Ngā puia o Ihumātao

(The volcanoes of Ihumātao)

Rebecca Ann Hobbs

2017

Te Whare Wānanga o Tāmaki Makaurau
Aotearoa

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Kaupapa Māori Practices **(Māori approaches) by Ngahuia Te Awekotuku (Te Arawa, Tūhoe, Waikato) sourced from Linda Tuhiwai Smith's (Ngāti Awa, Ngāti Porou) text** ***Decolonizing Methodologies.***

Aroha ki te tangata
(A respect for people)

Kanohi kitea
(The seen face, that is, present yourself to people face to face)

Titiro, whakarongo…korero
(Look, listen…speak)

Manaaki ki te tangata
(Share and host people, be generous)

Kia tupato
(Be cautious)

Kaua e takahia te mana o te tangata
(Do not trample over the mana of people)

Kia mahaki
(Don't flaunt your knowledge)

Abstract:

This project attempts to engage in a "practice-led-research [sic]" (Nelson 37) process to create collaborative art works that focus on the particulars of ngā puia o Ihumātao, namely Maungataketake, Ōtuataua, Waitomokia and the wāhi tapu (sacred) Te Puketaapapatanga a Hape. The foundation of this research is to practically engage with specific *Kaupapa Māori Practices* that Linda Smith has identified, through a kanohi ki te kanohi (face-to-face) "conversational" (Taiaroa, sec 2) consultation process with mana whenua of Ihumātao (Māori with traditional custodial authority for Ihumātao), Te Wai-ō-Hua. This project was initiated as a solidarity attempt with Walter Mignolo's decolonial proviso of "confronting and delinking from…the colonial matrix of power" (xxvii). In support of my intent, as tauiwi (non-Māori), I provide links between L. Smith's *Decolonizing Methodologies* and the "hyphen between colonizer-indigene" (473), which Kuni Kaa Jenkins (Ngāti Porou) and Alison Jones (Pākehā) identify as a creative coming together in the hyphen area between colonizer and indigene. The dynamic of this hyphen space is further reflected on through the writing of Cassandra Barnett (Ngāti Raukawa).

This research seeks to emphasise the contextual framework that Aotearoa provides through a focus on regionally located [Moana Pacific] references from what Martin Nakata (Torres Strait Islander, Japanese) calls an "Indigenous standpoint" (Nakata 40). He champions "[s]tandpoint theory" (40) specifically, which is an "Indigenous standpoint as a theoretical position that might be useful" (ibid.). I would further add, with help from Clare Land (European Australian), that "gendered oppression intersects with race" (chap. 3) and that "intersectionality is even more complex, contingent and shifting when its workings within and between distinct social worlds are brought into view" (ibid.). Hence this project focuses on the voices of wāhine (women), along with regionally situated [Moana Pacific] and/or "Indigenous standpoint[s]" (Nakata 40), with a conscientious move away from canonized western perspectives; in so far as the west "is a project, not a place" (Glissant 2).

"[E]xperience-centered" (Butt 30) research approaches inform site-situated performances that focus on a "view from a body" (Haraway 196) and Manulani Aluli-Meyer's (Fifth daughter of Emma Aluli and Harry Meyer, Manulani grew up on the shores of Kailua beach on the island of Oʻahu.) notion that the body is the "central space" (12) of knowing. Such approaches also align with Miwon Kwon's (Korean-American) contestation that a particular engagement with site-specificity potentially operates the "rhetoric of aesthetic vanguardism and political progressivism" (3); which claims to create socially engaged work, yet problematically plonks art-in-public-places. Kwon calls for artists to be critical of spatial politics and to "advance an altogether different notion of a site as predominantly an 'intertextually' coordinated, multiply-located, discursive field of operation [sic]" (30). Treatment of the term site-situated throughout this written document indicates my concurrence with Kwon's analysis, with no plans to plonk, plop or drop artwork on what is already a place full of meaning.

Performances for this project are attempted in what fellow DocFA candidate Roman Mitch (Ngā Puhi) conversationally names a 'peer-to-peer' (colleague to colleague) format. Collaborative arrangements favor teamwork and result in joint responses where the lines between "single collective authorship" (Mata Aho, par. 1) and equitable peer-to-peer autonomy are blurred, in order to test the creative potential of multiply situated perspectives. Key art collectives including Mata Aho, FAFSWAG, Local Time, Tufala Meri, Oceania Interrupted

and D.A.N.C.E. Art Club inspire this interdisciplinary work. Maria Lind (Swedish) explains the interdisciplinary principle as "another contemporary way of 'coming together' and 'working together'… old borders are transgressed and different disciplines meet and, at best, fertilize each other" (56). I focus on the similarly termed "meeting point" (Vincent et al. 13), which is described by Australian based Eve Vincent, Timothy Neale and Crystal McKinnon as an "interdisciplinary space" (ibid.) that functions as a "transactional site and a transactional act" (11). The aspirational "meeting point" (13) of this creative project embraces enduring reciprocal relationships so as to test their transformative potential to advocate for the protection of ngā puia o Ihumātao. I anticipate that this activity will culminate in a walking protest event on Karangahape Road entitled *Te Karanga a Hape Hīkoi*. To use the words of Édouard Glissant "cultural activism must lead to political activism, if only to bring to fruition the unification of those implicit or explicit areas of resistance" (253).

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Harriet Stockman and whānau
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Karamia Müller
Keteiyau Tora
Leonie Hayden
Louisa Afoa
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Matthew Cowan
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Nā Hobbsy ☆*✲゜*。(((´♡‿♡`+)))。*゜✲*☆

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Te Reo Māori glossary:

Sourced directly from John Moorfield's Te Aka Online Māori Dictionary Project; refer to www.maoridictionary.co.nz.

Ahikā: 1. (noun) burning fires of occupation, continuous occupation - title to land through occupation by a group, generally over a long period of time. The group is able, through the use of whakapapa, to trace back to primary ancestors who lived on the land.

Aroha: 1. (verb) (-ina, -tia) to love, feel pity, feel concern for, feel compassion, empathise.

Āta: 1. (particle) gently, slowly, carefully, clearly, deliberately, openly, thoroughly, cautiously, intently, quite - stands before verbs to indicate care, deliberation, thoroughness in carrying out the activity.

Awa: 1. (noun) river, stream, creek, canal, gully, gorge, groove, furrow.

Harakeke: (noun) New Zealand flax - an important native plant with long, stiff, upright leaves and dull red flowers.

Haukāinga: 1. (noun) home, true home, local people of a marae, home people.

Hawaiki: 1. (location) ancient homeland - the places from which Māori migrated to Aotearoa.

Hīkoi: 1. (verb) (-tia) to step, stride, march, walk.

Hui: 1. (verb) (-a) to gather, congregate, assemble, meet.
2. (noun) gathering, meeting, assembly, seminar, conference.

Iwi: 1. (noun) extended kinship group, tribe, nation, people, nationality, race - often refers to a large group of people descended from a common ancestor and associated with a distinct territory.

Kai: 1. (verb) (-nga, -ngia) to eat, consume, feed (oneself), partake, devour.

Kaimoana: 1. (noun) seafood, shellfish.

Kaitiaki: 1. (noun) trustee, minder, guard, custodian, guardian, caregiver, keeper, steward.

Kanohi ki te kanohi: 1. (stative) face to face, in person, in the flesh.

Kapa Haka: 1. (noun) concert party, *haka* group, Māori cultural group, Māori performing group.

Karakia: 1. (verb) (-tia) to recite ritual chants, say grace, pray, recite a prayer, chant.

Karanga: 1. (verb) (-hia, -tia) to call, call out, shout, summon.
2. (noun) formal call, ceremonial call, welcome call, call - a ceremonial call of welcome to visitors onto a marae, or equivalent venue, at the start of a pōwhiri. The term is also used for the responses from the visiting group to the tangata whenua ceremonial call. Karanga follow a format which includes addressing and greeting each other and the people they are representing and paying tribute to the dead, especially those who have died recently.

Kaumātua: 3. (noun) adult, elder, elderly man, elderly woman, old man - a person of status within the whānau.

Kaupapa: 2. (noun) topic, policy, matter for discussion, plan, purpose, scheme, proposal, agenda, subject, programme, theme, issue, initiative.

Kīngitanga: 1. (loan) (noun) King Movement - a movement which developed in the 1850s, culminating in the anointing of Pōtatau Te Wherowhero as King. Established to stop the loss of land to the colonists, to maintain law and order, and to promote traditional values and culture.
2. (loan) (noun) sovereignty.

Koha: 1. (noun) gift, present, offering, donation, contribution - especially one maintaining social relationships. Has connotations of reciprocity. In the modern context, in many tribes the koha is laid down on the marae by the visitors' last speaker in the form of money collected prior to going onto the marae at the pōhiri, but not all tribes agree with this practice. Such koha would be intended for the marae with an expectation they would be reciprocated at some time in the future, but koha given quietly to a leader in person (kōkuhu) would be intended to defray the costs of the hui. Some tribes prefer to call such donations whakaaro or kohi, because of the connotations of tapu associated with the word takoha or its shortened form of koha. In traditional Māori society, the koha often took the form of food which was usually delivered directly to the place where the food was prepared and would not be presented on the marae. If the koha took the form of a valuable cloak, ornament or weapon, the way the gift was presented indicated whether the gift was intended to be returned at some future time, or not.

Kōiwi: 1. (noun) human bone, corpse.

Kōrero: 1. (verb) (-hia, -ngia,-tia) to tell, say, speak, read, talk, address.
2. (noun) speech, narrative, story, news, account, discussion, conversation, discourse, statement, information.

Koroua: 1. (noun) elderly man, grandfather, grandad, grandpa - term of address to an older man.

Kuia: 1. (noun) elderly woman, grandmother, female elder.

Mahi: 1. (verb) (-a, -ngia) to work, do, perform, make, accomplish, practise, raise (money).
2. (noun) work, job, employment, trade (work), practice, occupation, activity, exercise, operation, function.

Mana: 2. (noun) prestige, authority, control, power, influence, status, spiritual power, charisma - mana is a supernatural force in a person, place or object. Mana goes hand in hand with tapu, one affecting the other. The more prestigious the event, person or object, the more it is surrounded by tapu and mana. Mana is the enduring, indestructible power of the atua and is inherited at birth, the more senior the descent, the greater the mana. The authority of mana and tapu is inherited and delegated through the senior line from the atua as their human agent to act on revealed will. Since authority is a spiritual gift delegated by the atua, man remains the agent, never the source of mana. This divine choice is confirmed by the elders and initiated by the tohunga under traditional consecratory rites (tohi). Mana gives a person the authority to lead, organise and regulate communal expeditions and activities, to make decisions regarding social and political matters. A person or tribe's mana can increase from successful ventures or decrease through the lack of success. The tribe give mana to their chief, empowering him/her and in turn the mana of an ariki or rangatira spreads to his/her people and their land, water and resources. Almost every activity has a link with the maintenance and enhancement of mana and tapu. Animate and inanimate objects can also have mana as they also derive from the atua, and because they may be associated with people imbued with mana or used in significant events. There is also an element of stewardship, or kaitiakitanga, associated with the term when it is used in relation to resources, including land and water.

Manaaki: 1. (verb) (-tia) to support, take care of, give hospitality to, protect, look out for - show respect, generosity and care for others.

Manaakitanga: 1. (noun) hospitality, kindness, generosity, support - the process of showing respect, generosity and care for others.

Mana whenua: 1. (noun) territorial rights, power from the land, authority over land or territory, jurisdiction over land or territory - power associated with possession and occupation of tribal land. The tribe's history and legends are based in the lands they have occupied over generations. The land also provides sustenance for the people and enables them to provide hospitality for guests.

Manuwhiri: 1. (noun) visitor, guest.

Marae: 1. (verb) to be generous, hospitable.
2. (noun) courtyard - the open area in front of the wharenui, where formal greetings and discussions take place. Often also used to include the complex of buildings around the marae.

Matahourua: 1. (personal noun) canoe that brought Kupe from Hawaiki.

Mātauranga: 1. (noun) knowledge, wisdom, understanding, skill - sometimes used in the plural.

Maunga: 1. (noun) mountain, mount, peak.

Mihimihi: 1. (verb) (-a) to greet, pay tribute, thank.
2. (noun) speech of greeting, tribute.

Mihi whakatau: 1. (noun) speech of greeting, official welcome speech - speech acknowledging those present at a gathering.

Moana: 1. (noun) sea, ocean, large lake.

Mokopuna: 1. (verb) to be a grandchild.

Ngā: 1. (particle) (determiner) the - plural of te.

Noa: 1. (particle) only, solely, just, merely, quite, until, at random, idly, fruitlessly, in vain, as soon as, without restraint, freely, unimpeded, unbridled, casually, easily, without any fuss, suddenly, unexpectedly, spontaneously, instinctively, intuitively, by accident, unintentionally, without restriction, without conditions, randomly, without knowing why, to no avail, for no good reason, very, exceedingly, absolutely, already, right up until - a manner particle following immediately after the word it relates to. Denotes an absence of limitations or conditions. Often occurs in combination with other particles, e.g. noa iho. Where noa follows a verb in the passive it will take a passive ending also, usually -tia. As with other manner particles in Māori, while having a general overall meaning, noa can be translated in a variety of ways, depending on the context.

Noho: 1. (verb) (nōhia, -ngia) to sit, stay, remain, settle, dwell, live, inhabit, reside, occupy, be located.

Pā: 2. (noun) fortified village, fort, stockade, screen, blockade, city (especially a fortified one).

Pākehā: 1. (verb) (-tia) to become Pākehā.
2. (modifier) English, foreign, European, exotic - introduced from or originating in a foreign country.
3. (noun) New Zealander of European descent - probably originally applied to English-speaking Europeans living in Aotearoa. According to Mohi Tūrei, an acknowledged expert in Ngāti Porou tribal lore, the term is a shortened form of pakepakehā, which was a Māori rendition of a word or words remembered from a chant used in a very early visit by foreign sailors for raising their anchor.
4. (noun) foreigner, alien.

Papatūānuku: 1. (personal name) Earth, Earth mother and wife of Rangi-nui - all living things originate from them.

Papa kāinga: 1. (noun) original home, home base, village, communal Māori land - sometimes written as one word, papakāinga.

Pepeha: 2. (noun) tribal saying, tribal motto, proverb (especially about a tribe), set form of words, formulaic expression, saying of the ancestors, figure of speech, motto, slogan - set sayings known for their economy of words and metaphor and encapsulating many Māori values and human characteristics.

Pōwhiri: 2. (noun) invitation, rituals of encounter, welcome ceremony on a marae, welcome.

Puia: 1. (noun) volcano, geyser, hot spring, eruption.

Puna: 2. (noun) spring (of water), well, pool.

Rohe: 1. (verb) (-a) to set boundaries, set apart.
2. (noun) boundary, district, region, territory, area, border (of land).

Take: 1. (verb) (-a) to originate, derive.
2. (noun) reason, purpose, cause, origin, root, stump, source, beginning.
3. (noun) topic, subject, matter, issue, concern.

Tamariki: 3. (noun) children - normally used only in the plural.

Tā moko: 2. (modifier) traditional tattooing.

Tangata whenua: 1. (verb) (-tia) to be natural, at home, comfortable.
2. (verb) (-tia) to be naturalised, acclimatise, established, adapted.
3. (noun) local people, hosts, indigenous people - people born of the whenua, i.e. of the placenta and of the land where the people's ancestors have lived and where their placentas are buried.

Taonga pūoro: 1. (noun) musical instrument.

Tapu: 1. (stative) be sacred, prohibited, restricted, set apart, forbidden, under atua protection.
2. (modifier) sacred, prohibited, restricted, set apart, forbidden, under atua protection.
4. (noun) restriction, prohibition - a supernatural condition. A person, place or thing is dedicated to an atua and is thus removed from the sphere of the profane and put into the sphere of the sacred. It is untouchable, no longer to be put to common use. The violation of tapu would result in retribution, sometimes including the death of the violator and others involved directly or indirectly. Appropriate karakia and ceremonies could mitigate these effects. Tapu was used as a way to control how people behaved towards each other and the environment, placing restrictions upon society to ensure that society flourished. Making an object tapu was achieved through rangatira or tohunga acting as channels for the atua in applying the tapu. Members of a community would not violate the tapu for fear of sickness or catastrophe as a result of the anger of the atua. Intrinsic, or primary, tapu are those things which are tapu in themselves. The extensions of tapu are the restrictions resulting from contact with something that is intrinsically tapu. This can be removed with water, or food and karakia. A person is imbued with mana and tapu by reason of his or her birth. High-ranking families whose genealogy could be traced through the senior line from the atua were thought to be under their special care. It was a priority for those of ariki descent to maintain mana and tapu and to keep the strength of the mana and tapu associated with the atua as pure as possible. People are tapu and it is each person's responsibility to preserve their own tapu and respect the tapu of others and of places. Under certain situations people become more tapu, including women giving birth, warriors travelling to battle, men carving (and their materials) and people when they die. Because resources from the environment originate from one of the atua, they need to be appeased with karakia before and after harvesting. When tapu is removed, things

become noa, the process being called whakanoa. Interestingly, tapu can be used as a noun or verb and as a noun is sometimes used in the plural.

Tauiwi: 1. (personal noun) foreigner, European, non-Māori, colonist.
2. (noun) person coming from afar.

Tauutuutu: 1. (noun) alternating speakers between tangata whenua and mahuhiri at a pōhiri as in the system used on marae in Te Arawa and Waikato. In most other tribal areas, the system called pāeke is used where all the local speakers speak first.
2. (noun) reciprocity.

Tiaki: 2. (verb) (-na) to look after, nurse, care, protect, conserve, save (computer).

Tikanga: 1. (noun) correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention, protocol - the customary system of values and practices that have developed over time and are deeply embedded in the social context.
2. (noun) correct, right.
3. (noun) reason, purpose, motive.
4. (noun) meaning, method, technique.

Tino Rangatiratanga: 1. (noun) self-determination, sovereignty, autonomy, self-government, domination, rule, control, power.

Tohunga: 2. (noun) skilled person, chosen expert, priest, healer - a person chosen by the agent of an atua and the tribe as a leader in a particular field because of signs indicating talent for a particular vocation. Those who functioned as priests were known as tohunga ahurewa. They mediated between the atua and the tribe, gave advice about economic activities, were experts in propitiating the atua with karakia and were experts in sacred lore, spiritual beliefs, traditions and genealogies of the tribe.

Tupuna: 1. (noun) ancestor, grandparent

Tūpuna: 1. (noun) ancestors, grandparents

Tūrangawaewae: 1. (noun) domicile, standing, place where one has the right to stand - place where one has rights of residence and belonging through kinship and whakapapa.

Urupā: 1. (noun) burial ground, cemetery, graveyard.

Wāhi tapu: 1. (noun) sacred place, sacred site - a place subject to long-term ritual restrictions on access or use, e.g. a burial ground, a battle site or a place where tapu objects were placed.

Wāhine: 1. (noun) woman, female, lady, wife.

