://doi.org/10.11157/medianz-vol17iss2id192>
- Murphy, Geoff, dir. Utu. 1983; N.Z.: Utu Productions, Feature. 1983.
- Murray, Stuart. "Images of Dignity: Barry Barclay and Fourth Cinema." Wellington: Huia Publishers, 2008.
- Neich, Roger. "Painted Histories: Early Māori Figurative Painting." Auckland: Auckland University Press, 1993.
- Network, Te Mana Raraunga - Māori Data Sovereignty. "Māori Innovation and Technology Sector." Māori Innovation and Technology Sector. October 19, 2015. <http://planetmaori.com> (accessed May 21, 2021).
- Ngata, A. Translated by Hirini Moko Mead. (2004-7). Ngā mōteatea: he maramara rere nō ngā waka maha. Part II / he mea kohikohi nā A.T. Ngata ; nā Pei Te Hurinui i whakapākehā ,The songs : scattered pieces from many canoe areas. Part II / collected by A.T. Ngata ; and translated by Pei Te Hurinui. Auckland.N.Z.: Published for the Polynesian Society by A.H. & A.W. Reed, 1974.
- Ngata, Tina. Kia Mau Resisting Colonial Fictions. Wellington: Tina Ngata, 2019.
- Ngata, Wayne. "Te Waiata Tangi a Rangiuiua." Master's thesis, Te Whare Wananga o Manawatu, 1993.
- Ngata, Wayne. "Kanohi ki te Kanohi: Face-to-Face in Digital Space." In He Whare Hangarau Māori Language, culture & technology, 178-183. Hamilton, New Zealand: Te Pua Wānanga ki te Ao/Faculty of Māori and Indigenous Studies Te Whare Wānanga o Waikato/University of Waikato, 2017.
- Panoho, Rangihiroa. Māori Art: History, Architecture, Landscape & Theory. N.Z.: Bateman Publishing, 2015.
- Piper, Keith. The Trophies of Empire. 1985. From Vimeo. Video, 10:34. Posted by Kieth Pipier, 2017. <https://vimeo.com/198394762>

- Pitts, Virginia. "Cross-Cultural Filmmaking in New Zealand National Cinema." PhD diss., University of Auckland, 2008. https://www.researchgate.net/publication/37988798_Cross-cultural_filmaking_in_New_Zealand_national_cinema
- Rashbrooke, Max. (Ed.) *Inequality A New Zealand Crisis*. Wellington: BWB, 2018.
- Reid, John, Mathew Rout, Te Maire Tau, Cheryl Smith. *The Colonising Environment: An Aetiology of the Trauma of Settler Colonisation and Land Alienation on Ngāi Tahu Whānau*. Christchurch: Ngāi Tahu Research Centre, 2017.
- Ropata, Paora, Teanau Tuiono, Te Ururoa Flavell, Charles Hawksley, Richard Howson. *Tino Rangatiratanga and Mana Motuhake: Nation, state and self-determination in Aotearoa New Zealand*. *AlterNative: An International Journal of Indigenous Peoples*, 7, No. 3 (2011): 246-257.
- Rosemary Henze and Kathryn A. Davis. *Anthropology & Education Quarterly*. Vol. 30, No. 1, Authenticity and Identity: Lessons from Indigenous Language Education (Mar., 1999) 3-21
- Sadler, Hōne. "Ko ngā Karakia – The Incantations." *Enhancing Mātauranga Māori and Global Indigenous Knowledge*. NZQA, 2014.
- Salmond, Anne. *Two worlds: first meetings between Maori and Europeans, 1642-1772*. Auckland, N.Z.: Viking, 1991.
- Salmond, Anne. "Ontological quarrels: Indigeneity, exclusion and citizenship in a relational world." *Anthropological Theory* 12, no. 2 (Sept 18, 2012): 115-140.
DOI: 10.1177/1463499612454119
- Schilo, Ann. *Visual arts practice and affect: place, materiality and embodied knowing*. London: Rowan & Littlefield, 2016.
