

RUKUHIA TŌ ORA

*connecting māmā and pēpi in a new way,
using an old process in a new way.*

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Nā Karaitiana Te Amotawa Tibble Pou

Abstract

The title of this project is called Rukuhia tō ora, which means to dive into your well-being; the central part of this project is a four-part methodology called Oriori Tāwaiwaiā. Oriori Tāwaiwaiā is an art process that consists of,

Oriori - The revitalisation of oriori as heritage-inspired lullabies for babies.

Tā - Painting of emotional release through colour symbolism and association combined with gestural painting techniques.

Waiwaiā - The cathartic release of emotion, acknowledging pent-up or repressed emotions stimulated by the performance of oriori.

Hongihongi te whaiwhaiā - It is healing the trauma that comes with becoming a single mother as a result of producing oriori tā waiwaiā, as thoughtful expressions of wāhine whai mana (acknowledgment, reconnection, and empowerment). A holistic approach to replenishing māmā and pēpī relationships today, as rongōa Māori, connecting māmā and pēpi using an old process in a new way of Oriori Tāwaiwaiā.

Karakia Timatanga

1 Whano au riakina

Whano au mahea,

Whano te aukawa ki waho,

Whano au te au reka ki roto,

5 Te iri te urunga tū, te urunga pae-

Te urunga mātiketike, te urunga mārangaranga.

Te pō hakune atu, te pō hakune mai,

Ko tōu aro i tahuri mai,

Ko tōu aro i tahuri atu,

10 Takina ko au, takina ko koe,

Te kura māhukihuki.

Whakarewa a Tara-i-whenua-kura

(Reedy. 1993)

Wehe i tōu whenua, riuriua mai ki te whenua hou o te oriori tā waiwaiā.

Kia tapu hoki kōrua ko tō pēpī e hine ē.

Ko Hikurangi te maunga,

Ko Waiapu te awa,

Ko Hiruharama, Taharora, Karuwai me Hauti ngā marae.

Ko Te Aitanga-ā-Mate, Te Whānau-ā-Rakairoa, Te Whānau-ā-Karuwai me Te Aitanga-ā-Hauti ngā hapū.

Ko Nukutaimemeha te waka,

Ko Porourangi te tangata,

Ko Ngāti Porou te iwi.

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Ko Arni Tuketenui Tibble-Pou taku pōtiki rakaraka,

Tihei mauri ora.

Introduction

In search of finding ways to address traumatic events facing single parenthood today in the 21st century, Being a single mother today forced the idea of finding ways to heal the traumatic events mothers do not talk about, having to keep a home afloat, work full-time and raise children, all while trying to maintain a balance between mental health issues and family responsibilities. The stress of these responsibilities forces a real need to find a tool that provides therapeutic healing and connection as rongoā Māori for wāhine Māori. The idea behind this project comes from the need to find healthy ways for single mothers to express and address the trauma of deeply hidden emotions trapped by traumatic events and thoughts that stop them from being free to enjoy their babies as single mothers of this generation. Thus, providing māmā and pēpī with a new healing tool through the use of the art process, Oriori Tāwaiwaiā

Rukuhia Tō Ora: Connecting māmā and pēpi in a new way, using an old process.

This project aims to provide māmā and pēpi with a new rongoā Māori tool that creates strong bonds and relationships between the two in the 21st century. Focusing on constructing oriori as a traditional tool, written for babies of rangatira (chieftain genealogy) status. (Ngata, 2005.) How might this traditional tool be used in a more contemporary way for Māori of all genealogical status as rongoā Māori to guide the healing of connecting or reconnecting through heritage-inspired waiata (songs) Combined with the cathartic emotions established through the pressures of being a single mother, this allows mothers to acknowledge and give access to emotions otherwise repressed or hidden.

The purpose of this research is to confirm if the art process Oriori Tāwaiwaiā as a four-part methodology can produce a rongoā Māori healing tool for mothers and babies in the 21st century so that it can be;

- Understood and acknowledged as rongoā Māori
- It provides for the release of cathartic emotion
- It enables a reflective understanding of the whakapapa of trauma
- It creates more secure bonding and attachment for māmā and pēpi

It is replicable by investigating, deconstructing, and reconstructing existing oriori like Kia Tapu Hoki Koe from the Ngā Mōteatea series of books by A.T Ngata. To find out if an oriori can inform māmā and pēpi relationships today, considering the key principles compositionally invested In whakapapa (genealogy), whenua (landmarks), tīpuna (ancestry), and taonga (gifts) locating the oriori in a Ngāti Porou perspective. Mothers can then, from the investigation of an oriori's composition elements, reconstruct and re-create pūrākau specifically for their children, which acknowledges their connections to their whānau (family), hapū (sub-tribes) and iwi (tribe). Creating personal cultural templates for their future descendants and their pēpi now. (Ka'ai-Mahuta, 2010)

Subsequently, addressing the cathartic emotions built up around becoming a single mother and the whirlwind of emotions that consume the mind, body and spirit of a Māori woman burdened by becoming a single parent. Combined with the aural tones and sound of the mother's pūrākau composed for her child in an oriori form, these thought forms inform the gestural painting techniques to release her repressed emotions pent up through colour. She is finally allowing the healing to commence from the release of the trauma experience as a

result of using the oriori tā waiwaiā method as a reflective approach of "wāhine whai mana" that speaks to acknowledgment, reconnection and empowerment of wāhine Māori, using an old process in a new way.

Research Question.

How might Oriori Tāwaiwaiā inform māmā and pēpi relationships today in the twenty-first century, using an old process in a new way?

This question was formed from the deep need to release repressed emotions connected with the trauma of becoming a single mother in the twenty-first century. The increasing responsibilities and workloads single mothers meet to maintain active lives can become all-consuming. This pressure, combined with the stress of keeping a home, staying afloat, providing emotional support, and anchoring their children in healthy ways, often depletes personal resources. Consequently, mothers have minimal energy to reflect upon their well-being, on which their family depends. Thus creating resentment and building tension that requires release and the fortitude to become deeply critically aware of her shadow self. (Penehira & Doherty, 2013)

Oriori Tāwaiwaiā is an art process with a four-part methodology that consists of the;

Part one: The Oriori – deconstructing traditional oriori and reconstructing it to inform mama and pēpi relationships today. The revitalisation of oriori or lullabies composed as heritage-inspired songs for babies and how deconstructing and reconstructing existing oriori will provide instructional advice for māmā and pēpi relationships. They are providing a blueprint guide. The purpose of oriori / lullabies, in terms of te ao Māori, is to welcome a child into this world. Traditionally, children of high genealogical (whakapapa) status would have an oriori waiata composed for them while growing in te whare tangata (the womb), a practice journeyed from old Hawaikinui to Aotearoa. The composition of oriori was specific to the whakapapa (genealogy), pūrākau (stories) held within each whānau (family), and the whakapapa connection the child has to the places in Hawaikinui never to forget where they come from—providing a permanent connection for the child to their whānau, iwi (tribe), hapū (sub-tribe) and whenua (land). (Ngata. 2008)

In terms of the theory of oriori, the relevant theorists I reviewed were (Ka'ai-Mahuta, 2010), (Ngata & Jones, 2006), (Orbell, 1978), & (Ngata, 2005). Much of the literature on oriori confirms that the form primarily consisted of the history and whānau topics necessary for a child to know to be correctly centred and connected to its support structures. Kaai-Mahuta, (2010) states that oriori also gave instructions to cope with the challenge, alliances, enemies and future accomplishments that must be met. She confirms that oriori were written for children of high birth to provide knowledge of whakapapa and the essential history of the people.