Waka: 1. (noun) canoe, vehicle, conveyance, spirit medium, medium (of an atua).

Wānanga: 1. (verb) (-hia, -tia) to meet and discuss, deliberate, consider.
2. (noun) seminar, conference, forum, educational seminar.

Waiata: 1. (verb) (-hia, -tia) to sing.
2. (noun) song, chant, psalm.

Waka: 1. (noun) canoe, vehicle, conveyance, spirit medium, medium (of an atua).

Whaikōrero: 1. (verb) (-tia) to make a formal speech.
2. (noun) oratory, oration, formal speech-making, address, speech - formal speeches usually made by men during a pohiri and other gatherings. Formal eloquent language using imagery, metaphor, whakataukī, pepeha, kupu whakaari, relevant whakapapa and references to tribal history. The basic format for whaikōrero is: tauparapara (a type of karakia); mihi ki te whare tupuna (acknowledgement of the ancestral house); mihi ki a Papatūānuku (acknowledgement of Mother Earth); mihi ki te hunga mate (acknowledgement of the dead); mihi ki te hunga ora (acknowledgement of the living); te take o te hui (purpose of the meeting). Near the end of the speech a traditional waiata is usually sung.

Whakamanuhiri: 3. (noun) hosting, entertaining guests.

Whakapapa: 3. (verb) (-hia, -tia) to recite in proper order (e.g. genealogies, legends, months), recite genealogies.

Whakataukī: 1. (verb) (-tia) to utter a proverb.
2. (noun) proverb, significant saying, formulaic saying, cryptic saying, aphorism.

Whakawhanaunga: 2. (modifier) having good relations, getting together, getting to know one another, getting along, nurturing good relations, making friends.

Whānau: 1. (verb) (-a) to be born, give birth.
2. (noun) extended family, family group, a familiar term of address to a number of people - the primary economic unit of traditional Māori society. In the modern context, the term is sometimes used to include friends who may not have any kinship ties to other members.

Whenua: 2. (noun) country, land, nation, state.

Wharenui: 1. (noun) meeting house, large house - main building of a marae where guests are accommodated. Traditionally the wharenui belonged to a hapū or whānau but some modern meeting houses, especially in large urban areas, have been built for non-tribal groups, including schools and tertiary institutions.

Wero: 4. (noun) challenge.
5. (noun) challenge at a pōhiri.

Tahi:
Introductions

Te Reo Māori mihi whakatau (Māori speech of greeting) by mana whenua whānau.

Ko Ranginui e tū iho nei.

Ko Papatūānuku e takoto nei.

Ka puta ko Mataoho te atua o ngā ahi puia i kawea mai nō Hawaiiki nui, Hawaiiki roa, Hawaiiki pāmamao. Ko ōna tapuwae ērā i waihotia ki tō tātou whenua e kīa nei ko Te Ihu o Mataoho, tae atu rā ki Ngā Tapuwae o Mataoho.

Ko Hape te tupuna.

Ko Kaiwhare te taniwha.

I takea mai nō Te Moana-nui-a-Kiwa tae noa ki Aotearoa i mua i ngā waka o Tainui, Te Wakatūwhenua me Te Moekākara.

Ko Mānukau te moana, te waharoa ki te uru o Tāmaki Makaurau, Tāmaki Herenga Waka.

Ko Maungataketake, rātou ko Ōtuataua, ko Waitomokia, ko Puketaapapa ngā maunga.

Ko Ōruarangi te awa.

Ko Ōtuataua me ko Puketaapapa ngā papa kāinga.

Ko Makaurau te marae.

Mei kore ngā taonga tuku iho a ō tātou tūpuna o ngā Iwi, ngā Oho me ngā Riki arā, ko te iwi o Te Wai-ō-Hua nā tō tātou Ariki a Huakaiwaka e warewaretia.

Tihei Mauri Ora!

Ka rere ngā mihi ki ngā hunga o ngā whenua o Puketaapapa, Ihumātao. Ngā kuia, kaumātua, me ngā tamariki mokopuna e kōkiri ana i te kaupapa hei pupuri i te mana me te mauri o te whenua ki reira. Kia kaha tonu, kia maia tonu, kia manawanui, tae noa ki te wā ka tutuki tātou i tō mātou haepapa mō te whenua. Ka huri ngā mihi aroha ki te whānau whānui o Save Our Unique Landscape (SOUL), te huihuinga toa. Ko koutou tērā i te ao, i te po e whakapau kaha ana ki te akiaki, ki te poipoi i a mātou i roto i tēnei kaupapa. E kore te puna aroha mō koutou e mimiti. Ka huri ki a koe e Rebecca, kātahi ko te kaupapa whakahirahira ko tēnei. Nā mātou te maringa nui ki te kite ā-karu me te rongo ā-wairua i ngā tini āhuatanga e pā ana ki tō tuhinga roa. Nā to kaha, me to māia, i tutuki koe i ōu whāinga! He kuru pounamu tēnei tuhinga mō mātou, e kore rawa mātou e warewaretia.

Whenua (land): Te Ihu o Mataoho (the nose of Mataoho) is the full Te Reo Māori (Māori language) identification for the Ihumātao whenua, Ihumātao the general shorthand version. The Mataoho namesake can be found throughout Tāmaki Makaurau, for example Māngere Mountain is Te Pane o Mataoho (the forehead of Mataoho). Ihumātao is located approximately 21km south of central Tāmaki Makaurau, Aotearoa.[1]

Mana whenua: Ihumātao is the whenua to which Te Wai-ō-Hua belong. Present-day whānau (family) members are able to whakapapa (recite genealogies) up to twenty-nine generations to the highly regarded Ihumātao tupuna (ancestor) Hape.[2] The mana whenua whānau members that I have formed an ongoing relational commitment with are Qiane Matata-Sipu, Pania Newton, Waimarie Rakena, Bobbi-Jo Pihema, Moana Waa, Haki Wilson, kaumātua (elder) Chris Whaanga and kuia (elder) Betty King.

1. The archeologist David Veart identifies Aotearoa as "the last place on the planet that humans got to" (00:02:55-00:02:58) and that Ihumātao was "one of the first places in New Zealand that these Polynesian explorers and settlers got to" (00:03:00-00:03:07).

2. Various members of Te Wai-ō-Hua have explained that Ihumātao is the place where Hape alighted when he arrived in Aotearoa at the end of his voyage from the ancient homeland of Hawaiki. Hape is a central character in many oral histories for the Tāmaki Makaurau region with his name surviving colonial erasure; for instance Karangahape Road memorializes his historical call. Mana whenua do not want me to commit the full story of Hape in writing, as is characteristic within communities that maintain tikanga Māori oratory practices. This adherence to the oral transmission of certain knowledge not only ensures that a kanohi ki te kanohi relationship is maintained, but also protects the knowledge itself. As explained in the article *An Exploration of Kaupapa Māori Research*, "specific knowledge will be entrusted to only a few people to ensure that knowledge is protected" (Walker, Eketone and Gibbs 334).

Take (purpose): Advocacy for the protection of ngā puia o Ihumātao by raising their profiles with collaborative art works that creatively focus on the specifics of these precious sites.

Wero (challenge) viz. research question: To (Re)map[3] ngā puia o Ihumātao via performative intermedial[4] art works that engage with "experience-centered" (Butt 30)[5] content in a relational[6] way.

Tikanga (protocol): "Aroha ki te tangata" (L. Smith 124) is expressed by engaging in a consultation process with mana whenua Te Wai-ō-Hua whānau and by focusing on an ethics of exchange, which requires "genuine engagement from an informed position" (Māhina-Tuai, "RealTalk").[7] For this reason a detailed conversational approach is described throughout this writing, hence L. Smith's "[k]anohi kitea" (124) has been invaluable, eventuating in many formal and informal kanohi ki te kanohi conversations with mana whenua. Taarati Taiaroa (Ngāti Tūwharetoa, Ngāti Apa) defines conversational research as "a process that places emphasis on engaging in an on-going and potentially immeasurable relational commitment. It requires a commitment to the facilitation and maintenance of kinship — human relations" (Taiaroa, sec. 2).[8]

SOUL: Save Our Unique Landscape (SOUL) is a community-driven campaign group that is inclusive of diverse tauiwi, Ihumātao residents and is led by the mana whenua whānau members mentioned above.

3. I replicate Mishuana Goeman's (Tonawanda Seneca) application of brackets from her essay *(Re)Mapping Indigenous Pesence,* so as to align with her "sovereign...spatial discourse" (300) project and to highlight the alternative-mapping tendencies of this project. This written document is encouraged by the goal set by Teresia Teaiwa (Banaban, I-Kiribati, African American), to "point towards indigenous Pacific intellectual/ artistic/activist sources of inspiration" (sec. 27).

4. Performances for this project depend on the purposeful relationships to the context at hand and not on the formal qualities of the body-in-motion. I anticipate that performances will be wide-ranging and engage primarily with strategies characteristically found within visual arts related performance, such as process driven interdisciplinary happenings. Performances have the potential to be live and mediatized with 'intermedial' combinations that emphasize interdisciplinary perspectives. Lars Elleström defines intermediality as "a bridge between media differences that is founded on medial similarities" (12).

5. Australian resident, Danny Butt, operates the term "experience-centered" (30) when describing practices that "are reflexively embedded in their own location and understanding" (6). Butt's treatment of the term places an emphasis on the direct correlation between meaning making and the site of production. Maurice Merleau-Ponty's more ambiguous project priorities the experience of the subject as inexhaustible, ever-present 'becoming'. This project is purposefully engaged with experience-centered knowledge that is site-situated; therefore, I do not cite this term in a phenomenological sense. Collaborative values and actions attempt to engage with the whenua of Ihumātao, with mindfulness for mana whenua and tikanga Māori (Māori custom). The focus on regionally situated [Moana Pacific] voices emphasizes these epistemologies and is an intentional shift away from the project of the west. In the words of Walter Mignolo, "De-Westernisation is a process parallel to de-coloniality [sic]" (48).

6. Relationship accountability is the foundation of this project and so referred to throughout this writing. Shawn Wilson (Opaskwayak Cree) speaks at length to this value in the text *Research is Ceremony* of note is the clearly stated "you are answerable to *all* your relations when you are doing research" (57). This project is purposefully engaged with tikanga Māori and acquired kinship relations. As a result this project ranks Wilson's et al. relational accountability over and above Nicolas Bourriaud's "relational and convivial aesthetic" (Beech 22). Furthermore, the conviviality of relational aesthetics "is problematic in feminist terms because it ignores the antipathy and ambivalence of women in their stereotypical, feminised roles, as well as that of affective workers, to the expectation that they supply service with a smile" (Reckitt 140).

7. Ema Tavola (Fijian, Pākehā), Tanu Gago (Samoan, Kiwi), Leilani Kake (Ngā Puhi, Tainui, Manihiki, Rakahanga) and Kolokesa Uafā Māhina-Tuai (Tongan) discussed the ethics of exchange in detail at the event *RealTalk: Safe Space/Best Practice* [13/05/17]. Kolokesa described "genuine engagement" as being an informed position achieved through preliminary action viz. consulting with community members before making work in partnership with community. As an aside, Kolokesa applied the term Moana Pacific to clearly locate culturally diverse yet regionally specific content within the greater Pacific region, inspiring me to operate this same term.

8. Even supposing this conversational approach strives for a relational commitment, it is not done to achieve some naïve feel-good consensus. As Land states "[t]o attempt dialogue is not to presuppose the attempt will succeed; nor is it to be naive regarding the risk of further harm. Failed dialogue or conflict might still produce greater understanding" (chap. 4).

The SOUL whānau is attempting to stop the development of a Special Housing Area (SHA62) on the whenua of Ihumātao, because we understand that the housing development will destroy highly significant terrestrial features in the area, including ngā puia. Special Housing Area developments eventuated because of the 2012 Housing Accords Special Housing Area Act (HASHAA) legislation, which is a fast-tracked development initiative pushed through by Housing Minister Nick Smith under urgency. The HASHAA bypasses rigorous community consultation and once again disregards mana whenua rights that are guaranteed under the Te Tiriti o Waitangi. The proposed SHA62 Ōruarangi block does not fit the criteria for low-notification development as it is sensitive, highly valued, heritage land.[9]

Kaitiaki Village: The immediate threat to Ihumātao, by the SHA62, compelled the SOUL whānau to ~~occupy~~ establish an information hub on the whenua of Ihumātao; we name it our Kaitiaki Village. To symbolically connect the Kaitiaki Village with historical "passive resistance movements" (Edwards 20) within Aotearoa SOUL built a Whare Tipua, which we unveiled on the 2016 Parihaka anniversary date [5th November]; see figure 1.1.[10] Our intention for this "meeting point" (Vincent et al. 13) was to emulate the shape of a wharenui (meeting house) and for it to house SOUL related information, art and pōwhiri (rituals of encounter). SOUL whānau are at the Kaitiaki Village twenty-four hours a day, seven days a week. We treat this space and time as an opportunity to "[t]itiro, whakarongo…korero [sic]" (L. Smith 124), sharing the SOUL kaupapa and our collective "experience-centered" (Butt 30) knowledge of Ihumātao with the wider public, as well as keeping an eye out for developers. We live as whānau when we noho (stay) at the village, sharing kai (food), domestic mahi (work) and tents; as a result kinship ties are strong.[11]

Figure. 1.1 *SOUL Whare Tipua at the Kaitiaki Village*, by SOUL. Structure, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 12th Sep. 2016.

9. The SHA62, in my view, is a contemporary land grab that is a continuation of the settler colonial narrative within Aotearoa. As Patrick Wolfe states colonization is "a structure, not an event" (qtd. in Bell 6). The SHA62 is being enacted under the thin guise of providing 'affordable' housing, a falsehood if one considers that each house will be valued at approximately $800000. Housing is badly needed in Tāmaki Makaurau, although the SOUL whānau would rather see the 22000 unoccupied 'ghost' houses or the 13 Auckland Council-operated golf courses or the nearby 33.5 hectares of Council-owned Watercare land developed to provide actual affordable housing.

10. The SOUL whānau hosted a celebratory community event to broadcast the launch of our Kaitiaki Village. The event included the lighting of eight ahikā (burning fires of occupation), lantern workshops, film projections and night hīkoi (walks). SOUL views these types of whānau-friendly events as a continuation of the "passive resistance methods and theory developed by the prophets Te Whiti and Tohu of Taranaki" (Edwards 20).

11. SOUL has a rotating schedule for our Kaitiaki Village I am rostered on for Tuesday's and Sunday's alongside kuia Betty King. Time spent with Aunty Betty has been invaluable and has imprinted on me the importance of tikanga Māori, especially karakia (prayer) and manaakitanga (hosting). Since our Kaitiaki Village is situated adjacent to the wāhi tapu Puketaapapa performing karakia and manaakitanga for our manuwhiri (guests) is central to whakanoa, "to make *noa*" (Salmond 43). As Anne Salmond states "[c]ooked food or water" (42) negotiate states of tapu (sacredness) and noa (freedom from the extensions of tapu) and "can be used to lift *tapu* contamination" (ibid.).

Te Ihu o Mataoho: *Te Ihu o Mataoho* was an exhibition installation in Tāmaki Makaurau at the ST PAUL St Gallery (SPSG), in mid 2016.[12] The exhibition contained five collaborative artworks that were made in direct response to the "practice-led-research [sic]" (Nelson 37)[13] that is the subject of this writing and so the artworks are referenced throughout the body of this text; see item one in appendices for full details. The exhibition also housed five works that were made in direct support of the SOUL kaupapa, such as the detailed talking head and slide show I made with the archeologist David Veart, in which he describes the archeological features of Ihumātao. This video continues to reside on the SOUL Facebook account and proves to be a valuable reference for sharing the SOUL kaupapa with the general public; refer to www.facebook.com/SOUL.noSHA/videos/1406830609411129/.

Through the *Te Ihu o Mataoho* exhibition I have been able to facilitate long-lasting connections between SPSG, SOUL and the Ihumātao community. For instance SPSG was motivated to "continue[s] the dialogue" (SPSG, par. 6) by having their 2017 symposium *Ipu ki uta, Ihu ki tai* at the Ihumātao based Makaurau Marae; see item twelve in the appendices. In the lead-up to the symposium we jointly planned "workshops, hīkoi and structured discussions" (SPSG, par. 6) that sanctioned mana whenua leadership through Qiane's guidance. Timetabled content also included reiterations of creative work from the *Te Ihu o Mataoho* exhibition, including the *Ōtuataua* artwork discussed in chapter six. The *Ipu ki uta, Ihu ki tai* program appears to be aligned with the SOUL kaupapa as it emphasises advocacy for and protection of whenua as well as mana whenua self-sovereignty through resistant and alternative knowledge systems, all of which were key topics of discussion in the symposium. Both the exhibition and the symposium were influential in the development and final presentation of the protest *Te Karanga a Hape Hīkoi*, as characterized by the site-situated live nature of the event.

12. The name of the exhibition *Te Ihu o Mataoho* was gifted by mana whenua whānau. Chris Whaanga conducted the opening mihi whakatau, with support from Qiane Matata-Sipu. Many other artworks have been made for this project and are described throughout this writing. *Te Ihu o Mataoho* has been singled out because it was a substantial amount of work that reached a point of resolution due to the public nature of exhibiting; see item one in the appendices.

13. Robin Nelson's *Practice as Research in the Arts* discusses modes of knowing in detail, including haptic, tacit, and embodied knowledge. Nelson has created a "multi-mode epistemological model for practice-as-research" (37). His dynamic model navigates "Arts Praxis" (ibid.), which has "theory imbricated within practice" (ibid.) and is able to exercise critical reflection to create "explicit knowledge" (ibid.). From here on I apply the term practice-led research to foreground the 'practice' component and emphasize that this is where the actual research is located.

Figure. 1.2 *My childhood home in Wulgurukaba country – Black River, QLD, Australia*, by Julie Tapper. Archival photograph, Wulgurukaba Country, approx. 1984.

Figure. 1.3 *Pepeha (set form of words)*, by Rebecca Ann Hobbs. Text, Tāmaki Makaurau, 2015.

Ko Cootharinga te maunga
Ko Bangaree te awa
Ko Wulgurukaba te iwi taketake o reira
I tipu ake ai ahau i Te Whenua Moemoea
Kei Tāmaki Makaurau taku kāinga ināianei
Ko Ngā Kete Wānanga te marae
Ko Bob Hobbs tōku matua
Ko Julie Tapper tōku whaea
Nō Ōtautahi ia
Ko John rāua ko Grant ōku tungāne
Kua mate tōku tungāne a Grant
Ko Kelly Jackson tōku teina
Ko Kahu Tuwhare tāku whaiāipo
He ringatoi ahau
He kaiako tāku mahi
Ko Rebecca tāku ingoa
Ko Hobbs tōku whānau

Whakawhanaungatanga (process of establishing relationships):[14] The ngā puia o Tāmaki Makaurau (volcano craters of Auckland) made an instant impression on me when I first arrived in Aotearoa, from Australia in 2005. Since this date, I have been living and working in the South Auckland communities of Ōtara and Otāhuhu, primarily located at the Manukau Institute of Technology (MIT). Being situated in these communities has given me the opportunity to appreciate how mana whenua Māori have unique kaitiaki (custodian) responsibilities for whenua, as well as highlighted my own status as tauiwi.[15] In an attempt to better understand this dynamic I have sought a "genuine relationship" (Māhina-Tuai, "RealTalk") with mana whenua whānau through a conversational consultation process that focuses on tikanga Māori; for example the practice of "[k]ia tupato" (L. Smith 124) has been an invaluable guide. For this reason, this project moved away from the proposed ethnographic survey position of making artworks for all ngā puia o Tāmaki Makaurau, into a more focused relationship with Te Wai-ō-Hua and the Ihumātao whenua.