- Shep, S J and Owen, R. (2019) *Unexpected Connections: Reimagining the Nineteenth Century through Generative Art*. *Open Library of Humanities*, 5(1): 4, pp. 1–22.
DOI: <https://doi.org/10.16995/olh.220>
- Smith, Joe and Abel, Sue. "Ka Whawhai Tonu Mātou." *NZJMS*.11.1, June 2008.
- Smith, L. T. (2015). *Imagining our own approaches*. *Cataloging & Classification Quarterly*, 53(5-6), 473–474.
<https://doi.org/10.1080/01639374.2015.1027982>
- Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and indigeneous peoples*. London, UK; Dunedin, New Zealand: Zed Books Ltd and Otago Press. 1999.
- Soutar, Monty. "I Te Wā I A Mea." Master's thesis, Massey University, 1991.
- Soutar, Monty. "Ngāti Porou Leadership – Rāpata Wahawha and the Politics of Conflict." PhD diss., Massey University, 2000.
- Tamihana Te Ao, Ngapine. "Weti Te Toa" Master's thesis, Massey University, 2014.
- Tamaira, A. Marata. "Making Myth, Making Nation: Māori Symbols and the Construction of Bicultural Identity in Aotearoa New Zealand." Master's thesis, University of Hawai'i, 2009.
- Tamahori, Lee, dir. *Once Were Warriors*. 1994; N,Z.:Fine Line Features, Feature.1994.
- Te Huia, Awanui. "Perspectives towards Māori identity by Māori heritage language learners." *New Zealand Journal of Psychology* Vol. 44, No. 3 (2015): 18-28.

- Te Tiriti O Waitangi. "Treaty of Waitangi." New Zealand History. Accessed July 29, 2019.
<https://www.nzhistory.govt.nz/files/documents/treaty-kawharu-footnotes.pdf>.
- Vegas. Created by Michael Bennet and Harriet Crampton. Produced by Greenstone Television, in collaboration with 10,000 Company and the Steambox Film Collective. Aired 2021, on TVNZ, accessed May 10, 2021. <https://www.tvnz.co.nz/shows/vegas>
- Thomas, D. R. & Nikora, L. W. (1996). From assimilation to biculturalism: Changing patterns in Maori-Pakeha relationships. In D. Thomas & A. Veno (Eds.), *Community Psychology and social change: Australian and New Zealand Perspectives* (2nd ed., pp.231-256). Palmerston North: Dunmore Press.
- Timms, Catriona. "Indigenous language revitalisation in Aotearoa New Zealand & Alba Scotland." PhD diss., University of Otago, 2013.
- Walker, Ranginui. *Ka Whawhai Tonu Matou Struggle Without End*. Auckland N.Z: Penguin Books, 1990.
- Walker, Ranginui. *The meaning of biculturalism*. R.J. Walker, Auckland. 1986.
- White, Anna-Marie. "Māori Curatorship at Auckland Art Gallery Toi o Tāmaki 1998-2001." Master's thesis, Massey University, 2006.
- White, Tāwini, N, M. "He Waka Huia, He Waka Reo-ā-Iwi The importance of reo-ā-iwi in identity formation." Master's thesis, University of Otago, 2016.
- Williams, Herbert. W. *A Dictionary of the Maori Language* (7th ed.). Wellington: GP Publications, 1992.
- Williams, Matariki. "Tusk: Emergent Culture." In *He Whare Hangarau Māori Language, culture & technology*, 211-215. Hamilton, New Zealand: Te Pua Wānanga ki te Ao/Faculty of Māori and Indigenous Studies Te Whare Wānanga o Waikato/University of Waikato, 2017.
- Wood, Gregory. "Revisiting James Cowan: A Reassessment of The New Zealand Wars (1922-23) Master's thesis, Massey University, 2010.
- Zuckermann, Ghil'ad. "Historical and Moral Arguments for Language Reclamation." *Enhancing Mātauranga Māori and Global Indigenous Knowledge*. NZQA, 2014.