Hakopa (2011) discusses the oriori "Kia Tapu Hoki Koe", stating that it was an oriori composed by Hinekitawhiti for her mokopuna (granddaughter) Ahuahukiterangi, a child born of high rank (Ngata & Jones 2006, part 1:2-7). Ahuahukiterangi inherited her rank and tapu or sacredness from her illustrious ancestors, Tuariki and Porouhorea, who are revealed in the song's opening lines. Hinekitawhiti, a descendant of Te Aotawarirangi, a mokopuna of Tawhipare and Hauti, was living in Te Ariuru when she composed this waiata. Orbell rounds off the general purpose of oriori by saying that: It was common for oriori to be composed prior to the birth of a child and sung throughout the ante-natal period through to when the child was older. The oriori usually 'serves as a vehicle for a survey of the child's origins and of the tribal loyalties and feuds he inherited from his elders' (Orbell, 1978). Ngata confirms, however, that the depth required to understand the oriori, its literary devices and nuances can become quite tricky when crossing over from Māori to English. "... the imagery and quick transition from one subject to another are features of oriori which torment the translator in his attempt to capture the spirit of the original waiata in his translation" (Ngata,2005).

Part Two - Tā - painting of emotional release through colour symbolism and association combined with gestural painting techniques.

According to Everd (2020), the Louis Armstrong Centre for Music and Medicine, research has demonstrated that lullabies are successfully used as therapeutic tools to lower stress levels, increase sleep quality, lower depression in adults, and lower the risk of complications with medical interventions. Everd (2020) continues to explain that: Lullabies are a potent musical tool humans have developed out of a desire to bond with one another, soothe others and soothe ourselves. Music has a wide breadth of possible manipulations, and it is clear that lullabies efficiently manifest the desire to combine music with physical, emotional and mental well-being.

Research about lullabies and their connection to the human body and mind is exposing a world of hope for parents, children and those in need across the globe: a beautiful result of cherishing and repeating simple songs sung by parents over four thousand years ago.

Part Three - Waiwaiā - The cathartic release of emotion, acknowledging pent-up or repressed emotions stimulated by the performance of oriori. Addressing traumatic events and situations regarding motherhood, hidden or repressed emotions regarding failed relationships, whanau dynamics, and support around growing babies. Acknowledging these aspects of self and how they all connect to the emotions we feel around being a mother.

Catharsis in this endeavour is limited to medicine and cultural rites of purging, purification, or physical release. Catharsis was associated with healing by Hippocrates since its purpose was to purify. To become pure, the spiritual meaning is to purge everything from one's thoughts and heart. Catharsis permits one to return to the previous restoration point before an occurrence or set of events resulting in some prohibited or understood as sinful action/s. According to Powell in 2008, McKeon wrote about this topic in 1941, and he explains

Aristotle's usage of the concept of catharsis as having both medical and psychological aspects. Aristotle's poetics refers to the emotional discharge and cleansing that occurs for spectators when viewing a tragedy. This encounter is both curative and restorative—emphasising music's therapeutic effect on humans. "In politics, he claims everyone feels a sense of cleansing (catharsis) and pleasurable relaxation. Aristotle says, "Cathartic melodies give men innocent joy" (Aristotle, 2001, p.1131).

Part Four - Hongihongiā te whaiwhaiā - Rongoā to heal the trauma of being a single mother. As a result of producing Oriori Tāwaiwaiā as a deliberate expression of "wāhine whai mana" (acknowledgment, reconnection, and empowerment) to rise above the limitations of self towards the illumination of self. To repair, restore and regenerate self as a māmā bonding with pēpi. The theory is that by interweaving all four parts of Oriori Tāwaiwaiā together, it can become a helpful healing tool for māmā and pēpi. The fundamentals around the composition process can benefit Māori mothers in reconnecting to their babies from a kaupapa Māori and cultural connectivity perspective, which can be seen as a critical element in restoring identity politics to Māori women through a past cultural norm before colonisation, assimilation, and integration.

There are many oriori composed from various tribes around Aotearoa, all used in many ways. For example, Pinepine te kura from within the Ngāti Kahungunu tribe, Pōpō from within Te Aitanga-ā-Māhaki and Te Tangi a Tamaungarangi from within Ngāti Porou. There is considered to be a uniqueness that comes with oriori as it is a waiata that can be sung at various occasions, from funerals and weddings to birthdays. (Wakahuiatvnz, 2011) Oriori can also be a tool of connection retaining to whakapapa, connecting to various ancestors, and the qualities and characteristics bestowed upon each whakapapa lineage. Utu (revenge/avenge), an oriori, can also be layered with chants to avenge the death of a whānau member as a taonga tuku iho (gifts passed down).

Colonisation aimed to dismantle the language, culture and identity of worldwide indigenous cultures. Reinvesting in whakapapa is, in part, a decolonising tool for Māori who choose to invest in it. Whakapapa's relevance is stabilising an individual's identity to a kinship group, associated lands, water bodies, and mahinga kai (food resource locations). Whakapapa becomes a reclamation tool for māmā and pēpi, which improves Wellbeing. The integration of whakapapa into oriori tā waiwaiā is a necessary element of its essential composition, as is evidenced in the whakapapa notes associated with the oriori "Kia tapu hoki koe" in Ngā Moteatea 1:1. Which is the platform oriori that the exhibition for this project is based. (Refer to Appendix A)

Theoretical and Conceptual

The concept for the project Rukuhia Tō Ora stems from the four-part methodology of Oriori Tāwaiwaiā and how the four parts interweave and morph into one project—giving māmā a tool to connect to her taha hinengaro (mental health), taha tinana (physical health), taha whanau (family health) and taha wairua (spiritual health) (Durie, 2004, p. 183) all essential facets of fundamental functionality for wāhine Māori in the twenty-first century. Using the process of creating oriori in the form of pūrakau as an instructional tool to provide pēpi with a blueprint into this world, a connection to their ancestor's lines of descent, and a connection to the land to which the child's lineage originated. Giving māmā and pēpi a sense of knowing who they are and where they descend. Accompanied by the melodic tones of sound and composition of pūrakau (stories) to inform the journey the artist is about to embark on when using a paintbrush, there is an unrestricted sensation of creativity that transforms into an intuitive or channelling approach to emotions through the display of colour and gestural painting techniques. The artworks change into an intuitive channelled approach at the individual level, enabling a direct connection between the mind, body, and soul and the created image (Mackay, 2016, p. 14).

The theory behind this project is that by interweaving the four parts of the Oriori Tāwaiwaiā art process, painting in an uncontrolled manner. A visually creative mapping of repressed emotions of mothers that depict the ahua (essence) of the soul caused by traumatic events, allowing the cathartic emotions to become unearthed. Aristotle defined catharsis as the "purging of the spirit of morbid and base ideas or emotions by witnessing the playing out of such emotions or ideas on stage" (Aristotle, 2001, p. 1458). Further research into the definition of catharsis comes from the Greek word, which translates to "cleansing" or "purification". Most definitions emphasise two essential components of catharsis: the emotional aspect (strong emotional expression and processing) and the cognitive aspect of catharsis (insight, new realisation, and the unconscious becoming consciousness) and, as a result - positive change. (M. & McKeon, 1941.) The relevance of using catharsis in this project, and in this way, can be defined by the emotional and cognitive aspects of catharsis. Providing a stage to display strong emotional expression through the use of colour and paint, standing back to process the outcome, which then provides insight, a new realisation, and the unconscious thoughts and feelings become conscious. Resulting in positive change for mother and child. The white silhouettes represent the purity of the wairua (soul). They can be

seen as a representation of an individual moving from te pō (the shadows) into te ao mārama (the light) through the process of Hongihongiā te whaiwhaiā (facing your inner fears). This process should lead māmā into personal illumination. The holographic image should be seen as the outcome of diving into well-being, and the underlining message should be kia tapu hoki koe, know that you are sacred.

Historical and Cultural

The historical context of oriori stems from the traditional use of oriori as a parenting method to inform and guide Maori children of high-ranking whakapapa status. In this case, a taonga is bestowed upon a tamaiti rangatira (child of a chief) to contain the teachings and heritage knowledge associated with that child's lineage in the form of an oriori. A way of reminding the child who they are, where they come from, where their chief lineage stems from and why they are essential. There can also be acknowledgements to pass encounters of wrongful doings from one tipuna to another in the form of utu (revenge), for that child's sole purpose would be to avenge that utu on behalf of their tipuna and whakapapa. (Wakahuiatvnz, 2011) Oriori can also be seen as a tool to inform the alliances and responsibility handed down to them as taonga tuku iho and how to nurture them.