Ihumātao is significant whenua for the greater South Auckland community, with many whānau having idiosyncratic relationships to the area, either through familial or work connections or because of recreational comings and goings. I was first taken to Ihumātao by long-term Otāhuhu resident and friend Ema Tavola when she introduced me to the fossilized Kauri forest at the end of Renton Road [2009].[16] My interest in Ihumātao was piqued and this eventually led me to visit the Makaurau Marae Committee hui (meeting) in June 2015.[17] Ultimately mana whenua identified mahi for me to do on behalf of the SOUL kaupapa and I was given an opportunity to maintain a relationship with whānau and thus a place to stand within this community, with potential to locate tūrangawaewae (standing).[18] Since

14. Russell Bishop and Ted Glynn comprehensively discuss the concept of whakawhanaungatanga in the essay *Researching in Maori Contexts.* They emphasize the importance of "establishing relationships in a Māori context" (169) and see this as a way to redistribute and share power in encouragement of self-determination strategies for Māori.

15. Butt identifies the "double-bind" (chap. 9) of the hosted/hosting act, proposing that participation in this dynamic potentially positions one into the status of "tauiwi as a liveable subject position" (ibid.). My own membership within the SOUL whānau provides me opportunities to demonstrate "[m]anaaki ki te tangata" (L. Smith 124). For these reasons manaakitanga acts and my tauiwi status are discussed throughout this writing. As an aside, the SPSG Symposium *Ipu ki uta, Ihu ki tai* provided me with the opportunity to test my own hosted/hosting status, as seen with my facilitating role between mana whenua whānau, SOUL, SPSG and the symposium guests.

16. The fossilized forest was created when Manugataketake erupted approximately 30000 years ago. At that time the sea level was much lower and there was forest where the beach is now located. The forest was covered and preserved by the volcanic activities of Maungataketake. Since then the rising sea level has washed away the peat and ash, revealing the logs and stumps of the original forest. My knowledge of the terrestrial features of Ihumātao has expanded through my participation in numerous pedagogical hīkoi. These have been organized by the SOUL whānau, in collaboration with geologists Bruce Hayward and Peter Crossley, as well as archaeologists Ian Lawlor and David Veart. Such hīkoi are intended to support the SOUL kaupapa and are always performed under the guidance of mana whenua.

17. I posted a letter requesting a kanohi ki te kanohi meeting with the board of the Makaurau Marae Committe [07/06/15]. I followed tikanga Māori for this meeting by taking kai and koha (offering), as well as performing my mihi whakatau in Te Reo Māori. Gayatri Chakravorty Spivak (Bengali) identifies the need for language understanding, "if you are interested in talking about the other…it is crucial to learn other languages" (192). Te Tiriti o Waitangi explicitly "guaranteed the preservation of the Māori language along with the forests, fisheries and other taonga (treasures)" (Te Rito 3). With this in mind, I am enrolled in AUT's Te Kākano program for the duration of the DocFA candidateship and strive to apply Te Reo Māori where appropriate.

18. Dr Mike Brown (Pākehā) talks at length about the concept of tūrangawaewae and suggests, "by understanding my origins and my standing in this land and my relationship with the tangata whenua I can begin to understand my place" (19), hence the inclusion of my pepeha in this summary and the importance of my mahi within the SOUL whānau.

this time, the SOUL whānau has requested me to variously act as media co-ordinator, Facebook administrator, workshop facilitator, creative consultant, host, dishwasher, hole digger, et cetera. SOUL is staunchly mana whenua led and so all of these roles require ongoing conversational consultation and final signoff by mana whenua.[19]

Why: Why Aotearoa? Why Ihumātao? Why me? An infinite number of random and deeply personal events brought me to this point, but not one of these could be singled out as the reason as to why I am here, now.[20] The one thing that does stand out is how I am historically implicated within a settler-indigenous dynamic, through my whakapapa and present-day status as tauiwi. I was born, raised and live on land that has never been ceded by indigenous peoples who are daily subject to systematic colonial oppression. My lived experience has anecdotally shown over and again the damaging effects of this force on my peers, friends and family. This is why I am attempting to focus on a reciprocal dialogue; I trust that it has the generative potential to "imagine beyond the limits of fixed identities, official discourse, and the perceived inevitability of partisan political conflict" (Kester 8). I am an artist and so my conviction is in the ability of art to facilitate this exchange- not through "banking" (Friere 86) on static object-based formalism.[21] Instead my fabric is the ethics of relating, which "unfold[s] through a process of performative interaction" (Kester 10) expressly through "[a]roha ki te tangata" (L. Smith 124). As the First Nation Australian[22] (Gangulu Nation) elder, activist, feminist, educator and academic Dr Lilla Watson frequently states:

> If you have come here to help me, you are wasting your time. But if you have come because your liberation is bound up with mine, then let us work together (qtd. in "Creative Spirits").

19. Kanohi ki te kanohi consultation is consistent, with the SOUL whānau coming together once a week for hui. I have attended these for the duration of my DocFA candidacy and plan to continue this attendance interminably, given that whakawhanaungatanga relationships observe kinship ties that are unending. As Walker et al. state "[w]hanau refers to family but particularly includes the idea of extended family, and to the idea of establishing relationships, and connectedness between Maori [sic]" (334).

20. At the 5th Auckland Triennial Bernard Makoare (Ngāti Whātua) noted "that there are two kinds of people – those who are from a place and those who have cause to visit a place" (qtd. in Butt, sec. 1). I mostly belong to the later kind as I was drawn to visit Aotearoa from Australia because of my mother, who is originally from Ōtautahi.

21. Paulo Freire's (Brazil) pedagogical 'banking' model positions the teacher as "narrator" (71) whilst "the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits" (72). He recognizes this dynamic as oppressive, because it turns students into "collectors or cataloguers" (ibid.), which lacks "creativity, transformation and knowledge" (ibid.). Grant Kester operates a useful guide by applying Freire's model so as to critique an equivalent dynamic generally located between art objects and an art audience.

22. Rosalie Kunoth-Monks clearly stated on a ABC T.V Q&A [2014] panel that she does not subscribe to the term Aboriginal. In her words "I am not an Aboriginal. Or indeed indigenous. I am Arrernte, Alyawarra, First Nations Person. A sovereign person from this country [Australia]" (00:00:58-00:01:09). Inspired by Kunoth-Monks, whakawhanaungatanga protocol and so as to avoid the colonial custom of grouping different people into one group, this writing attempts to recognise the how each individual self-identifies where possible.

RUA:
Introduction

Figure. 2.1 *SOUL protest action at the Makaurau Marae*, by SOUL. Live event 03:00:00, photographic documentation by Pania Newton, Ihumātao, 24th Sep. 2015.

This project attempts to engage in practice-led research with the intention of making collaborative site-situated art responses that advocate for the permanent protection of Maungataketake, Ōtuataua, Waitomokia and Puketaapapa. For example, SOUL plans to perform a mana whenua whānau led protest hīkoi[23] on Karangahape Road, named *Te Karanga a Hape Hīkoi*,[24] to symbolically connect the site with Ihumātao and to highlight our conservation kaupapa for a wider Tāmaki Makaurau audience. I am presently facilitating whānau-friendly workshops at the Kaitiaki Village in preparation for this live walking protest event. In these artists' led practicums we collaboratively make masks, flags, banners and costumes that are inspired by our shared knowledge of Ihumātao. Content made in these workshops is variously managed by SOUL in support of our kaupapa, as seen when audiovisual documentation creates original content for distribution to our dispersed online community.[25]

23. Creative walking practices are sometimes associated with psychogeography, which is a Situationist approach that emphasizes subjective extrasensory perceptions of geography via spontaneous encounters. As Wilfried Hou Je Bek states, "psychogeography is the fact that you have an opinion about a space the moment you step into it" (qtd. in O-Rourke 6). This project is purposefully engaged with experience-centered knowledge that is site-situated, therefore I do not intend to align with it what Guy Debord calls the "pleasing vagueness" (156) of psychogeography. The proposed collaborative values and protest actions significantly eclipse any association with psychogeography; instead there is, as previously noted, a focus on regionally located [Moana Pacific] references from an "Indigenous Standpoint" (Nakata 40).

24. SOUL whānau envisaged a Karangahape Road protest event in a series of workshops with the Pacific Panther group in December 2016. Whilst Ngāti Whātua Ōrākei whānau member Awatea Hawke gifted the name of the hīkoi through a consultation process that has been facilitated by Pania Newton and myself.

25. For instance journalist Leonie Hayden utilized photographic documentation from one of these workshops in her New Zealand Geographic article *When worlds collide.*

In an attempt to function as a non-indigenous ally[26] and work with accountability for the kaitiaki status of mana whenua, my research began with "[k]anohi kitea" (L. Smith 124). That is to say, a kanohi ki te kanohi meeting with Te Wai-ō-Hua whānau at the Makaurau Marae. This attempt at whakawhanaungatanga followed "the process of identifying, maintaining [and] forming past, present, and future relationships" (Walker et al. 334) and laid the ground for ongoing consultative guidance in the *safe* treatment of ngā puia.[27] In the case of Ihumātao, there is much cultural significance for mana whenua whānau residing in the papa kāinga (Māori Village), including urupā (cemetery), puna (springs) and tūpuna maunga (ancestral mountains). For this project specifically, participating tauiwi and manuwhiri do not require open access to treasured mātauranga Māori (Māori knowledge) to be able to work within L. Smith's *Kaupapa Māori Practices* safely. It can be argued that we do not need to know why Puketaapapa is wāhi tapu to work with respect for its sacred status and within the guidelines provided by whānau.

When I met with mana whenua they ultimately advised that I participate in the SOUL campaign, so as to better understand the relationships that community has with ngā puia o Ihumātao. For instance, SOUL regularly hosts participatory whānau-friendly actions on the whenua of Ihumātao, including hīkoi, hui, workshops, conservation efforts and protest actions. These are performed with a commitment to sharing locally specific cultural, historical, archeological and geological information with the wider public, so as to garner support for the SOUL kaupapa. One such action is guided hīkoi, which are oftentimes performed by invited archaeologists, geologists, and historicists, in partnership with SOUL. All activities are performed under the direct leadership of mana whenua, so as to commit to "the intentions of the Treaty of Waitangi" (Walker et al. 332)[28] and to maintain unique kaitiaki characteristics for the Te Wai-ō-Hua whānau group.

Figure. 2.2 *SOUL Sunday hīkoi*, led by the archaeologist David Veart, by SOUL. Live hīkoi event 02:30:00, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 14th March 2016.

Experience-centered knowledge formed through my SOUL membership supports the subsequent joint creation of site-situated art responses in a peer-to-peer arrangement.[29] As demonstrated when I participated in

26. Land's inspirational text *Decolonizing Solidarity* is an in-depth analysis of the status of "non-Indigenous allies" (Land, chap. 2). I have found the text invaluable when attempting to "critique, resist and respond to socially constructed racialized realities on decolonizing terms" (ibid.) through "re-centering and listening for Indigenous cultural resources and knowledge as they are deployed by Indigenous people engaged in this politics" (ibid). There is always a risk of falling into an "ally industrial complex" ("Accomplices not Allies", par. 1) model that attempts to exploit solidarity status for self-gain, compelling me to critically focus on my actions as an accomplice and to always be "[k]ia tupato" (L. Smith 124)..

27. The term *safe* indicates safeguarding acts that need to be performed to protect collaborative participants as manuwhiri and myself as tauiwi from desecrating wāhi tapu zones. Tikanga Māori is able to achieve a status of safety, as described by Hirini Moko Haerewa Mead (Ngāti Awa, Ngāti Tūwharetoa, Ngāi Tūheo, Tūhourangi); "some karakia are thought to be appropriate and necessary in order to acknowledge the great importance of the site and to reduce the level of tapu so visitors can feel comfortable and safe" (Mead 70).

28. Walker et al. explain that Te Tiriti o Waitangi is a basis for a "greater collaboration between Maori and non-Maori, sharing of research skills, and greater protection of Maori data and participants [sic]" (332). Ben Dibley states that it is the "constitutional origin of the nation" (274). I consider it an aspirational template that can potentially direct one to "kaua e takahia te mana o te tangata" (L. Smith 124).

29. In UoA based kanohi ki te kanohi conversations with Roman Mitch we were able to identify three main collaborative categories that analogously operate New Media language; 'broadcast' (one to many), 'node-to-node' (institute to institute) and 'peer-to-peer' (colleague to colleague). (New Media as generally defined by Manovich in the introduction of his influential text *The New Media Reader*.) As an aside, all invitations to participants and collaborators follow the parameters of the Low Risk Ethics format as stated in the application that was approved by the University of Auckland's Ethics Committee (UAHPEC) in mid March 2015.

a SOUL led pedagogical hīkoi with the geologist Bruce Hayward, which informed the creative fabrication of a model replica of Maungataketake, in collaboration with the artist Martin Awa Clarke Langdon (Tainui, Ngāi Tahu).[30] It is anticipated that collaborations may focus on teamwork and interdisciplinary[31] responses that potentially allow a blurring between equitable autonomy and "single collective authorship" (Mata Aho, par. 1).[32] I favor this blended format over a one-to-many 'broadcast format' wherein an individual artist personality administrates a pedagogical event for 'outsider' community members. In addition to favoring it over Charles Green's 'Third Hand' arrangement, where creative identities are completely obscured by "models of collaboration base[d] on… ethnographic methodologies… constructed identity" (125). As well as favoring peer-to-peer blurring over the 'Platform Art' format that is periodically favored by Relational practitioners, who lend their name to create a space in which participants generate content and thus material outcomes.[33]

Figure. 2.3 *Maungataketake*, by Martin Awa Clarke Langdon and Rebecca Ann Hobbs. HD video of a site-situated performance 00:05:15, camera operator Ralph Brown, Ihumātao, 30th March 2016.

In this project, collaborative formats engage in an aspirational and:

> contradictory pull between autonomy and social intervention, and reflect on this antinomy both in the structure of the work *and* in the conditions of its reception (Jackson 48).

It is my intention that possible collaborative processes are wide ranging, with potential to incorporate various choreographic strategies, such as dance repertoire, sporting maneuvers, protest actions, survival tactics,

30. I met Martin when he was an undergrad at MIT, after which he obtained a Masters from UoA. He is a self-pronounced multi-disciplinary artist who is intent on "employing dualistic processes to investigate the in-between spaces of conversations" (Langdon, sec. 3).

31. An interdisciplinary approach intentionally integrates divergent knowledge systems and disciplines, in the case of this work sculpture, video and site-situated performance. As stated by William Newell and William Green, interdisciplinary inquiries "critically draw upon two or more disciplines… which lead to an integration of disciplinary insights" (24). This text focuses on Vincent et al. "meeting point" (13) when highlighting instances of interdisciplinary "coming together" (Lind 56), later chapters address the interdisciplinary intent of this project.

32. Mata Aho is an art collective that focuses on approaches to collectivity and whakawhanaungatanga beyond Pākehā individualistic modes of art making by concentrating on "single collective authorship" (Mata Aho, par. 1). Members include Erena Baker (Te Atiawa ki Whakarongotai, Ngāti Toa Rangātira), Sarah Hudson (Ngāti Awa, Ngāi Tūhoe), Bridget Reweti (Ngāti Ranginui, Ngāi Te Rangi) and Terri Te Tau (Rangitāne ki Wairarapa). I admire their ability to work within Te Āo Māori so as to activate decolonised perspectives as a collective of mana wāhine (powerful women). My status as tauiwi problematizes my own membership into a fully integrated authorship dynamic, hence I emphasize a blurring between full integration and measures of autonomy.

33. As demonstrated by Rirkrit Tiravanija on his 2008 visit to Aotearoa, when Tiravanija used Artspace as a 'platform' to create content for his already established "publishing venture" (Artspace, par. 1). "Visitors to the gallery are invited to participate in creating material for the 5th issue of *Ver* magazine, a publishing venture developed by Rirkrit Tiravanija and Plan b. in Bangkok in 2002 [sic]" (ibid.).

hackneyed gestures, et cetera.[34] The purpose of this is to focus on ngā puia and foreground their significance, since performance is able to embody sociopolitical issues and can potentially function as a creative act of cultural resistance. As Katerina Teaiwa (Banaban, I-Kiribati, African American) states, the "art of the moving body is imbricated in shaping political, social and economic agendas" (65), as typified by the performance genre Vogue*,* which has evolved into an empowering vehicle for overcoming discriminatory violence within the wider LGBTQI community.[35] By way of the Internet, dispersed communities are able to convey repertoire and identify shared experiences, using their bodies to create and relay meaning in a transformative manner. As Jill Soloway formulates it, "she is the other gaze, queer gaze, trans gaze, intersectional gaze, the non-gaze… truth gaze, she is the Internet" (00:41:43-00:57:48).

Vogue repertoire is performed at the FAFSWAG Vogue Ball events, with the self-proclaimed "Queer Pacific" (FAFSWAG*,* sec. 1) participants recontextualizing Vogue protocol to fit their unique Aotearoa experience; refer to www.fafswag.com. For example, there was a *Poly-Typical* category in the 2014 ball, which created a public voguing space for individual participants to celebrate their cultural heritage and/or identity. The FAFSWAG artists are inspirational in their agency and their ability to walk the socially engaged participatory talk that Claire Bishop critiques throughout her publication *Artificial Hells*. The Ōtara based FAFSWAG Vogue Ball is "site as a *socially* constituted phenomenon" (C. Bishop 195) and has many components beyond the moving bodies that make-up its choreographic clout, such as costuming that is specific to the *Queer Pacific* context. As characterized in gowns that incorporate Moana Pacific motifs, including woven harakeke (flax). FAFSWAG participants are:

> identifying what forces and apparatuses, non-metaphorically and daily, choreograph subjection, mobilization, subjugation and arrest… figuring out how to move in this contemporaneity… understanding how, by moving one may create a new choreography for the social (Lepecki 21).