The cultural aspects of oriori derived from the Maori ancestry systems of orally capturing historical events through waiata (songs). It is also a tool used to capture people, places, stories and landscapes that will be passed down through generations resulting in cultural and heritage assets for generations to come. The historical backdrop of oriori derives from the traditional use of oriori as a parenting approach used to instruct and lead Maori children of high-ranking whakapapa status (Penehira & Doherty, 2013). A taonga conferred upon a tamaiti rangatira (chief's child) to include the teachings and heritage knowledge related to that child's ancestry. A method of reminding the youngster of who they are, where they come from, where their prominent ancestry originates, and why they are significant. There can also be acknowledgements to convey instances of wrongdoing from one tipuna to another in the form of utu (revenge), with the express goal of that child avenging that utu on behalf of their tipuna and whakapapa.

Mahuika (2019, p.14) states that within his family and his tribe, oral histories are essential to our personal and collective identities. When oral histories are shared through collective

identities such as whanau, hapu and iwi this oral transmission of history can be seen as a living documentation of history. The depth of shared understanding of spiritual and cultural identity through oral recounts of knowledge relayed between collective groups, and how using oriori as an instructional living document can be beneficial.

For example, the interviewees who are both part of my whanau, hapu and iwi collective, all have cultural and spiritual inheritance layered within the outward expression of the oriori known as *Kia tapu hoki koe*. Oral historical recounts and understanding of whakapapa and history lathered within oriori are constantly adding to the collective gathering of knowledge as heritage assets. Personal and collective identities are vital components who keep living documentation of histories like oriori a breathing and functional source of shared knowledge that benefit the collective. Again Mahuika (2019, p.14) openly reinforces, “In my family and within my tribe, oral histories are vital components of our personal and collective identities. They are viewed as living documents, not just because they are oral, but because their outward expression represents an active connection that acknowledges a cultural and spiritual inheritance essential to who we are.” Oriori is capable. Oriori can also be viewed as a traditional oral tool for informing the alliances and responsibilities bestowed upon them as taonga tuku iho and how to nurture them.

Ethics and Ideology

The ideology of the interview participants was to gain perspective regarding oriori becoming a healing tool for all whanau, not just those who know, but for those who are seeking the knowledge of whakapapa connections, to be able to use this ancient process. Furthermore, to find out if an oriori such as this can inform *māmā* and *pēpi* relationships today by considering the fundamental principles compositionally invested with whakapapa (genealogy), whenua (landmarks), *tīpuna* (ancestry), and taonga (heritage assets) from a Ngāti Porou perspective.

The first interview was held in July 2022. Three female participants were selected for the interview questions. There was an instant rapport with all three women as they have, at some point, been mothers to me throughout my life. This might present limitations due to the selection of these participants as they are closely related to me. They could be seen as biased towards the research, as they may be too close to the subject matter affecting the ability to remain objective and unbiased towards the research findings. All three are tertiary academics

here at EIT Te Pukenga in the Te Whatukura Maori studies department in Gisborne. These women have sufficient credibility across the Iwi, Hapu and Whanau of Ngati Porou kei te kainga to be understood as credible informants to the topic of oriori. All three participants remarked upon similar understandings of what they believed the purpose of oriori to be. For this project, the methodology of the insider provides a greater depth of analysis centred on Ngati Poroutanga and cultural sensitivity. The insider methodology can provide a more comprehensive and authentic understanding of a particular group or community, Ngati Porou.

In her interview, Angela Tibble explains how oriori composition informs and shapes mama and pepi relationships today with a clear ideology of the symbols of cultural heritage and the importance of key messages left within the waiata for future generations.

"Popo specifically set in Hawaiki times and understanding how you come through trials and tribulations, Kia Tapu Hoki Koe how you must traverse the whenua, how you must know who you are and all your whakapapa data your kauhou ariki."

(A. Tibble. Personal communication. July 2022)

Key messages of cultural heritage left in waiata-oriori of how you can triumph over trials and tribulations and how you must walk the land of your ancestors to become deeply connected.

"Taku manu, interms of adorning all the mokopuna with all the symbols of their cultural heritage and that you sent the child off with those cultural symbols so that they shall be recognised, that's the physical symbols." (A. Tibble. Personal communication. July, 2022)

Physical symbols of cultural recognition so that the child can be recognised and adorned by whanau in terms of their cultural heritage assets. Furthermore, whakapapa symbols of knowledge help the child understand and remember their origins.

Then there are those knowledge symbols of whakapapa and always remembering your origins, so it even teaches the child how to present themselves in this world.
(A. Tibble. Personal communication. July 2022)

Maria Wynyard explains that oriori is not in itself the first place of connection but that there are other stepping stones before that; Wynard then confirms that new oriori compositions can inform māmā and pēpi relationships today; oriori may not be the first point of reconnection, but it can be seen as one of many stepping stones for māmā and pēpi relationships in a long journey to reconnecting to whanau, iwi and hapu.

One thing about oriori that I practised was that it helped the mother soothe herself to soothe that child, whether physically, emotionally, or mentally. All of the above is good for the māmā. However, it is pertinent because the baby is a baby, right, so you would naturally assume that this genre of mōteatea would be applicable at that age; I don't know when the child gets older; another genre of mōteatea may suit because of the intellect that the child is growing with. (M, Wynyard. Personal communication. July 2022)

Rhonda Tibble affirms that oriori has the power to inform māmā and pēpi relationships today; through the values of understanding waiata Maori like Kia Tapu Hoki Koe and having the confidence, consciousness and being specific about what you expect from your child and the willingness to guide them to it.

The value of understanding Kia Tapu Hoki Koe and others like that is understanding you can compose the reality for you and your children and use oriori as a form of architecture and engineering for what you want your child to be in the future. Now that is a consciousness to do that, and to do that, you become pretty specific about what you will expect for your children, what you want, and what you're willing to do to get it. That is what I mean about being direct and confident about what you want for your children because the truth is that all māori women need to know is that nobody is making a difference for your child; you have to be that difference, and you have to create it. (R.Tibble. Personal communication. October 2022)

Relevant Practitioners

Kura Te Waru Rewiri

Figure 1

Te Tohu Tuatahi

Note. Rewiri, K. T. (1993). *Te Tohu Tuatahi* [Acrylic on board]. from Auckland Art Gallery. (<https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/7719/te-tohu-tuatah>)

The use of visceral and raw paint in the artwork symbolises the intense emotions and



suffering experienced by the Māori people. The colours green, white, red, and black are significant in Māori culture, representing various aspects such as land, peace, bloodshed, and darkness. The title of the artwork, "Te Tohu Tuatahi," meaning "the first mark," suggests that the signing of the Treaty of Waitangi was a significant event that marked the beginning of a long history of pain and anguish for the Māori people. The cross motifs reference the Treaty itself, emphasising its importance in shaping the Māori experience. Rewiri's personal connection to Waitangi adds depth to the painting, as it reflects her own experiences and observations of the impact of historical trauma on individuals and the collective Māori community. By exploring the imprint of this trauma, the artwork highlights the ongoing effects of colonial

oppression on the Māori people. The timing of the painting's creation, just after the 150th anniversary of the Treaty signing and during negotiations of historical claims, further emphasises its significance. It serves as a poignant reminder that the signing of the Treaty was not the end of colonial oppression but rather one of many marks in a continuum of suffering for the Māori people. Overall, "Te Tohu Tuatahi" is a powerful and evocative artwork that captures the legacy of anguish and pain endured by the Māori people since the signing of the Treaty of Waitangi. It serves as a reminder of the ongoing struggle for justice and recognition faced by indigenous communities worldwide.

Christina Eve

Figure 2

One Day I am Gonna Grow Wings

Note. Eve,C. (2008) One Day Im Gonna Grow Wings [alcohol ink and pastel on Claybord, 10 x 10 inches, 2018. inspired by Radiohead's "Let Down" covered by David Bazan.]. From Christinaeveartist. (<https://christinaeveartist.com/synaesthesia-collection/one-day>)



An interdisciplinary artist based in North America possesses a rare neurological condition called synesthesia. This condition intertwines her sensory pathways, allowing her to see visual components in response to auditory stimuli. With a background in classical music performance, Christina has a unique perspective on the deep connection between music, visual art, and human experience. Initially, Christina's work focused on making the hidden dimensions of sound visible. However, her exploration quickly expanded to encompass alternative modes of perception. Seeking transcendent insights beyond consciousness, she began listening to music in the hypnagogic state, a liminal space between wakefulness and sleep where the mind is highly receptive to rich subconscious experiences. Through these experiments, Christina has developed a distinctive approach to creating her synesthetic art. She collaborates with a diverse range of disciplines, including science, technology, record labels, and symphony orchestras. By forging these collaborations, she brings together different perspectives and expertise to create her unique artworks. Christina's art is imbued with a mystic and ethereal dimension. It translates the unseen aspects of reality, inviting viewers to explore the invisible and find meaning and solace within the ineffable. Her work encourages a deeper understanding of the interconnectedness of the senses and the profound impact of art on human perception and experience.

Robyn Kahukiwa

She is a highly respected Maori artist who is known for her powerful and thought-provoking artworks. She started her artistic journey at her kitchen table while raising her children. Her primary goal was to challenge and replace the prevailing modern stereotypes of Maori people with strong and positive role models. Through her art, she aimed to provide Maori individuals and communities with a contemporary and accessible reflection of their culture. "Ka raranga a te whariki kia whakakotahi ai nga iwi o Aotearoa" is a Maori phrase that translates to "Weaving the whariki to unite the people of New Zealand." This phrase symbolises Kahukiwa's commitment to using her art as a means of bringing Maori people together and fostering a sense of unity and pride in their cultural heritage. Kahukiwa's artworks often explore themes of identity, spirituality, and the ongoing struggle for Maori rights and recognition. Her use of vibrant colours, intricate patterns, and symbolism creates visually striking and emotionally resonant pieces. Through her art, Kahukiwa challenges societal norms and addresses important issues faced by Maori communities, making her a significant figure in contemporary Maori art. Overall, Robyn Kahukiwa's dedication to creating

empowering and culturally relevant art has made her one of New Zealand's foremost Maori women artists. Her work serves as a catalyst for dialogue, understanding, and celebration of Maori culture while also challenging stereotypes and advocating for social justice.

Figure 3

Ka Rāranga Wai

Note. Kahukiwa, R. (2021, June 20). Ka Rāranga Wai [Animated Projection]. From “Ka Rāranga Wai By Robyn Kahukiwa (Ngati Porou), Tina Ngata, Dayle Takitimu, & Michelle Ngamoki 2019 Robyn Kahukiwa is one” By Mana Moana. 2021, June 20, Facebook. From <https://www.facebook.com/manamoanaaotearoa>)



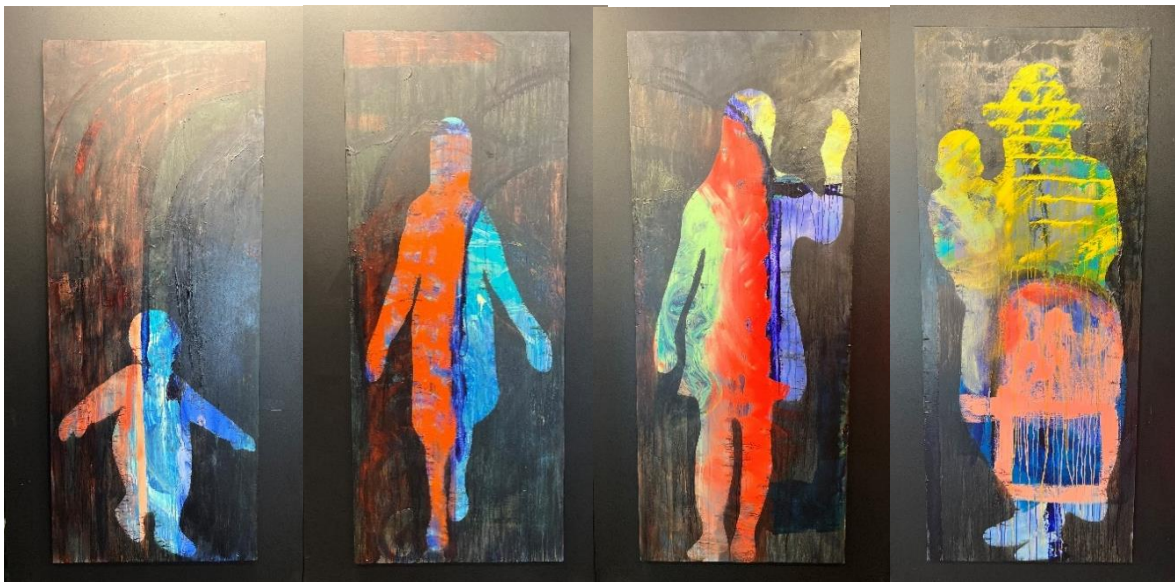
Rukuhia tō Ora Exhibition 2022

The Painted Silhouette

The result of several shades of paint depicting the various ages and stages of a woman's life, from pēpi to the point at which she gives birth, and then the cycle repeats for her pēpi with the extra direction of her mother. The uncontrolled, unrefined use of colour at first allowed the wairua (spirit) to express hidden emotions. This procedure allows for an emotional release beyond the scope of language.

Figure 4

Wahine Ta waiwaia



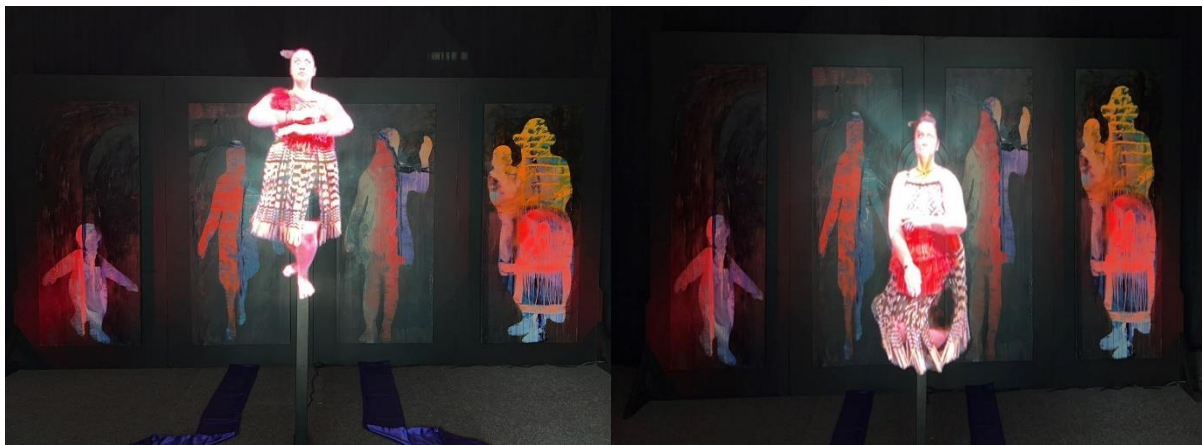
First, via the pepi's life experiences and the lessons and teachings they were exposed to from their early whanau surrounds. Through the use of red and blue tones, this painting conveys the essence of male and feminine vitality. This child's expression of his or her Maori worldview also offers a clear window into the child's wairua.

As a result of this pepi's altered life experience, more female energy than male energy has been conveyed by this kotiro's wairua. Her life is suddenly taking on the characteristics of a young woman in the twenty-first century, complete with the need to show herself in a particular way under the influence of social media.

She has grown into a young woman as a result of her life experiences. She carries the happiness, the hurt, the agony, and the disappointments, whether they are good or negative experiences. Her daily life and her thoughts are consumed by the traumas, even though she knows and feels there is more to life than the traumas. She is a mother now. Her entire existence is absorbed with the duty that comes with this position. She disregards all of her necessities since the pepi requires it of her. Her puku (stomach) is so deeply buried with the anguish of becoming a single mother that it is inaccessible.