SOUL choreographs protest actions to highlight how the SHA62 is an extension of the settler colonial narrative within Aotearoa. As exemplified by the *Virtual Occupation,*[36] which was designed to mirror the live ~~occupation~~ information hub that is being daily performed at the Kaitiaki Village. The *Virtual Occupation* provides our online community with the opportunity to show their solidarity, by symbolically tagging their name on the whenua

34. Choreography for this project is informed by the tenets of what critic Rosalind Krauss coined the 'expanded field', given that choreographic strategies will be organized "through the universe of terms that are felt to be in opposition within a cultural situation" (Krauss 43) and not around "the perception of material" (42). Krauss's application of the 'expanded field' was in direct relation to the outer limits of sculpture. However I apply her conceptual project to a broad set of choreographic strategies, as did Mark Harvey (Pākehā) in his 2011 PhD thesis *Performance Test Labour,* in which he identifies Krauss's "fundamental break with modernist boundary definitions" (24). Harvey further locates choreography as being "potentially more open to conditions of discovery than framing that limits it to dance or movement" (ibid).

35. Voguing is a style of modern house dance that originates from the Harlem ballroom scene of the 1980's, inspired by high fashion and popular culture of the type to be found in glossy magazines like *Vogue*. The dance genre is characterized by angular, linear, and rigid poses, which are choreographed into dynamic *walks* that can contain more than the occasional dip or drop. (LGBTQI is an acronym for lesbian, gay, bisexual, transgender, queer, and intersex.)

36. The *Virtual Occupation* was created by the design company Sugar and Partners, in direct consultation with Tim McCreanor and Pania Newton, who were acting consultative members for the SOUL whānau.

of Ihumātao with a red dot. The design and wording emulates the 1863 proclamation's notice ordered by Governor Grey, which demanded that the 'natives' of Ihumātao swear allegiance to the Queen. Refusal to do so meant the loss of their whenua via a Governmental confiscation process; see item three in the appendices.[37] In addition to this SOUL printed pseudo-proclamations as billboard posters and posted these throughout the greater Tāmaki Makaurau region. The wording of each poster was site-situated, with direct reference to the locale in which each was posted. The Eden Terrace posters proclaimed, *Notice to the Residents of Eden Terrace*; see figure 2.4. The *Pantograph Punch* described this strategy as "clever and surprisingly beautiful…making the historic seem immediate and the virtual seem personal" (McAllister, par. 1).

For this project, I anticipate that site-situated performances will be an interdisciplinary "meeting point" (Vincent et al. 13) with other creative practitioners through a peer-to-peer collaborative format that conscientiously manifests "a subjectivity that refuses the colonial logic" (Land, chap. 4). The collaborative performances may potentially incorporate an intermedial "bridge between" (Elleström 12) the different skills that each person brings to the relationship, in an effort to (re)map human relationships to ngā puia. I am able to bring my audiovisual knowledge in video, photography, and digital sound recorders to creatively interconnect my "experience-centered" (Butt 30) knowledge in an interpersonal manner. I intend for these audiovisual apparatuses to function as manifold yardsticks, documenting and potentially conveying performances within an intermedial exchange.[38] As seen in the earlier mentioned *Maungataketake* artwork, which attempts to measure the retrospective attempt to rebuild maunga that have been quarried beyond recognition. Rebuilding is typically done by companies who in the first place remove maunga for commercial enterprise and who are often motivated to rebuild for further gain.[39]

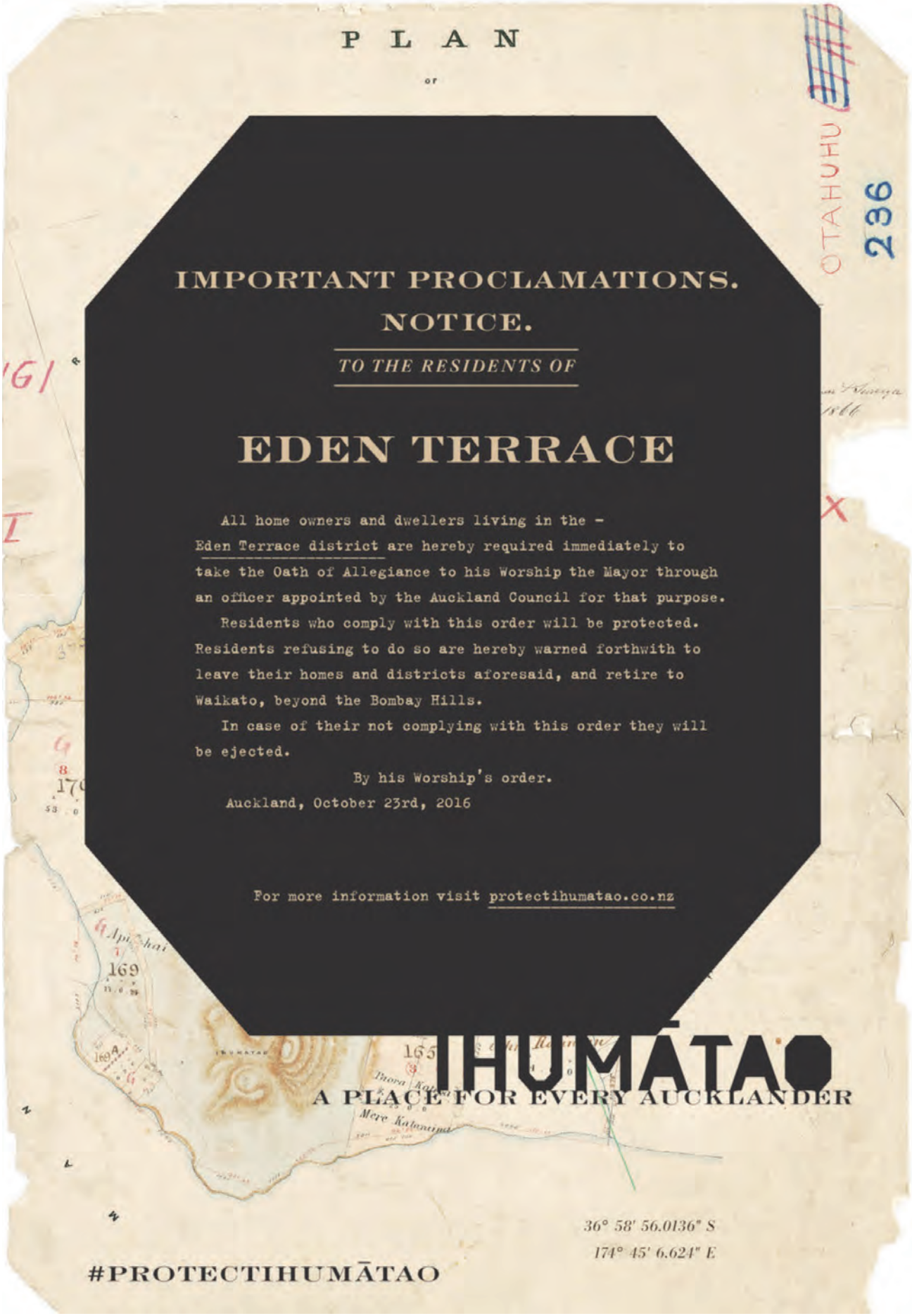
The *Maungataketake* artwork was made in consultation with mana whenua and, as noted earlier, in collaboration with the artist Martin Awa Clarke Langdon. We came to the joint conclusion that retrospective attempts to rebuild destroyed maunga were absurd and analogous to rubbing salt into the wound for mana whenua. Our kōrero (conversations) circled around the different and multiple perspectives that different communities have with the maunga and the different logics that are applied to them, illustrating how

37. Mana whenua had been engaged in an ongoing struggle to regain their whenua even before this proclamation by George Grey, albeit in direct response to settler colonial movements in which Grey was a key contributor. For instance, the extended whānau held a historically documented Huihuinga ki Puketaapapa [1858], the key topic of discussion was the naming of Pōtatau Te Wherowhero as the Māori king; see item four in the appendices.

38. Without assuming a detached perspectival position that potentially creates power imbalances between the subject and the all-seeing eye of the camera. The problematics of this dynamic have been identified generally, for example Judith Butler states the camera "trades on the masculine privilege of the disembodied gaze" (136).

39. Maungataketake is now a large hole in the ground with the scoria cone removed for the construction of Auckland Airport's second runway. The removal process unearthed over eighty kōiwi (corpse) from a nearby urupā. These tūpuna (ancestors) were placed into a shipping container without iwi consultation and held at the Auckland Airport for years. John Landrigan wrote a critical article detailing the specifics of the Airport's "burial plans" (Landrigan, sec. 1) entitled *Burial plans still up in the air*. As an aside, all ngā puia o Tāmaki Makaurau have been quarried by settler colonial activity except for the volcanic island reserve Motukorea.

Figure. 2.4 *SOUL Virtual Occupation,* by SOUL and Sugar and Partners. A0 printed poster, Tāmaki Makaurau, 16th Nov. 2016.


PLAN
OF
OTAHUHU
236
IMPORTANT PROCLAMATIONS.
NOTICE.
TO THE RESIDENTS OF
EDEN TERRACE
All home owners and dwellers living in the -
Eden Terrace district are hereby required immediately to
take the Oath of Allegiance to his Worship the Mayor through
an officer appointed by the Auckland Council for that purpose.
Residents who comply with this order will be protected.
Residents refusing to do so are hereby warned forthwith to
leave their homes and districts aforesaid, and retire to
Waikato, beyond the Bombay Hills.
In case of their not complying with this order they will
be ejected.
By his Worship's order.
Auckland, October 23rd, 2016
For more information visit protectihumatao.co.nz
IHUMĀTAO
A PLACE FOR EVERY AUCKLANDER
36° 58' 56.0136" S
174° 45' 6.624" E
#PROTECTIHUMĀTAO

sites are often “doubly inhabited by often irreconcilable cultural positions” (Rogoff 110). The directing choreographic kaupapa for this collaborative performance work was jointly written with Martin and guided by mana whenua; *Thinking about perspective, proximity and connection whilst vainly rebuilding Maungataketake one absurd step at a time.*[40]

Martin and I intended to perform the absurdity of the Maungataketake situation. Incorporating his sculpting skills we referred to contour maps to render a large 3D model of the NE sectional profile of Maungataketake, large enough that it required two people to lift and yet light enough to carry. We did not intend for the model to simply behave as a prop, but envisaged it as a character in the performance, a contributor to the absurdity of the situation. Our strategy to enable this was to cut the finished model into six sections, so it could only be carried as a whole when we were in synch and pushing together with force enough that the sections could hold one another; for this reason there are lots of stops, starts, and rests. The model became the lynchpin of our performance, the determining influence for how our bodies could carry and move it. It was also an influential template for the costumes that were later fabricated for *Te Karanga a Hape Hīkoi*.

The *Maungataketake* performance was undertaken on the whenua of Ihumātao, with a camera view[41] towards where Maungataketake stood. The HD video of the performance is approximately five minutes long and is intended to loop perpetually. These types of video experiments together with live performance, photographic prints, site-situated workshops, audio recordings, kinetic sculpture, live feed and/or web based platforms have the potential to be displayed by means of many different platforms, including online sites, gallery installations and site-situated events. Audience consideration first and foremost is for the Ihumātao community and by extension the SOUL whānau and lastly the greater Tāmaki Makaurau region. The methodological processes that are discussed throughout this text determine the content and formal particulars for said artworks, with consideration for dynamic intermedial combinations.

Erika Fischer-Lichte talks at length of the potential relationship between performance and multimedia, separating intermedial attempts into a three-tier system of weak, medium and strong. Fischer-Lichte draws from Marshall McLuhan to further theorize his strong media application, which occurs when the “medium is the message” (qtd. in Fischer-Lichte 156) as opposed to when “the medium disappears behind what it mediates” (ibid.), the weak

40. Most all collaborative artworks for this project are informed by a specific choreographic kaupapa written under similar joint conditions, these are incorporated in this text whenever possible.

41. The camera is not neutral. In the context of Aotearoa in particular, Angela Wanhalla (Ngāi Tahu) reminds us of the “colonial history of photography and its links to imperial policy and expansion [sic]” (118). Later chapters address creative audiovisual strategies that attempt to destabilize colonial techniques.

application. She guides us in our treatment of this classification system: "[t]he first step is to determine whether the reference is to the product of another medium or to its devices" (ibid). Adopting Fischer-Lichte's principles, one could situate Bruce Nauman's *Fishing for Asian Carp* [1966] in the strong media application category; on the basis that the duration of the work was determined by the time it took the performer to catch a fish (Nauman 105).

To recap, the conversational consultation process with mana whenua guides the participatory research with SOUL, so as to act with "[a]roha ki te tangata" (L. Smith 124) as well as to maintain "an on-going and potentially immeasurable relational commitment" (Taiaroa, sec. 2).[42] The resulting experience-centered knowledge feeds into interdisciplinary collaborations that offer the possibility for multiple creative perspectives via peer-to-peer formats. Collaborations have the potential to be site-situated attempts to (re)map human relationships with ngā puia o Ihumātao via performative intermedial art works that may feasibly advocate for the protection of ngā puia o Ihumātao. It is intended that all works will be previewed before public exhibition within the original context of each participant's experience and made available for viewing by mana whenua, so as to verify that we reciprocate mindfully and with accountability with regards to tikanga Māori. This preview step is another way to hold the work accountable to the original stakeholders, a direct response to L. Smith's decolonial question "[t]o whom is the researcher accountable?" (175).

42. Dr Shane Edwards (Ngāti Māniapoto) considers relational acts performed through aroha as an "ethical process" (92). He identifies that the impetus should be to "support so as to improve the position of others" (ibid).

TORU:
Decolonizing methodologies and the hyphen-space.

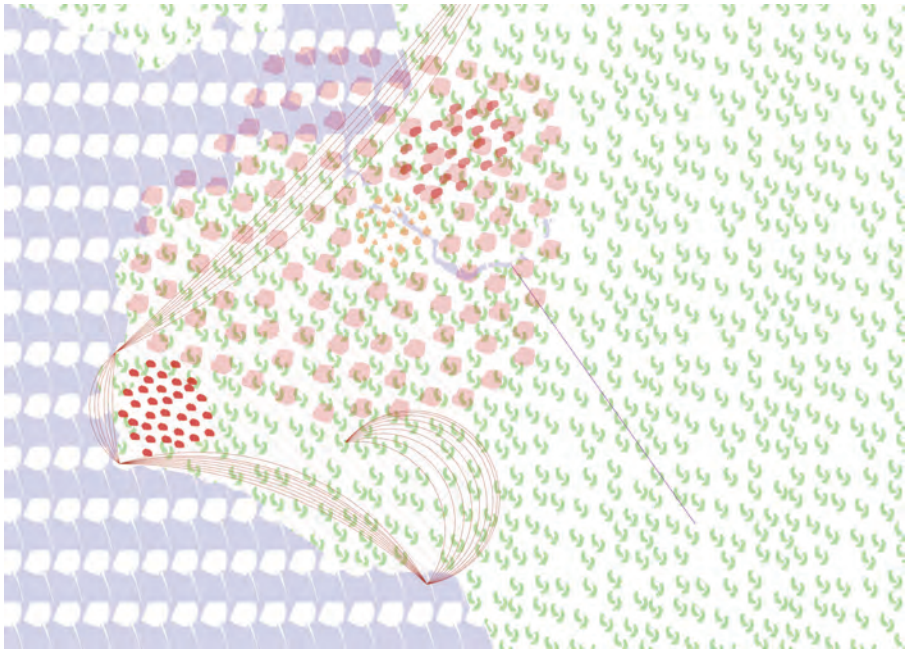


Figure. 3.1 *Te Iho o Mataoho*, by Karamia Müller in consultation with Moana Waa, Qiane Matata-Sipu and Rebecca Ann Hobbs. A1 printed digital image, Tāmaki Makaurau, 11th April 2016.

Jointly written kaupapa: *He mahere tēnei o ngā kōrero tuku iho na te mana whenua o Ihumātao. (Kei te whakaatu tēnei mahere ki te whenua a muri i tēnei whakaaturanga.)*

Te Reo Pākehā translation*: Relationally*[43] *mapping indigenous narratives as instructed by the mana whenua of Ihumātao. (Map to be installed back on the whenua after the exhibition.)*

L. Smith's *Decolonizing Methodologies* is a pivotal text for the practice-led research component of this project, since it was specifically written within the context of Aotearoa, and explicitly with consideration for Te Āo

43. If you here compare the Te Reo Māori (Māori) kaupapa with the Te Reo Pākehā (English) translation you will find that the word kōrero is applied to indicate a relational dynamic. I intentionally cite relationally within a tikanga Māori conversational framework throughout this project.

Māori and with the professed intention of being beneficial for Māori. At the beginning, L. Smith clearly draws a line in the sand, aligning herself with fellow sista [44] Roberta Sykes's stance in her poem *Post Colonial Fictions*:

> Have I missed something?
> ...Have they gone?

L. Smith critiques post-colonial Theory within the text, describing it as "a strategy for reinscribing or reauthorising the privileges of non-indigenous academics [sic]" (25).[45] My experiences of witnessing post-colonial content being delivered within academic institutes without any direct input from indigenous participants would incline me to agree with this sentiment. In direct response to this experience, my own practice-led research is guided by mana whenua Te Wai-ō-Hua whānau; their kaitiaki guidance is crucial to this project.

Some aspects of post-colonial critique are theoretically applicable within this project. From the perspective of my proposed participatory role I hope to work with what post-colonial luminary Gayatri Spivak identifies as "ethical responsibility" (269). This is a non-essential[46] engagement that creates discursive room for marginalized voices with care not to perpetuate "racism implicit in ethnographic paradigms of discovery with the exoticizing rhetoric of 'world beat' multiculturalism [sic]" (Fusco 145).

A more pressing motive for positioning this project within the parameters discussed in *Decolonizing Methodologies* would be because post-colonialism appears to have lost its radical edge, in that it doesn't appear to consider the practicalities of practice-led research. As demonstrated in Spivak's comment that "academics produce articles about being open to the Other without seriously considering the practical implications [sic]" (sec. 13). L. Smith does provide practical challenges for practitioners who do not wish to perpetuate a colonial trajectory.[47] For example, "[f]or whom is this study worthy and relevant? Who says so?" (175-176). This project attempts to address the practicalities of this wero via a conversational consultation process that focuses on L. Smith's *Kaupapa Māori Practices* through the "[k]anohi kitea" (124).

Danny Butt identifies that the post-colonial project:

> [d]oes nothing to overturn the aporia between the types of knowledge at stake: a universalising history of European scientific modernism on the one hand; and the various resistances to this history that assert, instead, local authority and ways of life (16).[48]

44. Sista is conventional urban slang for a female friend, cousin, and/or peer. I here cite the term sista to highlight the unique kinship relationships that are formed between mana wāhine. I find comfort in bell hooks assertion that "sisterhood is still powerful" (18).

45. Pierre Bourdieu critically conveys the entrenched power dynamics within academia by identifying how "academic capital is obtained and maintained by holding a position enabling domination of other positions and their holders" (84).