Figure 5

The Holographic Image Of Ahuahukiterangi



The holographic image of the holoblade represents the teachings and the oriori "Kia tapu hoki koe" that Hinekitawhiti left as a taonga tuku iho for her mokopuna Ahuahukiterangi, bringing them into the 21st century and creating space for the recognition, reconnection, and empowerment of a wahine what mana.

Te Whare o Te Pito draws you in with its front entrance's vista of Ahuahukiterangi. You are drawn inside this whare korero (house of conversation) by its bold size and the musical tones of Rhonda Tibble signing the oriori Kia Tapu Hoki Koe, where you are initially recognised as kaitiaki of this whare korero by the obsidian mauri stones Pani and Maraea.

The viewing point

Providing a private setting for the viewer to explore Rukuhia to ora's whare korero, as this installation is best experienced on a deeply personal level.

Figure 6

Ahuahukiterangi

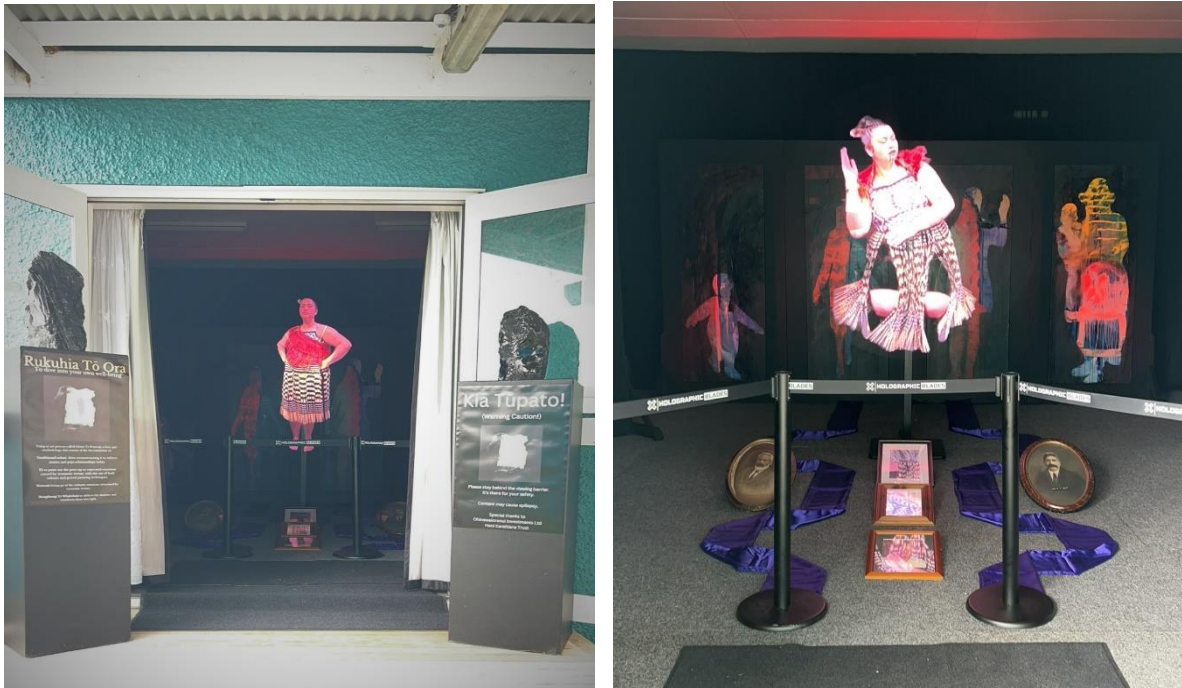


Figure 7

Rukuhia to Ora



The White Silhouettes

Are the associations with the purity and enlightenment of the soul a representation of a mother's enlightenment after dealing with her childhood trauma, letting go of the frustrations that prevent her from being able to care for her child and herself in the twenty-first century.

Figure 8

Viewing platform



The Poutama and Tipuna

They are also connecting the past, present, and future. The significance of the Porourangi Poutama design made by the purple cache is the connection to Ngāti Porou in the form of the steps you take and the lessons you learn from looking at your past to propel you into the future.

Focus Groups Questions

The objective of the qualitative semi-structured interviews of this project was to investigate, deconstruct and reconstruct an existing oriori like, Kia Tapu Hoki Koe. (Ngata, 2006.) The purpose being to find out if an oriori such as this can inform māmā and pēpi relationships today by considering the key principles compositionally invested with whakapapa (genealogy), whenua (landmarks), tīpuna (ancestry), and taonga (heritage assets) from a Ngāti Porou perspective. Three Ngāti Porou wāhine were selected for the purpose of gathering qualitative data to understand whether or not my research question would stand or fall. All three wāhine have professional teaching backgrounds amongst the rural and urban sectors of Turanga nui ā Kiwa as lecturers at Te Whatukura EIT Te Pūkenga. One of them has a slightly wider reach across the three major Taurahere o Ngāti Porou in Auckland, Wellington and Christchurch. One of our participants was also a selected Te Reo Māori Judge for the last Te Matatini Haka Competition held in Wellington in 2019.

1. In your opinion, what is the purpose of oriori?
2. What oriori do you know?
3. Kia Tapu Hoki Koe is the first oriori in the Ngā Mōteatea series of four books, why do you think Ta Apirana Ngata chose this above all others?
4. Do you think the old process of composing oriori can be relevant today?
And if so why?
5. How might the old process of oriori inform or shape māmā and pēpē relationships today?
6. Do you use the composition of oriori wāiata in your whānau? If so, how has this shaped the relationship between mama and pepi in your whanau?
7. Do you have anything further to add?

Wānanga Kōrero

I held a mini wānanga with Rhonda Tibble my mother and Angela Tibble my mother's sister who both currently lecture in Māori studies at EIT Te Pūkenga in Te Whatukura here in Te Tairāwhiti in April 2022. We discussed traditional understandings of Ngāti Porou in relation to mōteatea, oriori, rongoa, wairua, mate māori, whakatipu tamariki, haka and waiata. The greater learning, I took from this mini wānanga was to understand how to shape and ground my context to my research using Mātauranga Ngāti Porou. I found that I could use that to underpin my theory of Oriori Tā Waiwaiā and that I want that to be visually very apparent in my Masters Exhibition work.

This section here contains edited interviews with three wāhine selected because of their proven skills and knowledge related to Oriori and mātauranga Ngāti Porou in general. Interviews focused on six focus questions. They were conducted and recorded in English and subsequently transcribed and edited by the researcher. This chapter records their views about particular aspects of Oriori and its relationship to the project brief of *Rukuhia Tō Ora*, which means to dive in to your own-wellbeing. But of greater significance for *Rukutia To Ora*, they were also able to interpret the old knowledge in ways that were relevant for the future applications to healing for māmā and pēpē.

The first interview was held in April 2022. Three female participants were selected for the interview questions. There was an instant rapport with all three women as they have at some point been mothers to me over the course of my life on this earth. All three are tertiary academics here at EIT Te Pukenga in the Te Whatukura Maori studies department in Gisborne. These women have sufficient credibility across the Iwi, Hapu and Whanau of Ngati Porou kei te kainga to be understood as credible informants to the topic of oriori. All three participants remarked upon similar understandings of what they believed the purpose of oriori to be.

According to Maria Wynyard there are two ways of thinking about oriori:

I suppose we could look at this in two ways, what are some features and principles of an oriori? If I think about the features what is contained with them, the oriori were composed for a child, normally for a child of senior rank (rangatiratanga). To set the scene this was in the environment from around one hundred years ago so we may not be able to appreciate those ahuatanga right now in our twenty first century but originally that is what they were composed for traditionally a child that was identified by their mother, father, grandparents, a great grandparent in the broader region as being one that was potentially going to attain great things in their lives. That had already been identified at birth as they did back then, they could see what type of traits that particular child was illustrating while being an infant so that particular child would have promoted an oriori being written for them.