46. Avril Bell explains, "essentialism works to divide and exclude and to close down and 'freeze' identities, change then being interpreted as a loss of identify, rather than itself intrinsic to the nature of identity" (56). Performance artist Coco Fusco talks at length of the pressure to perform as an 'authentic' indigenous person in the work *Two Undiscovered Amerindians,* describing the aghast responses she received as an 'Amerindian' when she was able to use contemporary trappings such as a computer, sunglasses, sneakers and cigarettes. In Fusco's words "the stress on authenticity as an aesthetic value, remain fundamental to the spectacle of Otherness many continue to enjoy" (152).

47. As Land states "[w]hen non-Indigenous people and Indigenous people come together in pro-Indigenous, pro-land rights political spaces they are establishing a relationship based on a critique of colonialism [sic]" (Land, chap. 3).

48. Eve Tuck (Unangax) and K. Wayne Yang question the ability of post-colonialism to critique the "homemaking" (5) mindset that is specific to settler colonialism. Stating that post-colonialism deals with "[e]*xternal colonialism*" (4) and "*internal colonialism*" (ibid.) but not "[s]*ettler colonialism*" (5), which "operates through internal/external colonial modes simultaneously because there is no spatial separation between metropole and colony" (ibid.).

Decolonizing Methodologies has resistant strategies for researchers working within the specific context of Aotearoa and proffers advise on how to work with tangata whenua viz. "consultation with Maori, where efforts are made to seek support and consent [sic]" (179). Butt optimistically asserts, "creative practitioners in the former colonies have a unique opportunity to apply pressure to the idea of 'human knowledge', as inaugurated in Europe and exported to its others" (16).

In an effort to begin this project mindfully and with courtesy for the realities of Ihumātao and conjointly mana whenua, I have attempted to address L. Smith's propositions throughout this project. For example, her itemized *Kaupapa Māori Practice* to "[k]ia tupato" (124) is a guiding principle. I am also interested in elements of Graham Hingangaroa Smith's (Ngāti Porou, Ngāi Tahu, Ngāti Apa, Ngāti Kahungunu) key principles of *Kaupapa Māori*, particularly his "power sharing model [sic]" (qtd. in L. Smith 179).[49] Although Smith and Smith have collaborated extensively together, G. Smith's work, whilst being relevant in certain areas, will be referenced only fleetingly in comparison to the work of L. Smith, the conclusions and observations of which inform this whole project. To clarify, G. Smith concentrates on specific kaupapa Māori teaching pedagogy, such as "[a]ko Māori" (G. Smith, sec. 4) with the aim to reform education; teaching pedagogy and reform sit outside the scope of this project. In comparison L. Smith tends to address important methodological and ethical frameworks that almost any site-situated project within Aotearoa ought to address, including "[a]roha ki te tangata" (124).

Being of European descent and Australian born, any intention of claiming a Decolonial Methodological position is problematized by how I am historically implicated as a settler colonial subject.[50] In terms of Smith, it would be a mistake for me to claim innocence and consequently "make decolonization a metaphor" (Tuck and Yang 3),[51] an unavoidable decolonial proviso due to my non-indigenous/tauiwi/academic status. Instead I must find a way to "enter the historical process as responsible Subject" (Freire 36)[52] or locate an "in-between" (Bhabha 2) space[53] or dwell in the "hyphen between colonizer-indigene" (Jones and Jenkins 473), a concept put forth by mana wāhine Jones and Jenkins in the *Handbook of Critical and Indigenous Methodologies*. Jones and Jenkins explicate on the idea that there is a tension in this hyphen area, an irreconcilable difference that is able to facilitate creative possibilities; that in the "struggle between interests and between ways of knowing and ways of resisting" (475) there is a place for colonizer and indigene to work together while respecting difference.

49. L. Smith lists G. Smith's key principles with brief descriptions, the "power sharing model [sic]" (qtd. in L. Smith 179) is where "researchers seek the assistance of the community to meaningfully support the development of a research enterprise" (ibid.).

50. Land is clear on the need for one to conscientiously locate oneself within an intersectional matrix, "to understand one's relation to Indigenous people or any other group is a process of locating oneself in the social relations of domination and oppression [sic]" (chap. 3). For me this requires the acknowledgement of my own white settler colonial status and academic privilege.

51. Tuck and Yang characterize "settler moves to innocence" (9) as a strategy to deflect guilt and accelerate reconciliation in the essay *Decolonization is not a metaphor.* They are critical of an academic implementation of the term decolonization and consider that the "easy absorption, adoption, and transposing of decolonization is yet another form of settler appropriation" (3).

52. The translator of Paulo Freire's *Pedagogy of the Oppressed* [Myra Bergman Ramos] notes "the term *Subjects* denotes those who know and act, in contrast to *Objects* which are known and acted upon" (36).

53. Homi Bhabha (Parsi) states that "'in-between' spaces provide the terrain for elaborating strategies of selfhood-singular or communal- that initiate new signs of identity, and innovative sites of collaboration, and contestation [sic]" (2).

Figure. 3.2 *Bastian Point campaigner Joe Hawke (Ngāti Whātua) visits the SOUL Kaitiaki Village*, by SOUL facilitated by Pania Newton. Live pōwhiri event 04:30:00, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 16th Dec. 2016.

The SOUL whānau has a dynamic that is facilitated by tensions in-between and utilizes this space to creatively advocate for the protection of Ihumātao, for the sake of everyone living in Aotearoa. Hence, our Whare Tipua is comparable to a wharenui on a marae (courtyard), housing our formal proceedings for pōwhiri whilst simultaneously functioning as a classroom in the accommodation of students who gather to hear cultural, archaeological, geological, and historical kōrero. The SOUL whānau move in-between Te Reo Māori and Te Reo Pākehā for both of these classroom and wharenui settings. To use the words of Audre Lorde (black, lesbian, mother, warrior, poet), SOUL attempts to "*recognize* difference as a crucial strength" (qtd. in R. Schneider 182).[54] Eve Tuck is more explicit in her navigation between 'colonizer-indigene', advocating for the right to refusal.

> Refusal is a powerful characteristic of Indigenous methods of inquiry, pushing back against the presumed goals of knowledge production, the reach of academe, and the ethical practices that protect institutions instead of individuals and communities (148).

As is generally known by people who work within Te Āo Māori, knowledge is not freely given to all equally, as is the ideal within an individualistic western context. Te Āo Māori knowledge is provided to those who inherit or earn it, or to those who are in a position or at a stage where it is considered appropriate for them to receive it.[55] The right to refusal by tangata whenua is further clarified here in advisory words directed at Pākehā generally by Ngarimu Blair (Ngāti Whātua), work "with a good heart and with good intent and with humility and with knowledge…always be prepared for no" (00:50:30- 00:57:76).[56]

54. Lorde's full quote from her influential work *The Master's Tools Will Never Dismantle the Master's House* is as follows; "[t]he failure of academic feminists to recognize difference as a crucial strength is a failure to reach beyond the first patriarchal lesson" (27).

55. As Ngahuia Te Awekotuku (Te Arawa, Tūhoe) states "certain types of knowledge were restricted to those who had been prepared to receive, and extend it…many learning traditions remained within the scrupulously planned and restricted bloodlines of particular families" (8).

56. Lana Lopesi (Pacific) reminds us, "as a tauiwi ally it is important to use your privilege to enable access to spaces and resources, so long as Pākehā voices are not centered and elevated" (par. 17).

Within this project I have accounted for the right to refusal by tangata whenua, having diligently followed instruction from the mana whenua led Tūpuna Maunga o Tāmaki Makaurau[57]. The collective requested that I refrain from making art works for the maunga that fall under their custodial authority, of which there are fourteen, including the more prominent Maungawhau, Maungakiekie and Maungarei. This advice is an additional reason why this project moved away from an ethnographic survey position of making artworks for all puia o Tāmaki Makaurau into a more focused relationship with Te Wai-ō-Hua and the Ihumātao whenua. This more focused relationship allows for the eventuation of more nuanced kinship ties, described by Walker et al. as follows: "[w]hanau refers to family but particularly includes the idea of extended family, and to the idea of establishing relationships, and connectedness between Maori (whakawhanaungatanga) [sic]" (334). The whakawhanaungatanga actions of this project render a predetermined end point unfeasible, these relationships do not end at the completion of this project, they are no one thing. Furthermore there is no expectation that the relationship with mana whenua will always be without conflict or not contain irreconcilable difference, as the relationship is "predicated not on social harmony, but on exposing that which is repressed in sustaining the semblance of this harmony [sic]" (C. Bishop 112-113). In the essay *Artistic Activism and Agonistic Spaces* Chantal Mouffe highlights that the "ever present possibility of antagonism requires coming to terms with the lack of a final ground and the undecidability which pervades every order [sic]" (sec. 7). The success of this project is not only grounded in the final *Te Karanga a Hape Hīkoi*, moreover it is my ongoing solidarity with the kaupapa of SOUL and the preservation of an enduring consultative relationship with whānau.

To return to the earlier stated question as proposed by L. Smith, "[f]or whom is this study worthy and relevant? Who says so?" (175-176). I anticipate that this project will be relevant for the community of Ihumātao first and foremost, given that it will be done under their guidance and in response to the needs that they have identified via the whānau led initiative SOUL. Anecdotal evidence, from the beginning stages of this project, has shown that reciprocal relationships are better formed when each in the relationship dynamic requires something from the other. Mana whenua were clear in their instruction that I contribute my skills towards the SOUL kaupapa and through this work I have been able to access experience-centered knowledge of the relationship this community enjoys with ngā puia o Ihumātao. Genuine engagement with and participation in the SOUL whānau facilitates my ability to invite other practitioners into a

57. The Maunga Authority "is the statutory authority established under the Ngā Mana Whenua o Tāmaki Makaurau Collective Redress Act to co-govern the Tūpuna Maunga" (Auckland Council, sec. 1).

peer-to-peer arrangement. If mana whenua were unable to direct me towards a possible participatory role in the community I would not have any standing [tūrangawaewae] and my presence would lack relevancy- especially as I don't whakapapa to Ihumātao and so do not fit in the traditional whānau matrix. If one is unable to assume a clear research role under the guidance of mana whenua, as tauiwi, one runs the potential risk of slipping into a 'Pākehā paralysis'. As described by Martin Tolich, 'Pākehā paralysis' stems from an inability [by tauiwi] to "distinguish between their role in Māori-centered research and their role in research in a New Zealand society" (176). Tolich provides an alternative to this paralytic state suggesting, "cultural safety has the potential to recognise and dissolve the Pākehā paralysis" (168). Cultural safety can be assumed within this project by following instructions and guidance that are provided by mana whenua, such as honoring the right to refusal.

Figure. 3.3 *Local Time- Piha (21-Aug-2015, 1900 + 1200*) by Local Time. Live event 03:00:00, photographic documentation courtesy of Local Time, Piha, 21st Aug. 2015.

Local Time is a collective of locally situated artists who work within guidance formats and seek to locate and work from the "hyphen between colonizer-indigene" (473), namely Danny Butt, Jon Bywater (Pākehā), Alex Monteith

(Irish) and Natalie Robertson (Ngāti Porou, Clann Dhònnchaidh); refer to www.local-time.net. As the collective states, they aim to "effectively work at what Martin Nakata calls the 'cultural interface'[58]" (Local Time, par. 4). The Local Time action at the SPSG *Curatorial Symposium* [2015] was to invite participants to leave the inner-city buildings of the AUT institute and stay overnight at Te Wao Nui o Tiriwa at Piha.[59] By asking participants to shift their physical standpoint from a western academic format into a Te Āo Māori framework they facilitated an aspirational change of perspective, an embodied movement into the "hyphen between colonizer-indigene" (473). Moreover, Local Time endorsed leadership from tangata whenua in an attempt to foster meaningful facilitation of this event, by inviting Pita Turei (Ngāi Tai ki Tāmaki, Ngāti Paoa, Ngā Rauru Kītahi) to orientate the visitors to this change in standpoint. This distribution of management and working alongside tangata whenua observes G. Smith's *Kaupapa Māori* principles; especially the earlier mentioned, "power sharing model [sic]" (qtd. in L. Smith 179). Jones and Hoskins may potentially view these inclusions of kaupapa Māori as decolonial practice in action.[60]

I aspire for my own practice-led research to function within a decolonial framework, namely from the "hyphen between colonizer-indigene" (473). In doing so I do not envisage that the final creative outputs will represent traditional mātauranga Māori.[61] Instead the participatory research methods that support the collaborative artworks will attempt to privilege Smith's *Kaupapa Māori Practices* out of respect for the kaitiaki characteristics of each puia for Te Wai-ō-Hua. As demonstrated by mana whenua officially guiding and sponsoring this research within a kaitiaki capacity, specifically adhering to G. Smith's tiaki model. This tiaki model is a "mentoring model in which authoritative Maori people guide and sponsor the research [sic]" (qtd. in L. Smith 179).[62] In an ongoing kanohi ki te kanohi arrangement mana whenua have agreed to kaitiaki the project at all three (pre-production, production and post-production) stages.

- Mana whenua direction occurs at pre-production when whānau state the guidelines under which the creative collaborative works can be made, as typified in the kaupapa that are drafted for each work with joint input from whānau and collaborating artists.
- Mana whenua directive is achieved in production when whānau determine what areas of the whenua are safe to walk on, what documentation processes are safe to manage and what content is safe to include, with whānau members accompanying filming when necessary.

58. Nakata identifies the Cultural Interface as "the intersection of the Western and Indigenous domains" (28) and argues that this location can contain "underlying principles of reform" (ibid.), and that it is a "place of tension that requires constant negotiation" (ibid.). Nakata talks about how indigenous people have no choice but to daily live at this interface and invites all to critically engage with presumed knowledge systems from this same liminal standpoint.

59. The sleepover format is conventional within tikanga Māori with noho marae (marae stays) being common practice within Te Āo Māori. The SPSG continued their focus on the noho format for the 2017 symposium *Ipu ki uta, Ihu ki tai,* by having Te Wai-ō-Hua whānau host the event at the Makaurau Marae in Ihumātao.

60. Alison Jones and Te Kawehau Hoskins (Ngāti Hau and Ngā Puhi) state, "kaupapa Māori provides an umbrella term for the critical decolonising project that nurtures theorizing and researching with indigenous Māori ontologies and practices" (5).

61. If an invited collaborator is tangata whenua and wishes to include mātauranga Māori than an output could contain said content via their authorship and with approval by mana whenua. I am explicitly stating that I as non-indigenous/tauiwi am not in a position to represent mātauranga Māori independently.

62. I would add that humility is required in this action, for as Land states "the practices and qualities of humility and an equivocal relationship with the practice of self-effacement are a great preoccupation for reflective allies" (Land, chap. 5).

- Mana whenua oversee post-production by reviewing the works before installation, by performing the mihi whakatau before the work becomes available to the public and by receiving artworks as koha when they are deinstalled from exhibition formats.

The creative making stages of this research, or the interdisciplinary "meeting point" (Vincent et al. 13), attempts to facilitate discursive room and create an intermedial "bridge between" (Elleström 12) creative platforms with an eye to Spivak's "ethical responsibility" (269). This is attempted by extending invitations to other creative peers, for instance I approached fellow PhD student Karamia Müller (Born Solomon Islands, Samoan)[63] and our discussions led us to identify a joint interest in generating a physical map of the Ihumātao whenua.[64]

We determined to meet with mana whenua for guidance and therefore I organized a dinner at the papa kāinga, in which our discussions addressed the potential of a (re)mapping work and its practicality for the whānau. The group decided to render a map that focuses on mana whenua views, perspectives and stories, whilst simultaneously operating conventional mapping language, specifically the Department of Conservation interpretation signs. Some strategies that we applied included the focus on Te Reo Māori in the joint kaupapa, along with discarding the use of a legend; see figure 3.1. In this way we compel interested audience members to engage in kanohi ki te kanohi interaction with mana whenua for detailed information regarding the map.[65] We planned for the return installation of the map on the whenua, at a location chosen by the whānau group, therefore a commercial sign maker was enlisted to fabricate the final weatherproof sign. The form of the final map *Te Ihu o Mataoho* reflects specific content that mana whenua whānau members Qiane and Moana wanted to communicate about the whenua of Ihumātao. Utilizing nonconcrete scale, color, line and symbols we engaged in a back and forth discussion before reaching the final rendition. The finished (re)mapped work includes pictorial information representing the tupuna Hape and addresses issues that have affected the papa kāinga. One example of this is the application of the color purple for water areas, done with the intention of representing the industrial spill of 2013.[66] Also included is idiosyncratic information on the four volcanic features Maungataketake, Ōtuataua, Waitomokia and Puketaapapa.[67] The practicability of the (re)mapping exercise became apparent once we installed it in the Whare Tipua, at the SOUL Kaitiaki Village [21/02/17]; see item five in appendices. Thanks to these developments it now gets incorporated into SOUL kōrero to help explain the immeasurable significance of Ihumātao for whānau.

63. Karamia and I met at a PhD orientation event at the UoA in 2015. Upon introduction, we realized that we have many shared friendships in the wider creative arts community and so we made an instant connection.

64. Anecdotal evidence experienced whilst undertaking this project, has shown that it is better to arrive to a hui with effective preparation; to come empty handed runs the risk of offending or being viewed as obscure in your intent. Taina Pohatu (Ngāti Porou) unpacks the concept of clear communication within Te Āo Māori in his article *Āta: Growing Respectful Relationships,* with detail on āta-kōrero: "[t]o communicate and speak with clarity. This requires quality preparation and a deliberate gathering of what is to be communicated" (6).

65. Contact with mana whenua can be easily made via the SOUL Facebook account; refer to www.facebook.com/SOUL.noSHA/.

66. As noted on the SOUL website, the 2013 "[i]ndustrial dye [purple] spill completely devastated Waitomokia stream and Oruarangi awa [sic]" (SOUL, sec. 3) and was "one of Auckland's worst pollution incidents" (ibid.); refer to www.soulstopsha.org.

67. Even though Puketaapapa is the smallest crater in the Tāmaki Makaurau volcanic field it is the largest on this map, due to its significant wāhi tapu status for mana whenua whānau.

WHĀ: Consultation and the Aotearoa context.

In her influential publication *Decolonizing Methodologies* L. Smith identifies procedures that can potentially facilitate, for tauiwi, solidarity actions with Māori. Key in her arguments is the need for "consultation with Maori, where efforts are made to seek support and consent [sic]" (179).[68] As mentioned, I actively sought mana whenua consent via a conversational kanohi ki te kanohi meeting at the Makaurau Marae. I began this whakawhanaungatanga process by naming my already established relationships within the greater South Auckland area, in order to account for my place within it. Shawn Wilson identifies "relationship accountability" (71) as an attempt towards "respectful relationship" (ibid.) formation. This type of naming is sometimes viewed as 'name dropping' within Te Āo Pākekā, however, on a marae it allows haukāinga (home people) to know who you are as tauiwi, in the context of who stands with you. Land explains the concept of relationship naming as a way "to understand one's social locatedness and to center indigenous conceptions of identity and difference [sic]" (chap. 4). Within Te Āo Māori this located concept may be described as tūrangawaewae, which could be seen as an attempt to understand "my origins and my standing in this land and my relationship with the tangata whenua" (Brown 19).