I think that another feature of oriori was bestowing upon that child its genealogy, its history, its particular tīpuna that were renown in their line lineage and then illustrating those connections of stories and joining them together with particular landmarks (tohu whenua) and ocean marks (tohu moana) of that certain lineage. It is almost like shaping that child's future direction if their particular lineage utu was not sought for a mistake or something that a parekura (catastrophic disaster) or at an event that was unavenged, which is very typical of our traditional style of living. It is bestowed upon that child in their time to act accordingly to how they interpreted these key messages that were given to them. The composition of an oriori is basically like a ōhaki from the grandparents and community to that chosen child.

Angela Tibble considered oriori to be a mechanism by which fundamental whānau cultural heritage assets could be imbued:

The purpose of oriori, its purpose is to imbue the child and its family with the knowledge of their cultural heritage assets that belong to the child, and through the oriori it also ignites the family to understand what those cultural assets are, that korero, that history, that whakapapa, the tohutohu, the expectations, the tikanga. That gets delivered to the child through the words of the composer, it not only ignites the child to not only understand their worldview of their tīpuna and their hopes and dreams and aspirations, but it gives really valid and strong tools of identity to enable the child to be the best person they can in this world. Knowing fully who they are and that's the purpose of oriori. So, a child may know who they are? To understand what they are to know to go forth in this world. To adorn the child with the knowledge of their whakapapa, the nobility of their whakapapa the excellence, the skill sets, the DNA characteristics, the traits, the hopes and aspirations of their family, that they may live the best and fullest lives possible that brings absolute joy and growth, health and well-being, to that pēpi.

Material Investigation

The Works of Art - The white painted silhouette and the paintings on the door boards called "Tō Oranga," exhibited on the installation's rear wall, were first only covered in colour symbolism and gestural painting techniques. To frame this display of colour and energy as I see it, I needed to frame the paintings to connect them to the silhouettes to create a connection between the two. Coming out of the shadows and into the light.

The objective of having a holographic installation portraying the essence of an Ariki Tapaiuru in the form of a holographic image floating in front of you was to bring forth a digital image in a new way where a Maori woman can consider herself as tapu (holy) as the Ariki Tapaiuru Ahuahukiterangi does.

Technical

Looking for solutions to maintain the painting boards strong, practical, and hanging off the walls led to discussions with Toihoukura's health and safety officer. He recommended using full-length slats to keep the boards robust rather than half-sized slats, which make the boards

look weak. Because these boards are larger and heavier than previous ones, learning how to arrange them on the wall straight and orderly was a time-consuming procedure. Sketching and documenting painterly layers proved difficult, as did determining better ways to document the layers of paint, such as time-lapse films with annotations. This approach introduced a novel method for adding ancestral names and significant locations related to the origin of "kia tapu hoki koe." Allowing for more direction in the painting's subsequent levels.

After researching firms in New Zealand that use holographic pictures, I emailed the source at Holographic Blades. Looking at the complete pricing for the three blades and stand over seven days, as well as the setup and pack down. Because these blades do not work well with 4K footage, the videography for the 3D imagery displayed on the holograms must be of lower quality. A few weeks after the initial investigation on holographic blades, a new technology called a holoblade emerged in New Zealand, which sits at 180cm in height; thus, instead of requiring three blades to establish a height of 180cm, this blade has an identical coverage. This blade also includes Bluetooth connectivity to link sound and images. The Holographic Blades supplier on video image editing to make them compatible with the holoblade technology and discovered that the 3D content creation technology was better suited to experts. The most important takeaway from this procedure is that the video source's lighting, sharpness, and resolution make a significant difference when editing. When the holoblade arrived in Gisborne from Auckland and was put up, it was mind-boggling to watch it work with the content and music for the first time. There was a need to find a solution to prevent the holoblade and the spectators from being hit by the blades for health and safety reasons, necessitating the move from being an interactive exhibition to providing a viewing platform of the show instead.

Substantive Issues

The substantive issues affecting this project had to be the videography and understanding the importance of a black background with good lighting to produce content that can be easily manipulated into 3D imagery. Not having a proper understanding of the importance of these aspects left me having to do the process over again a few times till I got it right. Also, understand camera angles and how to change the camera levels when you use different levels with the participant. The coverage of the whole body movement meant that I had to cover the wall and floor with the black background; if I could do this differently, going through the effort of covering the whole room and floor would have given more freedom of movement for the dancer.

Unforeseeable incidents, such as the kidnapping of my minor son and the theft of my automobile earlier this year, created major substantive obstacles impeding the execution of this project. The emotional trauma that follows such an occurrence and the impact such an event had on my small and extended family became a very overwhelming process, along with the continued anguish of sitting through legal proceedings having a considerable impact on my emotional state throughout this project.

Becoming homeless throughout this time also became a colossal obstacle in my path to finishing this project at a high level. Feeling like all the odds were stacked against me forced me to dig deep within myself to remember why I chose to embark on this master's journey in the first place.

Using the Tāwawaiā process is one of the tools I used to help me shift through all the anguish, sadness, fears and disappointment I was feeling in myself, and it also provided me with a way to release the pent-up emotions associated with obstacles that were in my pathway and prevent me from successfully finishing this journey.

Findings

By repurposing an old approach, I wanted to demonstrate how Oriori Tāwawaiā may inform māmā and pēpi connections in the twenty-first century. How oriori can become a teaching tool that connects whanau to cultural heritage assets associated with whanau, hapu and iwi in the form of vital instructional messages left behind in Maori waiata oriori descended from the child's genealogy. That Oriori Tāwawaiā, as a four-part system, can help māmā and pēpi heal from the traumatic circumstances that present themselves today, and how the Tāwawaiā gestural painting approach can hold the cathartic outpouring of the mother's feelings and emotions associated with safely becoming a single mother while granting freedom through this type of release. That Ahuahukiterangi's holoblade imagery confirms that Kia Tapu Hoki koe's written composition material depicts the result of a grounded, self-aware child raised in the belief that you are sacred.

My subject matter experts confirm my suspicions. Hinekitawhiti is the design engineer for this type of manifestational design of a wahine mana. The hologram is then a digital representation of the product, shifting the discourse from painting to audio-visual expression. This then permits her to let go of her traumatic experiences. Allowing her to assess the traumatic life events that she has been through from a viewing point as opposed to living in the trauma.

Mehemea ko koe te whakatinanatanga o Ahuahukiterangi e ai ki nga whakairohanga o Hinekitawhiti anei to momo. (You are of this variety if you become the embodiment of Ahuahukiterangi based on this design type.)

Conclusion

To conclude, my research focused on examining whether the four-part methodology of Oriori Tāwaiwaiā could inform the relationship of māmā and pēpi as a 21st-century healing approach and a form of rongoa Maori. The four-part methodology brings the healing aspects forward by connecting the elements of past, present, and future whakapapa realities in making artworks, taking an aging process, and making it new in the 21st century. This process helps mothers to realise that there is trauma sitting deep within, caused by the traumatic events leading up to the choice of becoming a single parent again. It can look back at whakapapa and forward into whakapapa to create, design and bring illumination to the relationship of māmā and pēpi where there is no current Te Ao Māori-centred practice at this time for māmā and pēpi to do this.

For you, as a mother, to comprehend the genealogy that connects your child's heritage assets into one while also offering connection to the people, land, sea, and famous ancestors from whom you descend. Create a pattern of purpose for your child to follow in this life, rather than having no tools for manifesting dreams or aspirations for your child to become the best version of themselves. Allow your wairua to speak through the layers of paint, bringing forth the essence of a mother's deepest emotions, told through the use of colour that highlights the emotions being felt that usually have no words. The process of Oriori Tāwaiwaiā allows women to process powerful emotional expression by giving them the time and space to do so. This leads to insight and new realisations, allowing the unconscious to become conscious and bring positive change. The advantages include cultural connectedness, essential for recovering identity and increasing awareness of the relationships between a mother and her child. This conscious declaration of a mother's desire to mend, restore, and empower the relationship between the two gives strength to rise beyond any restrictions and guide each other into illumination.