To account for my standing in South Auckland I identified trusted relationships formed prior to this project, such as my long-term connection with friend and peer Nigel Borell (Pirirākau, Ngāi Te Rangi, Ngāti Ranginui, Te Whakatōhea). Nigel agreed to guide and sponsor the research within a kaitiaki capacity, specifically adhering to G. Smith's "tiaki" (qtd. in L. Smith 179) model.[69] At the outset, Nigel guided the research by making preliminary suggestions on the protocol that I proposed, as well as engaging in reflective analysis on the methods that I adopted. Kaumātua Kukupa Tirikatene (Ngāi Tahu, Kāti

68. I continue to re-center L. Smith as per Land's earlier recommendation to "listen[~~ing~~] for Indigenous cultural resources and knowledge as they are deployed by Indigenous people" (Land, chap. 3).

69. Nigel and I had previously established a trusted working relationship when he curated my work in the group exhibition Manu toi; Artists and Messengers, at the Māngere Arts Centre, Ngā Tohu o Uenuku, Māngere, Aotearoa [2010].

Māmoe, Waitaha, Pāhauwera, Kahungunu, Ngāti Toa)[70] also agreed to extend his kaumātua status to encompass this project, on account of our long-term working relationship by way of my academic role at MIT. The preliminary kaitiaki and kaumātua roles that Nigel and Pāpā Ku respectively assumed became central to my process of "relationship accountability" (Wilson 71) and my introduction to Te Wai-ō-Hua whānau. The letter that I posted to the Makaurau Marae, requesting a kanohi ki te kanohi meeting, included Nigel's details as well as the assurance that Pāpā Ku would accompany me. Mana whenua Te Wai-ō-Hua whānau made the reciprocal invitation response having been assured of these stated relationships.

"Relationship accountability" (Wilson 71) is performed over and again within Te Āo Māori. As seen in the rituals of encounter at pōwhiri, which requires both mana whenua and manuwhiri to recite connections with land, ancestors and extended family. The karanga (call out), mihi whakatau and whaikōrero (formal speech) are just a few instances of these accountability processes. The relational tikanga Māori concept of manaakitanga is generally established and recognized throughout Aotearoa as a whole. As seen in the hosted/hosting gestures that one can methodically perform as tauiwi, these include the provision of kai, the practice of Te Reo Māori and the delivery of koha. These protocols are familiar enough to be recognized within general systems of ethics accountability for most Aotearoa based institutions and are consistent with the provisions of Te Tiriti o Waitangi.[71] Hilary Halba asserts that Te Tiriti is able to encompass accountability and acts as a template from which all can work, with "principles of partnership, consultation, active protection and, indeed reciprocity" (qtd. in Nelson 125) which "are fundamental in any bicultural enactment in Aotearoa" (ibid.).

Figure. 4.1 *Homemade boil-up dinner at the Kaitiaki Village,* by SOUL. Photographic documentation by Pania Newton, Ihumātao, 13th Nov. 2016.

70. He maimai aroha. Kua hinga te tōtara i Te Waonui-a-Tāne. Nō reira, moe mai rā e kaumātua.

71. The UoA's very own UAHPEC has tikanga Māori safeguards written into the template of its application process.

As just stated, Nigel and Pāpā Ku are central to my "relationship accountability" (Wilson 71) with Te Wai-ō-Hua and operating as authoritative tangata whenua they each guide the project within G. Smith's "tiaki model" (qtd. L. Smith 179). Nigel and I habitually meet to discuss the project whilst Pāpā Ku's kaumātua role is more responsive in nature, that is, we meet when the need arises. When any meeting does occur between kaumātua and kaitiaki we share kai, thus Nigel and I often meet over lunch. Accordingly, my kitchen and recipes in the *EDMONDS Sure to Rise* cookbook have become essential to my research methodology as has my commitment to 'doing time at the pa'[72] and familiarizing myself with kitchen benches in the wharekai (dining hall), thus strengthening my ability to whakawhanaungatanga viz. "establishing relationships in a Māori context" (R. Bishop 169). For instance, the six-week class that I facilitated for Te Kura Māori Ngā Tapuwae, under the directive of Pania and Qiane, was intended to function in accordance with Halba's Te Tiriti accountability points of "partnership, consultation, active protection… reciprocity" (qtd. in Nelson 125); see figure 4.2. Nigel and Pāpā Ku still maintain their respective kaitiaki and kaumātua status for this project, however the Te Wai-ō-Hua whānau status as mana whenua to Ihumātao designates their consultative instruction as having great weight. Mana whenua whānau have gone as far as to incorporate me into their daily life, especially when we noho at the Kaitiaki Village, sharing kai, domestic mahi and tents. These kinship actions observe G. Smith's model of "whangai" (qtd. L. Smith 179), which is an "adoption model" (ibid.) wherein "researchers are incorporated into daily life of Maori people [sic]" (ibid.).

Figure. 4.2 *Te Kura Māori Ngā Tapuwae students sitting inside a whare (house) in the Ōtuataua Stonefields,* by SOUL. Live hīkoi 00:02:00, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 20th Aug. 2016.

72. In his 2009 thesis *Whakapapa Epistemologies* Shane Edwards applies this same term. I have anecdotally heard this expression applied in various situations and interpret it to mean that one must put in time and effort before one is able to receive any knowledge or privileges. Not unlike cleaning dishes or preparing food at a wānanga (seminar).

I appreciate through doing the practice-led research that home baked food is warmly received by almost all community members that I meet with. Due to observations like this it is becoming clear that the application of tikanga Māori is best practice for this project. As Hirini Mead states, when one sees that tikanga Māori negates contextually correct ways of proceeding "it is but a short step to seeing tikanga Māori generally as a normative system" (6). For this reason, this project strives to engage in acts of koha where possible. It is my intention that creative efforts will be able to operate as a suitable offering, which is an attempt to stay outside of 'westernised' currency[73]. An example of this is the previously mentioned (re)mapping artwork *Te Ihu o Mataoho,* which has been installed in SOUL's Whare Tipua. This enigmatic interpretation sign has practical applications that help the SOUL whānau and is often incorporated into presentations to comprehend the immeasurable significance of the whenua for mana whenua.[74] The uptake of creative koha by the SOUL whānau indicates a reciprocal relational loop between the artworks and this community. As Russell Bishop et al state the act of receiving koha "addresses the notion of agency within a *whanau* [sic]*"* (174). In the text *Tikanga Māori: Living by Māori Values,* Mead addresses koha in detail. He highlights the more traditional relationship to koha as one of reciprocity and based on skill or circumstance, as opposed to money and obligation. Sticking within the former descriptor, the koha of my skills towards the SOUL kaupapa attempts to manaakitanga viz. "nurturing relationships, looking after people, and being very careful about how others are treated" (Mead 29).[75]

Another way of "nurturing relationships" (Mead 29) and working with "[a]roha ki te tangata" (L. Smith 124) as well as with regard for Te Tiriti is through the application of Te Reo Māori. Shane Edwards identifies Te Reo Māori as one of certain "powerful catalysts for taking transformative action to maintain, enhance and advance cultural identities as paramount to wellbeing" (114). The transformative power of Te Reo Māori is expressed in the whakataukī (proverb):

> Ko taku reo taku ohooho, ko taku reo taku mapihi mauria.
>
> (My language is my awakening; my language is the window to my soul).

I would add that the contextual application and correct pronunciation of Te Reo Māori could conceivably indicate my long-term relational commitment with mana whenua. With this in mind I am enrolled in AUT's Te Kākano program for the duration of the DocFA candidateship and attend classes twice a week. I hope to map my progress within the corpus

73. The 2017 collective curatorial project *Politics of Sharing* coined this term on the Artspace website when discussing alternative ways to focus on Te Āo Māori ways of "sharing, distributing and resourcing" (Artspace, par. 2).

74. The SPSG Symposium *Ipu ki uta, Ihu ki tai* had practical outcomes for mana whenua Te Wai-ō-Hua whānau due to being grounded at the Ihumātao based Makaurau Marae and jointly facilitated by mana whenua whānau members. The SPSG remunerated whānau for their contributions to the symposium, which included their guidance, participation and delivery of content through kōrero and guided hīkoi; see item twelve in the appendices. (The SPSG also provided an additional and substantial donation directly to SOUL in support of our advocacy kaupapa).

75. There is a tradition of artists commissioning their practice into performing roles of koha within the greater art community of Aotearoa, such as the art sale and a fundraiser event *Koha for the Crib* for the Hone Tuwhare Charitable Trust in 2014.

of this project. Application of Te Reo Māori may orientate viewers towards my efforts at Halba's "bicultural enactment" (qtd. in Nelson 125) and the other underlying values of this project. This includes the performance of my pepeha as the most contextually correct way to introduce myself when presenting this project publically.

With the above elements of tikanga Māori and "relationship accountability" (Wilson 71) kept firmly in mind, this project seeks guidance from mana whenua so as to engage in practice-led research mindfully and with accountability. I have no intention of personally representing mātauranga Māori nor am I seduced by a naïve liberal fantasy ideal of evenly matched cross-cultural research.[76] I am not tangata whenua and do not wish to speak on behalf of Māori, instead I am attempting to be mindful of Te Tiriti o Waitangi and, as previously mentioned, am attempting to conscientiously "manifest a subjectivity that refuses the colonial logic" (Land, chap. 4). Many contemporary practitioners are aware of being historically located "in a situation" (Freire 109) and appreciate that one is unable to simply ignore the settler colonial implications of making work in Aotearoa, especially when focusing on whenua. Advocating "ethical responsibility" (Spivak 269) by proposing to collaboratively work within the "hyphen between colonizer-indigene" (Jones and Jenkins 473) strives to honor *Tino Rangatiratanga* (sovereignty) out of regard for my students, work colleagues, flatmates, partner and extended whānau, many of whom identify as tangata whenua. I anticipate that the peer-to-peer collaborative processes included in this research will provide discursive room for other voices via the extended invitation to creative peers who identify as indigenous and/or "non-Indigenous allies" (Land chap. 2).[77]

Figure. 4.3 *Maungawhau Crater Preform 2017*, by Roman Mitch. Found image and extrusive igneous rock, courtesy of the artist, Tāmaki Makaurau, 22nd Oct. 2017.[78]

76. Jones and Jenkins are critical of liberal do-gooder naïvity of "mutuality" (473) between indigene-colonizer citing American anthropologist Margaret Mead and her claim that "[a]nthropological research does not have subjects" (qtd in. Jones and Jenkins 473). Mead claims that anthropologists work with indigenous "informants in an atmosphere of trust and mutual respect" (ibid.), a naïve perspective by almost any account.

77. Individuals have deeply personal and fluid relationships within a broad spectrum of allyship, from passive to accomplice and almost anywhere in-between. For this project, collaborative invitations are extended to individuals who publically display their understanding that the "work of an accomplice in anti-colonial struggle is to attack colonial structures and ideas" ("Accomplices not Allies", par. 20).

78. I have intentionally inserted an approximation of the original artwork by the artist Roman Mitch so as not to center the work of Barber and to avoid showing an image of Te Ipu-a-Mataaho being breached.

Examples abound of Pākehā artists making site-situated work with little regard for Te Āo Māori, consider Bruce Barber's 1973 *Mt Eden Crater Performance*. Barber's work did not take into account the particulars of the wāhi tapu crater Te Ipu-a-Mataaho for mana whenua.[79] As seen when the lead performer enters the sacred Te Ipu-a-Mataaho as a 'Blind Master'[80], speaking through a megaphone he performs a walking, spiraling choreography in the wāhi tapu zone. With Barber Te Ipu-a-Mataaho merely acts as a stage in which the performance is set and any engagement with an "Indigenous standpoint" (Nakata 40) is tokinistic and romanticised. As stated by Michael Dunn "such work involves nostalgia for ritualistic actions as performed by tribal peoples who were perceived as closer to the rhythm of nature than city dwellers of present day" (123). Both Barber's choreography and Dunn's reading do not take into consideration tikanga Māori and so they can be seen as conforming with and furthering settler colonial discourse. Omission of care for tikanga Māori by the *Eden Crater Performance* partly reflects the white liberal idealism of the 1970's. However I am not fully convinced that the artist did/does not have some awareness of the importance of the site for tangata whenua, especially considering Māori politics was taking on a radical public edge in the 1970's. In fact, public focus on Māori land rights resulted in Waitangi Day becoming a national public holiday the same year this performance was first enacted. Could Barber be as unseeing as the 'Blind Master' in his *Mt Eden Crater Performance*? Or is this perceived unawareness generationally bound, a reflection of its time and therefore reasonable? I would go so far as to agree with Ella Grace McPherson and state that at this point in time, when there is consciousness of historical oversights, there is a call to "Decolonise, or side with the colonizer" (par. 5).

Figure. 4.4 *Palisade*, by Fiona Jack and Ngarimu Blair. Photographic documentation courtesy of Fiona Jack, Okahu Bay, 2008.

79. I have heard from multiple sources that Te Ipu-a-Mataaho is one of *the* most wāhi tapu sites in all of Tāmaki Makaurau and is subject to long-term restrictions. The most basic of protocol for any location that has wāhi tapu status includes not walking, smoking, drinking, and eating on/in the wāhi tapu area. This work has been displayed, under the same conditions, as recently as 2015 at the Michael Lett gallery, demonstrating that Te Āo Pākehā continues to disregard Te Āo Māori.

80. This is the namesake of the protagonist in the *Mt Eden Crater Performance,* who was hooded and thus unable to see. Sensory deprivation is a strategy that has been utilized by Barber on multipule occasions in the artist's own words; "[i]n the act of overloading or the deprivation of sensory (physical) and intellectual experience, I am thereby enlarging my own and others capacity for sensory and intellectual experience" (qtd. in Dunn 123).

Another intellectual who emphasizes the importance of place is Tuck, whose *Place in Research* gives emphasis to "critical place inquiry" (2), which Tuck describes as being:

> [m]ethodological processes that are informed by the embeddedness of social life with places, to form action in responding to critical place issues, such as colonialism (2).

Tuck further states that "Decolonization is always historically specific, context specific, and place specific" (11). I agree with Tuck's unambiguous proviso and would add that a site-situated approach works in direct opposition to the "universalising history of European scientific modernism [sic]" (Butt 16). In my mind, Fiona Jack's practice typifies Tuck's "critical place inquiry" (2), expressly the work *Palisade* at Okahu Bay; refer to www.fionajack.net. Jack worked with regard for tikanga Māori and in collaboration with mana whenua whānau member Ngarimu Blair. Consequently, the work connected with the wider whānau community at Ōrākei and culminated in the community actively contributing to the *Palisade* project. The members of the community collectively determined to reconstruct the palisade that was earlier built around the original Ngāti Whātua Ōrākei papa kāinga, in Okahu Bay. The original palisade was built to help protect the Māori community from encroaching settler colonial development, in particular a roadway that separated the papa kāinga from its kaimoana (seafood) source. I admire the artwork's capability to physically denote an area of contestation and highlight the historically conflicting approach that settler Pākehā and Māori have to this site.[81]

The consultation process for this project, which began with "relationship accountability" (Wilson 71), endures today despite the dynamics changing. I continue to attempt to position my relationship formation within a conversational framework, thanks to a sisterhood of writers, including Taiaroa, L. Smith and Land. This consultative relationship has become more structured and deep, accordingly I habitually noho at the Kaitiaki Village with mana whenua, as well as attend the weekly SOUL hui. These environs permit opportunities to "[t]itiro, whakarongo…korero [sic]" (L. Smith 124). I have also been assigned the role of media co-ordinator, requiring the creative application of my audiovisual skills in video, photography and digital sound recording to create original content for our online platforms, namely Facebook, as well as for handling by media outlets, such as the magazine *Salient,* which utilized one of my images for their article *History Never Repeats: Steps to the end of a lie* [13/03/17]. This mahi is done under

81. Fiona Jack states that in 1943 the original "palisade fence was built by trade unionists and volunteers around the Ngāti Whātua Ōrākei papa kāinga in Okahu Bay" (Jack, sec. 2). She notes that "the village was burnt to the ground and the inhabitants evicted with no compensation or purchase agreement offered at that time" (ibid.). *The Report of The Waitangi Tribunal on The Orakei Claim* states that the Crown demolished the village in preparation for the Queen's anticipated visit because it was considered "a dreadful eyesore and potential disease center" (120).

the direct guidance of mana whenua and conforms with Suzanne Lacy's "*activist* politics with artmaking [sic]" (qtd. in Fryd 33), as it "combines aesthetics, political philosophy, and action-oriented strategy" (ibid.), as is similarly anticipated for *Te Karanga a Hape Hīkoi*.

RIMA:
Encounters and walking.

Figure. 5.1 *Ōtuataua hīkoi*, led by Brendan Corbett and facilitated by Rebecca Ann Hobbs. Live hīkoi event 02:00:00, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 17th July 2017.

Time and patience are significant values for whakawhanaungatanga, thus I sought to find a way to familiarize myself with ngā puia without infringing on the protocols of relationship formation that exist for mana whenua. My intention was to be "[k]ia tupato (L. Smith 124) as well as keep these initial investigations within the realm of a practice-led research model and focus on "experience-centered" (Butt 30) encounters. Therefore, the impetus was to start from my body, to be physically present in the space, so as to encounter whenua firsthand. I have found Robin Nelson useful in trying to rationalize this embodied approach, as he is able to locate 'know-how' within a greater epistemological model of practice-led research. He asserts that "perception is always incarnate, context-specific and apprehended by a subject, and thus any knowledge or understanding is achieved through an encounter" (110). (Nelson's terms appear to be aligned with conversational kanohi ki te kanohi arrangements that are conventional within Te Āo

Māori). An embodied approach is in keeping with my original proposal to engage with experience-centered content and to facilitate a pathway to explicit knowledge via doing. In an effort to situate these ideas back into a regionally located [Moana Pacific] and "Indigenous standpoint" (Nakata 40) I focus on Manulani Aluli-Meyer's description of embodied know-how, wherein the "body is the *central* space in which knowing is embedded" (14). Aluli-Meyer discusses embodied knowledge at length, discarding any notion of speaking metaphorically on the relationship between mind and body before making clear that "[o]ur thinking body is not separated from our feeling mind. *Our mind is our body. Our body is our mind*" (ibid.).