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- Tibble Pou, K., (2023) *Ahuahukiterangi*, paint on board.
- Tibble Pou, K., (2023) *Viewing platform*.

Appendices

Appendix A: Nga moteatea

An oriori written by Hinekitawhiti composed for her mokopuna (granddaughter) Ahuahukiterangi a child born of high rank (Ngata, 2005.)

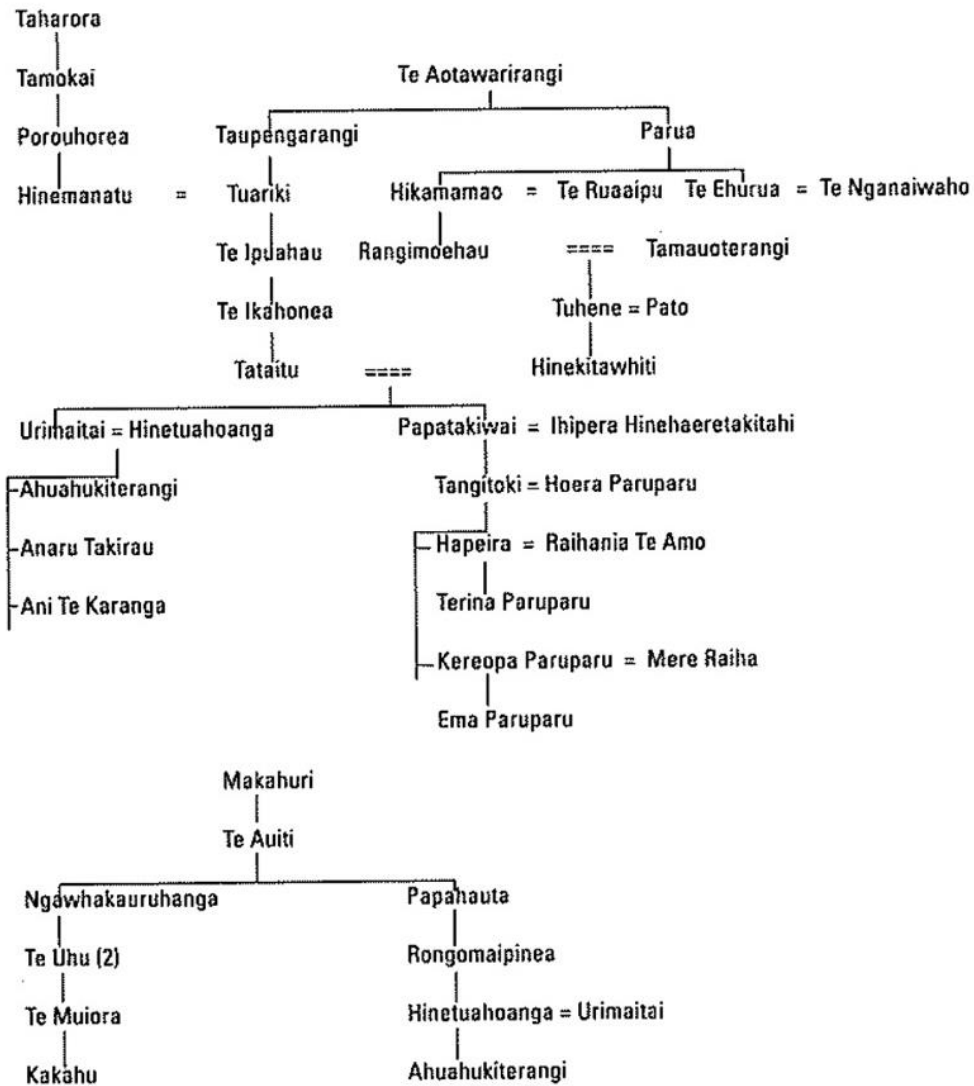
‘KIA TAPU HOKI KOE’

He Waiata Oriori (Ngāti Porou) Nā Hinekitawhiti

Ko tēnei waiata whakaoriori nā Hinekitawhiti i tito mō tōna mokopuna mō Ahuahukiterangi ko te kāinga ko Te Ariuru i Tokomaru. E waiatatia ana tēnei waiata mō ngā tamariki Rangatira o Ngāti Porou. E whai haere ana ngā whiti o tēnei waiata i runga i ngā uri a Makahuri, a Te Auiti, i puta mai nei i reira ngā momo Rangatira. Nā Ketekete Tuaki i whakahāngai ētahi o ngā whakapapa. Ina ngā whakapapa hei whakamārama:

A Lullaby (Ngāti Porou) By Hinekitawhiti

In the note to the Māori text Hinekitawhiti is shown to be the grandmother of Ahuahukiterangi, for whom this lullaby was composed. Another granddaughter, Tangitoki, by Hinekitawhiti’s younger son is the ‘younger relative’ of the song. All lived at Te Ariuru, at the north end of Tokomaru Bay. Through Hinetuahoanga, a descendant of Te Auiti, son of Makahuri, the family established connection with one of the most aristocratic lines of Ngāti Porou. Hence the composer takes her granddaughter to various points on the coast from East Cape to Raukokore, where noted members of the Auiti clan resided. This is of the class of genealogical – geographical lullabies.



(The English version is by Sir Apirana Ngata. It endeavours to be faithful to the Māori original, thereby perhaps sacrificing the ornate to the literal. The future student may embellish, but he [sic] should begin with a correct foundation, as far as that can be achieved in the process of translation.)

1.

Kia tapu hoki koe nā Tuariki, ē!

Kia tapu hoki koe nā Porouhorea!

Kāti nei e noa ko tō taina ē!

Whakaangi i runga rā he kauwhau ariki ē,

5 Koi tata iho koe ki ngā wāhi noa.

Whakatūria te tira hei Ngapunarua,

Tahuri ō mata ngā kohu tāpui, kai
Runga o te Kautuku, e rapa ana hine ī
Te kauwhau mua i a Hinemakaho hai

- 10 A Hinerautu, hai a Tikitikiorangi, hai
Konā rā kōrua, ē!

2.

Āna, e koro! Auaka e whāngaia ki te umu nui,
Whāngaia iho rā ki te umu ki tahaki, hai
Te pongi matapō hei katamu mahana,

- 15 Kia ora ai hine takawhaki atu ana ngā
Moka one rā i roto o Punaruku, tē,
Mā Te Rangitumoana māna e whakapeka,
Moe rawa ki konā, ē!

3.

Māu e kī atu, “Arahina ake au ki

- 20 Runga o Te Huia ki a Ngarangikamaea,
Kia mārama au ki roto Tawhitinui,”
Tēnā rā Kākahu māna e ui mai
“Nā wai rā tēnei tamaiti, ē?”

4.

Māu e kī atu. “Nā Te Au o Mawake,”

- 25 Kia tangi mai ai ō tuākana kōkā,
 “I haramai rā koe ngā kauanga i Kaituri, nā!
 I haramai rā koe ngā uru karaka i te Ariuru, nā –
 Hau te mau mai i ngā taonga o Wharawhara, hai
 Tohu rā mōhou, koi hēngia koe, ko
- 30 Te Paekura ki tō taringa, ko Waikanae ki tō ringa, hai
 Taputapu mōhou, e hine!”

1.

*May you be set apart, as is fitting for a descendant of Tuariki;
 May you be set apart, as is fitting for a descendant of Porouhorea;
 Let only your younger relative be free from restriction.
 Soar gracefully on high, O chieftainess,*

5 *And do not descend too near to the common places.*

*Project your journey to Ngapunarua
 Then turn your eyes to the interlaced mists,
 Which float above Kautuku; for the maiden
 Seeks the first-born line from Hinemakaho,*

10 *Such as Hinerautu and Tikitikiorangi;*

And there you will be with your elder.

2.

*Do not, O sir, give her food from the common earth-oven,
 But feed her from the oven reserved for her kind,
 With the dark-fleshed taro, that she may chew with relish,*

15 *And be sustained, when presently in her roaming*

She comes to the small stretches of beach inside Punaruku.

There Te Rangitumoana will invite her

To turn aside and rest the night.

3.

Say to him, "Lead me

20 *To lofty Te Huia, to Ngarangikamaea,*

Whence I may see clearly into Tawhitinui.

Kakahu will be there to ask,

'Whose child may this be?''.

4.

You will tell her, you are of Te Au o Mawake;

25 *So that your relatives may greet you and cry—*

"Ah! you have come from the crossings at Kaituri,

You have come indeed from the karaka groves at Te Ariuru.

You are bedecked with the ornaments of Wharawhara

To signify, that no one may mistake you,

30 *Te Paekura pendent from your ear, Waikanae in your hand—*

Precious things for you, little maid''.

NOTES.

Lines 1, 2. Tuariki and Porouhorea.—Ancestors of Ahuahukiterangi (see genealogies).

3. Younger relative. —Tangitoki, first cousin of Ahuahukiterangi by her father's younger brother,

hence a younger relative. Not being connected with the Makahuri line she was
'noa'

or of the common people.

6. Ngapunarua. — On Tawhiti mountain, which rises between Tokomaru and Waipiro and from which there is a clear view of Kautuku.
8. Te Kautuku. — A range on the mainland south of Whangaokeno or East Cape island. The poem takes it in, because the great chief Tikitikiorangi was closely associated with that region.
9. Hinemakaho. — A leading ancestress of Ngāti Porou, who married Mahaki, son of Iranui, Kahungunu's sister. The name Te Wahineiti was given to their descendants.
10. Hinerautu. — Hinemakaho (above) had Te Aohore, who had Kauwhakameke, who had Hinerautu, eight generations from whom came Hinewahirangi, wife of Tikitikiorangi (song 2).
Tikitikiorangi. — Father of Te Wikiriwhi Matauru, one of the paramount chiefs of Ngāti Porou. He lived at Maungapohatu and Te Pakihi, and was descended from Makahuri.
13. Oven reserved. — The common earth-oven was that in which food was cooked for all and sundry, but the 'umu ki tahaki' or the oven apart by itself was that in which food was cooked for special people, that is the chiefs.
14. Chew with relish. — The word katamu is not in W. D5, but is a word in common use among Ngati Porou, and describes a child's way of eating, smacking her lips in evident relish of the food.
16. Punaruku. — A place at the north end of the beach north of Te Kawakawa (Te Araroa), where the track over Te Koau bluff commences; a place of residence from ancient times, the name being reminiscent of a place in Hawaiki.

Punaruku at Rotokakahi, Rotorua district, is probably also such a derived name.

17. Te Rangitumoana. — A descendant of Makahuri, whose name is associated with Te Koau; hence the poetess makes him offer hospitality to another descendant of that famous ancestor.

20. Te Huia. — A hill north-east of the mouth of Whangaparaoa river above the village.
Ngarangikamaea. — A chieftainess, descendant of Makahuri.

21. Tawhitinui. — A pa at Raukokore, on the north side of that river.

22. Kakahu. — A chieftainess, descended from Makahuri, who married Whakatahaterangi and had
Te Iharaira Houkamau, father of Te Hati Houkamau.

24. Te Au o Mawake. — Otherwise Te Auiti, son of Makahuri, and the leading member of the Makahuri family, from whom most of the chieftain lines of the East Coast trace descent.

25. Your relatives. — A clumsy rendering of tuākana kōkā, which literally is “at once your elder relatives and aunts”. Relationship terms in Māori taken with the racial flair for tracing relationship through tables covering many generations result in such complicated terms as the above.

26. Kaituri. — A much used crossing at the creek south of Te Ariuru, called Waitakeo.

27. Te Ariuru. — A settlement north of the Waitakeo stream, at the northern end of Tokomaru Bay, from which this song was chanted; it is the seat of Te Whānau ā Te Aotawarirangi sub-tribe.

28. Wharawhara. — The ornaments of Wharawhara referred to the feather of the albatross, which was the head-ornament. The finer feather stuck in the ear, pōhoi taringa, was taken from the armpit of the bird.

30. Te Paekura. — An ear pendant, which traditionally is said to have accompanied the adzes Kaitangata and Waikanae. See next note.

Waikanae. — A greenstone adze, companion of the other adze, Kaitangata, which was given by

Te Whakatohea to Tamahinengaro together with the woman, Uhengaparaoa, in recognition of his avenging of the death of Uekahikatea. It was through this lady that Ngāti Porou and Te Whānau ā Apanui claim to descend from the crew of Matatua canoe. She became the wife in the first place of Rakaipikirarunga, elder son of Tamahinengaro, by whom she had a daughter, Rutanga. On Rakai's death she became the wife of the younger brother Mokaiaporou (an example of the levirate), by whom she had another daughter, Rongomaitauarau. Both daughters became the wives of Tumoanakotore, the elder giving birth to Hinemahuru, from whom Te Whānau ā Apanui descend. The younger sister had two sons, Ngatihau and Iwirakau, from whom all Ngāti Porou trace descent.

(The notes were supplied by my father, Paratene Ngata and Hone Ngatoto in 1923.)

Appendix B: The Oriori by Hinekitawhiti (Jenkins & Harte, 2011.)

Selection of oriori in *Nga Moteatea*.

1. The oriori by Hinekitawhiti^{xiii}

This is of the genealogical-geographical waiata. The composer, as a grandmother, tells her granddaughter, Ahuahukiterangi of Te Ariuru, northern Tokomaru Bay, how tapu or special she is.

“Kia tapu hoki koe na Tuariki,e!
Kia tapu hoki koe na Porouhorea! e!
Kati nei e noa ko to taina
Whakaangi i runga ra he kauwahau ariki e,
Koi tata iho koe ki nga wahi noa.

May you be set apart, as is fitting for a descendant of Tuariki
May you be set apart, as is fitting for a descendant of Porouhorea
Let only your younger relative be free from restriction.
Soar gracefully on high, O chieftainess,
And do not descend too near to the common places.

The high ranking grandmother has detailed the treatment her mokopuna must have because of the fame of her tipuna who are named. The girl is exhorted to keep her vision high and remember how special she is. She speaks of the significant maunga (mountains) in their rohe whenua (homelands) from Tokomaru bay to Raukokore, and the associated tipuna of the senior genealogical line of Ngati Porou with whom she would become acquainted should she visit the places named.

From verse 2:

... Ana, e koro! Auaka e whangai ki te umu nui,
Whangai iho ra ki te umu ki tahaki, hai
Te ponga matapo hei katamu mahana...

Do not, O sir, give her food from the common earth-oven,

But feed her from the oven reserved for her kind,
With the dark-fleshed taro, that she may chew with relish ...

Everyone is being told how tapu this girl is and that she must have the best foods available as a mark of her status. The cooks are also being told how and what they are to feed her.

And from verse 4,

Hau te mau mai I nga taonga o Wharawhara, hai
Tohu ra mohou, koi hengia koe, ko
Te Paekura ki to taringa, ko Waikanae ki to ringa, hai
Taputapu mohou, e hine!

You are bedecked with the ornaments of Wharawhara
To signify that no one may mistake you,
Te Paekura pendant from your ear, Waikanae in your hand-
Precious things for you little maid!

The iwi heirlooms are explained to the girl and the fact that she may wear them as is her right. The whole waiata bursts with pride and love as this Kuia wants only the best for her mokopuna. All the listeners also know how and why they are to treat this girl as tapu and accord her respectful behaviour. Later the girl will know that such a special whakapapa meant that she will be expected to marry someone not from 'common places'.

2. The oriori to Tu-tere-moana^{xiiii} a grand nephew of Tu-hoto-ariki

This has eight long verses. It tells of the child's mana and their turangawaewae. Their whakawhanaungatanga (genealogical links), their wairua (their spiritual links) and their responsibilities were detailed.

Each verse welcomes the baby and each verse refers to a different aspect of their coming life and urges the baby to aspire to the achievements spoken of. This is a ritualistic oriori and has passages from the teachings of the Whare Wananga. It has the lines of descent from the south