Keeping in hand the body as the "central space" (ibid.) I determined to start the project by walking various puia. Walking allows me the opportunity to experience the terrestrial specifics of each site via a process of encounter as well as to retrieve embodied knowledge.[82] Barnett describes the encounter dynamic as being "in conversation; connected… in a relationship" (20).[83] A conversational approach is reiterated throughout this project and fits within a tikanga Māori framework of "engaging in an on-going and potentially immeasurable relational commitment" (Taiaroa, sec. 2). Comparable to my habitual attendance of the weekly SOUL hui, which facilitates an enduring kanohi ki te kanohi relationship with mana whenua. Anecdotally, when I do walk a site I am better able to contextualize it within the greater scheme of the Tāmaki Makaurau Volcanic Field, which is a landscape that is made up of more than fifty volcanic features.[84] Walking encounters allow me to experience the idiosyncrasies of each puia, for instance each time I have walked Otāhuhu I have been struck by the smell of livestock. The cattle that are located on site and the abattoir that is adjacent to it cause this stench.[85] The smell is a reminder of shortsighted commodifying attitudes towards ngā puia and an inability to perceive the inherent value of these formations. This is a consequence of an ongoing settler colonial perspective where "land is remade into property and human relationships to land are restricted to the relationship of the owner to his property" (Tuck and Yang 5).[86]

A wide variety of contemporary communities have established an inter-connected relationship with ngā puia that is not based on a consumer rationale. Similar to Friends of Maungawhau (FoM), who are an "ad hoc" (FoM, par. 2)[87] group of volunteers who meet once a week to perform conservation work on Maungawhau, ordinarily weeding and cultivating native plants to support a regeneration process. The group consults with

82. Carl Lavery explains "walking permits this type of embodied knowledge, this form of concrete participation, because it compels the walker to be physically present in the space s/he observes [sic]" (152).

83. For the 2015 SPSG *Curatorial Symposium* Barnett described her PhD journey and relational "shift from the impartial observer's 'they' to the participant's 'you' and 'I' [sic]" (19-20) when engaged in a 'perceptual' [Bergson, Deleuze, Guattari] process. Barnett clarifies this shift forced her "into a more accountable subject position" (ibid.) and talks of her pleasure in this newfound intersubjective dynamic of being "in conversation; connected, in an encounter, in a relationship" (ibid.). Barnett speaks with her tūpuna to help her negotiate these shifts in her understanding, with a deliberate move away from canonized western perspectives.

84. Initial walks were performed before this project moved away from an ethnographic survey position of making artworks for all ngā puia o Tāmaki Makaurau.

85. Conservation groups, tangata whenua and various academics are united in their dismay at the continued use of livestock to maintain pasture on these sacred sites. None are more vocal than geographer Ngarimu Blair, who often voices concern for this and other destructive practices and is able to place it into the context of a greater disregard for Te Āo Māori. In Blair's words, "[w]here else across the country do you get to drive on top of a sacred mountain, open a box of beers, have a cigarette, eat your takeaways and then drive off again?" (Blair, par. 5).

86. Freshwater ecologist Mike Joy (Pākehā) states commodification "exploiters win out over the environment every time, usually erroneously in the name of protecting the economy" (42), further stating that these positions intentionally cause "environmental vandalism" (22).

87. In my experience FoM is comprised of members from a diverse set of backgrounds, including geologists, botanists, conservationist, et cetera. All have a shared interest in protecting Maungawhau and have a history of conservation activism. For example they have been longtime vocal advocates of a vehicle ban.

mana whenua Ngāti Whātua Ōrākei and with them they share knowledge of the botanical and geological features that are specific to Maungawhau. FoM are committed to their cause and maintain a website that contains frequent ecological reports highlighting archaeological specifics, botanic inventories and World Heritage status updates. In the context of attending onsite FoM workshops, I have been shown the areas they have replanted, which has helped to increase my knowledge. Whether you are struck by the smell of livestock or see a change in vegetation you get to 'bear witness'[88] to how a site is being utilized and attended to by its various communities. Bearing witness can be a useful part of the protection of ngā puia, as many of the out-of-view sites fall victim to destructive practices. As seen in the case of Crater Hill, which is on private property with restricted public access and is currently in the process of being removed by the settler landowners through quarrying.

The above strategies of encounter, participation, and bearing witness facilitate knowledge sharing relationships with localized communities, such as FoM and SOUL. These approaches make space for chance encounters that act as a starting point for creative works. One such chance encounter I experienced was the koroua (elderly man) who was reciting karakia on Te Pane o Mataoho during one particular walk. His dawn oration was very clear and audible even from a great distance. It shifted in timbre as I moved around Te Pane o Mataoho and illustrated the distinct aural characteristics of the site. This chance encounter has prompted experiments that are auditory in nature,[89] with aspirational plans to create some creative auditory responses to ngā puia o Ihumātao. Aural methodologies have the potential to be woven back into previously proposed theoretical perspectives, including the aforementioned "Indigene-Colonizer Hyphen" (Jones and Jenkins 473) space. Jones and Jenkins posit:

> [t]he vehicle for this movement over the terrain of power, out from the margins and into the centers – the mechanism for shifting the boundary pegs and redrawing the maps of power – is *voice* (478).[90]

The inclusions of mindful and accountable sound works can literally re-orientate the work "to apply pressure to the idea of 'human knowledge', as inaugurated in Europe" (Butt 16). With the adoption of an "Indigenous-standpoint" (Nakata 40) and the practice of "tikanga Māori generally as a normative system" (Mead 6) there is potential to creatively connect aural experiments into systems of oral mapping that

88. Lavery examines walking as an "ideal strategy for witnessing" (152) in his critical essay *The Pepys of London E11.*

89. As demonstrated in the whānau-friendly workshop I facilitated with Jo'el Komene (Ngā Puhi, Tapuika), wherein he shared his traditional knowledge of taonga pūoro (musical instruments) with the SOUL whānau; see item six in the appendices.

90. I understand that the authors are talking about voice as in the power to make a statement, rather than the auditory properties of the voice, however these are not necessarily mutually exclusive.

are conventional from many "Indigenous standpoint[s]" (Nakata 40). As seen within the context of tikanga Māori when manuwhiri perform their mihimihi (speech of greeting) they cite their maunga, moana (ocean) and/or awa (river) thus providing the haukāinga with a whakapapa or aural map in which to situate manuwhiri.[91]

Figure. 5.2 *The normandy research project: walking city to city*, by Janet Lilo. Live walking event, photographic documentation courtesy of Janet Lilo, Normandie, 2014-2015.

A regionally located [Aotearoa] artist who similarly practices walking as a creative approach is Janet Lilo (Ngā Puhi, Samoan, Niuean), in particular the work *the normandy research project: walking city to city 2014-2015;* refer to www.janetliloart.com. Lilo describes this work as "walking from city to city with a 20-kilo pack, alone in winter, for 80kms in the upper Normandy countryside" (Lilo, sec. 1). Lilo operates a live website and uses Google maps and cameras to document the walk and everyday encounters. Almost all of the photographs are roadside sceneries that focus on mundane details, including road signs, pathways and greenery. These images are not typical travelogues, there are no figures of newfound friends or monumental buildings or exotic animals. Instead Lilo concentrates on her body in motion and talks of her creative *tactics,* which are done in opposition to the *strategies* that have been set down for her.[92] Lilo enunciates creative resistance by bathing in public lounges, interpreting French signs to explain English concepts[93] and walking pathways that don't exist on web mapping services. Lilo engages in an enduring contextual and intentional positioning of herself as a Pasifka mana wahine in relation to the historic, cultural and terrestrial characteristics of Normandy, Europe. As seen when Lilo reflects on her choreographed experiences and thus her own forms of resistance in this creative process, "I'm trying to renegotiate how to walk in both worlds confidently again without disconnecting from either" (Lilo, sec. 5).

91. Awanui Te Huia (Ngāti Maniapoto) and James Liu (Chinese, American, New Zealander) talk to the status of "Te tūranga a ngā manuhiri: tauiwi (foreigner) as a liveable subject position [sic]" (142), for them this status is achieved when tauiwi are at ease with assigned roles conventional in hosted/hosting protocol.

92. This is an overt reference to Michel de Certeau's (French Jesuit) main two concepts in the *Practice of Everyday Life,* specifically his operation of *tactic* and *strategy*. *Strategy* is "a calculus of force" (5) applied by a "subject of… power" (ibid.) such as a "proprietor" (ibid.), an "enterprise" (ibid.) or an "institution" (ibid.), comparable to Lilo having no choice but to fly the pathway designated by her chosen airline when travelling to Normandy. *Tactic* is when a consumer enunciates creative resistance by utilizing everyday "clever tricks" (Certeau 7) or "hunter's cunning" (ibid.) to "get away with things" (ibid.), viz. Lilo sneaking her friend into the public transit lounge so they could bathe.

93. As Lilo states on her website, when she photographed the sign in figure 5.2 she was "framing it as an English term for 'event' and later found out that it is a French word for 'opportunity or chance' [sic]" (Lilo, sec. 6).

I decided to explore walking as a generative starting point, as walking can facilitate independent experiential encounters as well as create opportunities for participatory knowledge formation, both of these have the potential to inform creative peer-to-peer collaborative processes that can potentially provide material for final intermedial artworks. From this standpoint, the act of walking can be seen more as a performative practice-led research method where "embodied and performed acts generate, record, and transmit knowledge" (Taylor 21). Pedagogical hīkoi fit within tikanga Māori and are conventional practice within Te Āo Māori teaching and learning settings. Mike Brown highlights how hīkoi provide the "opportunity to literally walk in the footsteps of…ancestors" (15) and how this is a "profound example of experiential learning 'in-place' [sic]" (ibid.). What's more, hīkoi are generally known within the wider context of Aotearoa principally as protest actions.[94] As demonstrated when Dame Whina Cooper of Te Rārawa led approximately 5000 people on the historic 1975 hīkoi from Te Hāpua to Parliament in Pōneke.

I have been able to facilitate various hīkoi on behalf of SOUL, of particular note are the *Ōtuataua hīkoi* done in collaboration with SOUL whānau member Brendan Corbett; see figure 5.1.[95] Brendan carries understanding of traditional Polynesian navigation and has extensive astral knowledge, into which he weaves traditional mātauranga Māori mythology.[96] He is able to identify rising and setting points of celestial bodies such as Kōpū (Venus) and Hineitīweka (Jupiter); he aligns these with stones that have been strategically positioned within the Ōtuataua crater. Brendan shares knowledge of the kapehu whetū in a pedagogical hīkoi format, where one can encounter the carefully placed stones and fully appreciate their orientating signals *in situ*. Brendan and I have organized guided hīkoi for children living in the Ihumātao papa kāinga whose parents are active members of the SOUL whānau. Some of these hīkoi have been followed up by collaborative whānau-friendly workshops, as seen in one workshop series when we focused on screen-printing techniques with the artist Tosh Ah Kit[97]; as seen in figure 5.3. The Ihumātao children combined elements from Brendan's kōrero with crafting techniques learnt from Tosh, thus creating screen-printed t-shirts and flags. These flags have been utilized at many SOUL led protest actions, including our demonstration at the Auckland City Council SHA hearing [03/02/16]. The below documented flag waving performance, which was on the outer slopes of Te Pane o Mataoho, was done in solidarity with the SOUL kaupapa and intentionally emulates flag flying that is customarily performed at protest hīkoi.[98]

94. The preamble of the *Kari-Oca Declaration* from The Indigenous Environmental Network is indicative of the cultural significance of hīkoi for indigenous peoples generally, "[w]e the Indigenous Peoples walk to the future in the footprints of our ancestors" (*Kari-Oca,* sec. 1).

95. This specific hīkoi was done in preparation for the night *Hīkoi of the standing stones of the Ōtuataua crater*, which we hosted at the 2017 SPSG symposium *Ipu ki uta, Ihu ki tai*. As an aside, the Ōtuataua is a scoria cone formation that was created by a volcanic eruption thousands of years ago, however the present day 'crater' is a man-made hole and a result of settler colonial quarrying.

96. Brendan is a long-standing resident of Māngere and has acquired an in-depth knowledge of the kapehu whetū (Māori star compass) by working collaboratively on sailing revitalization projects with kaumātua Maiti Tamaariki (Ngāti Whātua) over an extended period of time [approximately 30 years].

97. Tosh maintains a socially engaged practice, as per the Radio NFA project, which is a community orientated radio station that is run by people who have been or are sleeping rough in Tāmaki Makaurau. "Radio NFA by the people, for the people, with the people and all people! NFA stands for "no fixed abode". Homeless doesn't mean hopeless" (Radio NFA, sec. 1).

98. This photograph has also been used as a template for various SOUL paraphernalia, by way of posters, e-flyers and badges. Ben Alpers and Chris Mansfield of Kommunicate directed and produced a SOUL video incorporating content from this same workshop, it reached over 40000 people via our SOUL Facebook page; refer to www.facebook.com/SOUL.noSHA/videos/1262843950476463/.

Consideration of walking formats in the practice-led research of this project appears particularly pertinent, considering I am one of the main facilitators for the proposed *Te Karanga a Hape Hīkoi*, which doubles as my DocFA submission.

Figure. 5.3 *Whānau-friendly school holiday workshop*, facilitated by Tosh Ah Kit, Ana Karika-Nuku and Rebecca Ann Hobbs. Live workshop event 04:00:00, photographic documentation by Rebecca Ann Hobbs, Te Pane o Mataoho, 31st Jan. 2016.

ONO:
Site and local knowledge.

The hīkoi format permits experiential encounters and opportunities to position the body as the "central space" (Aluli-Meyer 12) of knowing. Hīkoi also have the potential to locate relational and embodied practices firmly in Ihumātao and can orientate one to the specifics of locales such as Maungataketake, Ōtuataua, Waitomokia and Puketaapapa. This potentially supports the practice-led research of cultural, historical, and sociopolitical relationships that different communities have with ngā puia, simultaneously broadening my understanding of the 'spatiality'[99] of these sites. Accordingly, this site-situated knowledge can consequently feed into the creative peer-to-peer collaborations, or as more eloquently put by Grant Kester:

> [s]ite is understood here as a generative locus of individual and collective identities, actions and histories, and the unfolding of artistic subjectivity awaits the specific insights generated by this singular coming-together (139).

The two points of Kester's that I wish to mainly focus on are,

a. The idea of "coming-together" (ibid.) via strategies of participation, which I will discuss further on.
   and

b. The idea of site as a "generative locus" (ibid.).

Kester operates the Greek originating concept of Metis[100] to further contextualize his understanding of "a form of knowing rooted in the specific conditions of a given site" (143). He names this occurrence "place specific" (ibid.)[101] and differentiates it by contrasting it against the ubiquitous and generalizing concept of 'universal knowledge'. For the purpose of this

99. I here align with Michael Keith's definition of 'spatiality'; "[w]e may now use the term 'spatiality' to capture the ways in which social and spatial are inextricably realized in one another" (3).

100. In ancient Greece, Metis was commonly known as the goddess of transformative "intelligence" (Graves 16). As Robert Graves explains, "Zeus swallowed Metis and subsequently gave birth to Athene" (Graves 12). Kester explains Metis as "a form of knowing rooted in the specific conditions of a given site and the aggregated wisdom of the inhabitants of that site over time" (Kester 143). Kester goes on to clarify that "Metis makes no claims for universality; it is "place specific" inflected by particular conditions and histories" (ibid.). (Metis is not a reference to the First Nations peoples of Canada in this instance.)

101. Kester's "place specific" (143) is complimentary to the previously coined 'site-situated', which I located via Kwon's "multiply-located, discursive field of operation" (30). Kester accentuates the practicalities of collaboration, community and spatial sovereignty, his "dialectical conditions…occur with the integration (and at times collision) of community collaboration, artistic production and political activism" (Cartiere, par. 1). Kester and Kwon's ideas mutually inform this project, Kwon is operated for general use of site-situated as a linguistic point, whilst Kester is applied more specifically in the development of experiential knowledge within the practice-led research.

project, my own practice-led research will focus on the "place specific" (ibid.) dynamics of each puia to determine what works get made, under which circumstances and in partnership with whom.

Kester's "place specific" (ibid.) returns us back to previously mentioned Tuck and her notion of "critical place inquiry" (2), wherein she discusses concepts of spatialization and the 'spatial turn' by "[i]dentifying possibilities for spatial justice, particularly through geographies of care" (13). Tuck cautions practitioners not to apply these concepts merely as a metaphor, but to instead "attend more responsibly to issues of place" (18). One strategy that Tuck identifies as best practice is Participatory Action Research (PAR), with an emphasis on action. The action that Tuck advocates is the activation of methods that corroborate and focus on localized knowledge. There are many other thinkers who emphasize practice-led research and attempt to focus on knowledge that comes from the specifics of place relations, creating a rich vocabulary from which to draw. Butt utilizes the term "experience-centered" (30), whilst Donna Haraway utilizes "situated knowledge" (188), Kwon examines the "experiential paradigm" (30) and Nakata applies "standpoint theory" (40).[102] All emphasize the significance of experience-based and tacit site-situated knowledge of place over once-removed grand narratives and distanced generalizations, which tend to have a homogenizing effect.

"Coming-together" (Kester 139) via strategies of participation is one way to access the experiential knowledge the above people talk of. For instance, the weekly coming together of mana whenua and the SOUL whānau is essential to my participation. In this 'hyphen space' I am given particular tasks to undertake, which permit me to stand within the Ihumātao community, viz. tūrangawaewae.

Participation has a lineage that can be traced back to early anthropological and ethnographic research. The anthropologist James Clifford is able to clearly identify participatory practices amongst other research mainstays:

> [t]he predominant metaphors in anthropological research have been participant-observation, data collection, and cultural description, all of which presuppose a standpoint outside—looking at, objectifying, or, somewhat closer, "reading," a given reality (11).

These customary anthropological and ethnographic notions of participatory research maintain a spatial language where there is a privileged outside vantage point, where the researcher is "conceptualizing closeness to and

102. All four writers coalesce here to make a general point, however they are each incorporated into this paper at different stages, so as to highlight specific ideas. Nakata's "standpoint theory" (40) assists with the task of focusing on knowledge from indigenous positions in the practice-led research, in the case of this project tikanga Māori. Kwon's "experiential paradigm" (30) is utilized when reflecting on the various site-situated cultural, historical, and sociopolitical views that are located within Ihumātao, whilst Haraway's "situated knowledge" (188) is helpful for identifying the practicalities of embodiment, especially when engaged in creative collaborative art making. Lastly the regionally located [Moana Pacific] "experience-centered" (Butt 30) quip is applied when deliberating specifically on the experiential encounter within the settler colonial milieu of Aotearoa and so takes priority within this text.

distance from the ethnographic subject" (A. Schneider 171). By contrast decolonial and indigenous methodologies twist and turn the spatial inside-outside dynamics that Clifford and Arnd Schneider are here outlining. Practitioners are therefore able to position themselves *within* these two standpoints so as to maneuver and lever room for other disenfranchised voices, and to undermine epistemologies that promote dualistic ways of thinking/seeing. Sandy Grande (Quechua) creates new vocabularies to address accountability within participatory methodologies. Grande attempts to remove the distinction between participant and observer with the notion of being 'in motion':

> [i]nstead the gaze is always shifting inward, outward, and throughout the spaces-in-between, with the idea itself holding ground as the independent variable (233).

Figure. 6.1 *In pursuit of Venus (Infected)*, by Lisa Reihana. Five channel video installation, photographic documentation courtesy of the artist, Tāmaki Makaurau, 2015.

The recent work of Lisa Reihana (Ngāti Hine, Ngā Puhi, Ngati Tu), *In pursuit of Venus (Infected)*, draws attention to the "spaces-in-between" (Grande 233) and seems an ideal work with which to highlight the importance of experience-centered knowledge and accountable subject positions, especially considering the work was made from within the context of Aotearoa; refer to www.inpursuitofvenus.com.[103] The work is a twenty-five-meter-long five channel video installation that is a reinterpretation of the 1804 French panoptic[104] wallpaper *Les Sauvages De La Mer Pacifique* (The Savages from the Pacific Sea), which was designed by the French artist Jean-Gabriel Charvet. The original decorative wallpaper depicts Charvet's interpretation of various Pasifika peoples, based on secondhand accounts from Captain James Cook's colonial journeys. Charvet imaginatively fabricated content for the wallpaper to compensate for his lack of experiential knowledge of the Moana Pacific region, drawing inspiration from ancient Greece and Rome to fill in the gaps, and so his pale 'Pasifika' figures are wearing centurion helmets, assorted togas and mid-calf sandals. This is a characteristic neoclassical formula for assimilating "non-European peoples to classical Greco-Roman ideals of innocence

103. Patu Hohepa (Ngā Puhi, Te Mahurehure) states that the *Infected* work is "at home" (viii) in Tāmaki Makaurau, expressly because Reihana is from "the Northland sperconfederation called Ngāpuhi" (ibid.). Hohepa appears to be applying the tikanga Māori view that whakapapa can potetially perform an "unbounded collection of Maori theory, observation and experience… represented in Maori eyes [sic]" (Edwards 3). For this reason, Reihana's whakapapa provides her and her work with a place to stand within Aotearoa viz. tūrangawaewae.

104. Sean Cubitt helps to throw critical light on the omnipotent panoptic point of view, which attempts to see the whole in a single take; he describes it as promulgating the "implicitly male, implicitly European individual as the center of total knowledge" (43).

and beauty" (Ellingson 9), which perpetuates the Golden Age Myth.[105] By appropriating similarly idealized tropes Reihana is able to subvert Charvet's wallpaper and challenge the way in which the Golden Age Myth has been broadly used to perpetuate the Noble Savage motif.[106]

In pursuit of Venus (Infected) is perpetually 'in motion' and slowly moves from right to left, ensuring your gaze can't help but literally move in and out of the "spaces-in-between" (Grande 233) the different figures. The figures themselves also move, but the movements are quite different to the frozen Greek wrestling poses of the wallpaper. Reihana's figures drink kava, dance hula and perform wero, actions that are regionally located and specific to the Moana Pacific and Aotearoa. The artist crosses island boundaries with this work, operating the 'cultural capital' of other Moana Pacific indigenous peoples by depicting a wide range of Pasifika content.[107] She seems to have navigated these waters through an ethics of exchange that included a kanohi ki te kanohi consultation process that spanned a six-year period, at all times maintaining a mind for "[a]roha ki te tangata" (L. Smith 124). She also applies an explicitly public acknowledgement strategy that itemizes contributors and their specific cultural knowledge via an online website. Reihana has worked resolutely in participation with various Pasifika people to bring these cultures together, "learning from the Other, rather than learning about the Other" (Jones and Jenkins 471). In the artist's own words, she has actively engaged in "the ethics of 'making' as opposed to 'taking'" (Reihana 8). Moreover, Reihana can speak from her own subjective position as regionally located tangata whenua. She is not an objective "observer fixed on the edge of a space" (Clifford 32). Instead she embodies "[s]ubjective experience…already within…looking and being looked at, talking and being talked at" (ibid.).

I identify with Reihana's "ethics of 'making'" (Reihana 8) *with* localized communities and am attempting to do so as tauiwi through "experience-centered" (Butt 30) participation with the SOUL whānau. Under the guidance of mana whenua, I have partaken in and facilitated SOUL initiated conservation work, working bees, guided hīkoi, protest actions, whānau-friendly workshops and art events, including the kite workshop documented in figure 6.2. My site-situated participatory efforts create opportunities to experience the physical difficulty of pulling out weeds such as elaeagnus (silverberry), in an attempt to promote native plant regrowth for conservation purposes. As well contribute to the pathways that have been etched into the Ihumātao grass by facilitating hīkoi that weave in and around the raised

105. The Golden Age Myth places indigenous peoples into an imagined and primitive time of peace and harmony and in doing so is a propagator of the Savage Beauty model. These romanticized falsehoods are problematic as they exclude indigenous peoples from participating in the cultural present, a convenient way of "projecting cultural inferiority as an ideological ground for political subordination" (Ellingson xiii).

106. One reappraisal strategy operated by Reihana is the insertion of Imperial figures directly into her appropriated version of the stylized landscape. One vignette shows a group of garrison troops raising a flag, engaged in what Diana Taylor names a "Colonial possession performance" (58). The insertion of recognizable European figures partaking in colonial goings-on disrupts the Golden Age Myth façade that the original wallpaper is attempting to present.

107. The Bourdieusian 'cultural capital' of the Moana Pacific is often sought after within the context of Aotearoa, particularly by agents who seek power through this capital. However this same knowledge is not always attributed to those who own it, especially within the academic field. It is thus a potentially precarious ethical position to be engaged in a practice of creative cultural crossover, compelling practitioners to "[k]ia tupato" (L. Smith 124). There is a Foucauldian 'discomfort' proviso for those who intend to navigate this dynamic, especially from a privileged settler position, necessitating a pedagogical "ethic which embraces discomfort as a point of departure for individual and social transformation [sic]" (Zembylas 166). And so those of us who stand to benefit from cross-cultural relationships need to 'give an account of oneself', "an account that must include the conditions of its own emergence" (Butler 8) and engage in a "willingness to become undone in relation to others" (136).

stone remains of whare, the wet ground of puna and the collapsed openings of urupā. These efforts have also led me to develop the dexterity needed to perform the complicated handshakes that tamariki (children) frequently instigate at holiday workshops. One memorable greeting incorporated choreographed hand movements in accompaniment to the ditty "high five, dolphin dive, bring it back, shark attack".

Figure. 6.2 *SOUL Sunday Matariki Kite day,* by SOUL. Live workshop event 03:30:00, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 11th July 2016.

Participatory actions from the spaces-in-between or the "hyphen between colonizer-indigene" (Jones and Jenkins 473) creates room for experiential and tacit knowledge formation that is "place specific" (Kester 143) and "experience-centered" (Butt 30), which guides creative peer-to-peer collaborative relationships that later become the material for intermedial artworks, for instance the artwork *Ōtuataua*, which was made in collaboration with Tosh Ah Kit and Cat Ruka (Ngā Puhi, Waitaha, Pākehā).[108] The starting point for this artwork was a pedagogical hīkoi, organized in collaboration with SOUL campaigner Brendan Corbett and kaumātua Maiti Tamaariki. The Ōtuataua cone was the pre-colonial pā (fortified village) site for tangata whenua and was over sixty meters in height, with many terraces embedded into its slopes. Only the bottom terrace remains today with most of the cone having been quarried away, these excavation activities having fashioned the remaining hole into an open amphitheater. The main guideline from mana whenua for this work was not to visually show the inner amphitheater of the remaining cone, thus impeding any documentation inside the site with either photography or video.

The pedagogical hīkoi with kaumātua Maiti and Brendan revealed to us carefully placed boulders that lay inside the manmade amphitheater

108. Cat and I have worked together at MIT for several years, on occasion collaborating as academic staff as well as within a creative capacity, for example we made the joint video work *Māngere Mall* [2010-2011]. Cat is a performance artist who customarily incorporates dance and sound within a live setting, the content of her work is situated within the triangulation of manaakitanga, activation and identity.

structure of Ōtuataua. These boulders have been placed in a kapehu whetū arrangement that doubly illustrates the Matahourua narrative.[109] The boulders each represent one of the characters in the original waka migration story, each having physical idiosyncrasies that reflect aspects of this story. A case in point is the rock that represents the giant Te Wheke, which has deep incisions across its top, emblematic of the strikes performed by Kupe when they fought. When moving in-between the boulders with Brendan, their peculiarities evoke the retelling of the Matahourua narrative, the narration punctuating celestial movements in relation to the site. Brendan activates sightlines from each boulder to significant landmarks at the edge of the amphitheater, to point out the rising and setting points of Kōpū, Hineitīweka, and other constellations. Points of junction can be seen between the land and the sky, both animating the story whilst indicating planetary movement and seasonal changes. These modes of knowledge are encompassed within traditional Māori navigational techniques, techniques that kaumātua Maiti and Brendan know well, having spent many years exercising these same techniques when sailing waka across the Moana Pacific for revitalization projects. Moving forward and backwards, looking up and down, Brendan weaves our attention between visible phenomena and imagined stories, bringing all the different components into focus. Even though it is unknown who exactly placed these boulders in their positions, both Maiti and Brendan are in agreement that the placements are too measured, too controlled, too easily read to simply be an uncanny coincidence.[110]

The Matahourua narrative is one that Cat Ruka is familiar with, as it belongs to her whakapapa as tangata whenua. For this reason, Cat and her whānau were able to provide guidance in our collaborative development of choreographed 'power-moves', which were later performed with whānau participants in the Whare Tipua at Ihumātao. It is our intention that the structural signature of each sustained power-move represents specific tupuna in the Matahourua narrative, by way of their distinguishing traits. The power-moves are documented through instructional images that intentionally embrace the celestial realm and the magic of the narrative, operating a phantasmagorical color palette with figures floating against an interstellar backdrop- see figure 6.3 for one example-[111] a strategy operated so as not to show the site, as requested by mana whenua. Interactive workshopping and live performance of these power-moves facilitates knowledge distribution and potentially supports whānau participants

109. Matahourua is the waka that brought Kupe to Aotearoa from Hawaiki and is a main character in the original migration story that belongs to all tangata whenua Māori.

110. The SPSG Symposium *Ipu ki uta, Ihu ki tai* incorporated a reiteration of this same content via a timetabled guided night hīkoi with Maiti and Brendan. In preparation for this Brendan and I highlighted significant points, under mana whenua instruction, by installing permanent signs on the fence posts that enclose the amphitheater.

111. The power-moves were also performed at the SPSG Symposium *Ipu ki uta, Ihu ki tai.* Tosh facilitated these via a printout flyer which included the images and brief text explaining the cheorographic intent of each power-move. In the case of the Kupe pose we bend "low to draw strength from Papatūānuku (earth mother), with one fist striking the heavens and the other guarding his people behind him" (Ruka et al. page. 3).

connecting with their whakapapa stories. The knowledge is brought back to earth when we koha the photographic images to the Kaitiaki Village in support of whānau-friendly workshops we organize for children living at Ihumātao and who carry this same whakapapa in their own bodies.[112] These are collaborative attempts at engaging with whakapapa stories and a projection forward to the next generation; see item seven in the appendices.[113]

Joint kaupapa: *Talisman from Ōtuataua carry namesakes of tūpuna who voyaged from Hawaiki to Aotearoa on the Matahourua waka. These talismans have inspired an investigation into new ways of teaching, learning and embodying whakapapa. The artists choreograph and teach a series of accessible power-moves; each one having a particular tupuna of Matahourua encoded within its physicality. It is hoped that all people including our young children will have fun learning and performing the power-moves, thus breathing life into our ancestors.*

See item seven in appendices for full reflective text independently written by Cat.

112. These same instructional images were electronically distributed to whānau, so they are able to carry them on personal devices for future reference, operation, and dispersion.

113. *Ōtuataua* content is further imagined in these holiday workshops via a rendered interstellar backdrop, made by graffiti artist Pascal Atiga-Bridger (Te Whānau-ā-Apanui, Tainui, Samoan, Pākehā). We operate the backdrop when sharing the power-moves with the children so as to create take-home Polaroid photographs that they can share with their families; see item seven in the appendices. These same children later choreographed their own poses based on the workshops. Whānau requested we place these new poses into the same celestial backdrop as the original images, to decorate the buildings of the Kaitiaki Village.

Figure. 6.3 *Ōtuataua*, by Cat Ruka, Tosh Ah Kit and Rebecca Ann Hobbs. (Under the guidance of Brendan Corbett, Maiti Tamaariki, Raureti Korako and the Ruka whānau with Kiara Ruka and Lucia-Bluebell Kahukōwhai Davison.) Photographic documentation by Rebecca Ann Hobbs, Ihumātao, 21st April 2016.

WHITU: (Re)mapping and transformation of the hyphen-space.

Figure. 7.1 *Two different stone walls on the whenua of Ihumātao,* by unknown. Photographic documentation by Rebecca Ann Hobbs, Ihumātao, 3rd Nov. 16.

Consultation with Te Wai-ō-Hua and participatory engagement with SOUL generates "experience-centered" (Butt 30) knowledge that has transformed the way that I understand ngā puia o Ihumātao. It has become automatic to align with the Te Āo Māori standpoint that the maunga *are* tūpuna and to understand that Ihumātao *is* the nose of Mataoho.[114] There has been a slow unfolding of the multilayered relationships that different communities have with ngā puia o Ihumātao, not to mention the multiple viewpoints to be found within a collectively minded group. I have witnessed heated verbal exchanges between fellow conservationists within SOUL, each of whom envisages different approaches to achieving a shared safeguarding goal. The Ihumātao terrain is "doubly inhabited by often irreconcilable cultural positions" (Rogoff 110). For example, Te Wai-ō-Hua had their whenua confiscated in 1863 because of their alliance with the Kīngitanga (sovereignty) movement and as a result the land was on gifted to settler families. This same land is now the planned site for a large SHA62 development by the offshore company Fletchers Residential

114. It is commonly understood within Aotearoa that Māori imbue land with familial characteristics, the most generally known being Papatūānuku and Ranginui (sky father). Te Ahukaramū Charles Royal (Ngāti Raukawa, Ngāti Tamaterā, Ngā Puhi) explains, "[i]n the Māori world view, land gives birth to all things, including humankind…" (sec. 1). Royal elucidates that this relationship sanctions a "place to stand" (ibid.) for Māori, exercising the Te Āo Māori concept of tūrangawaewae to further articulate the ancestral ties between people and land.

Limited. If the development goes ahead it will destroy highly significant cultural features on the whenua, a distressing consideration for the mana whenua whānau members who lead SOUL.

New Zealand's politicians have a tendency to use rhetoric surrounding the Auckland housing crisis:

> [t]he crisis has reached dangerous levels in recent years and looks set to get worse…it threatens a fundamental part of our culture, it threatens our communities and, ultimately, it threatens our economy (Key, sec. end).

Sometimes the government implements new policy in order to backtrack on previously agreed settlements with tangata whenua, as seen in their attempt to override the Right of First Refusal (RFR) agreement, which was made between the Crown and Iwi to compensate for land confiscations that were found to be unlawful under the Te Tiriti o Waitangi Claims Settlement Act [1995]. Government ministers planned to renege on this agreement by arguing that the RFR should not apply if the land is designated for "state housing purposes" (Young, sec. 9).[115] As McPherson and Vanessa Cole assert, "there is a war going on in Auckland over housing, and it's a class war, rooted in the violence of the colonial capitalism that this city was built on" (sec. 1). Settler colonial development narratives leave iwi such as Te Wai-o-Hua with very few options to achieve redress for historical grievances including the original confiscation of their whenua. These are grievances that mana whenua were able to clearly articulate in 1865, as seen in the below excerpt from an archival letter by mana whenua Mite Kerei Kaihau to then Prime Minister Frederick Weld; see item eight in appendices for full details.

> I have heard the Government have taken Ihumātao and Puketaapapa. If it is so it will not be right because there is no cause to enable the Governor to take my land because I still reside here in your presence. I did not go to the King…There was no cause in punishing us with so many sufferings as we had sworn truthfully to the Queen. From this I ask on what grounds the land was taken (par. 1).

The extracts below further demonstrate the irreconcilable differences to be found within the territory of Ihumātao; see items two, nine and ten in appendices for full details:

> To keep the land outside the MUL (metropolitan urban limit) with a rural zoning would, without further constraints, offer

115. The RFR focuses on iwi so that they receive the first offer to buy Crown land when there are plans to sell. In 2015 Ngāti Whātua sought a judicial review of Government's plan to sell Crown land to private developers, because Government ministers were arguing that the RFR should not apply if the land is designated for "state housing purposes" (Young, sec. 9). In the case of Ihumātao the land was already privately owned because of gifting that occurred at the time of confiscation [1863].

> less protection to the characteristics protected by section 6 (e) & (f) of the Resource Management Act. To lock the land up might indeed provide for Maori & heritage values. But it would not provide for the economic needs & wellbeing of the owners. Hearing commissioner Leigh McGregor.[116]

> Ihumātao is an internationally recognised historical, geological and spiritual landscape, showing rare traces of human settlement in Aotearoa New Zealand over the last thousand years… I have been privileged to hear some of the stories of the mana whenua of Ihumātao. I can speak from my own relationship to this landscape, but I cannot speak for their maunga… I know I have so much to learn from the people who whakapapa here.

> SOUL member Paula Booker.[117]

> We're part of the landscape, essentially. That's where our whakapapa is. We have an umbilical connection to this land. When we go there, we connect back with our ancestors. When we recite our pepeha, we acknowledge Otuataua and Oruarangi awa; Te Puketaapapatanga a Hape is our maunga. Our tikanga and our mana is within this land.

> Mana whenua whānau member Pania Newton.

Pania's words are inspirational; her whānau are the people that 'I stay for',[118] whilst Paula's words reflect my own position as tauiwi in the "hyphen between colonizer-indigene" (Jones and Jenkins 473). From an in-between space, I seek to take into account the different historical, cultural and sociopolitical characteristics viz. the "experiential paradigm" (Kwon 30)[119] that is situated in the terrain of Ihumātao.[120] Some of these multiple viewpoints are evident in the five distinct stone walls at the Ōtuataua Stonefields, two of which can be seen in figure 7.1.[121] The Ihumātao based stone fields contain traditional pre-colonial structures, settler colonial dividers and walls made by tangata whenua after the arrival of Pākehā. The settler partitions are in straight lines, square in shape and built evenly along the top, whilst tangata whenua walls curve, bend and wiggle. One approach mechanically cuts across the land, whereas the other organically follows and traces the contours of the land.[122] The various stone walls epitomize the irreconcilable differences between the different domains of knowledge located in the terrain of Ihumātao, viz. Te Āo Māori, Pākehā, governmental, agricultural, archeological, geological,

116. Ms Leigh McGregor was the hearing panel chair for the Auckland unitary plan meeting addressing the Oruarangi land use consents under the Housing Accords and Special Housing Areas Act [2012] (qtd. in Dey, par. 4). SOUL mana whenua whānau believe that there wasn't comprehensive consultation with whānau at the time of changing the site from Rural to a Future Development Zone. This rezoning event is what permits the foreign owned company Fletchers Residential Limited to go ahead with its planned development of the SHA62.

117. SOUL member Paula Booker wrote this text specifically for the exhibition *Te Ihu o Mataoho*. As described by Paula the kaupapa of the text is her "personal artistic response to the whenua of the Ihumātao peninsular" (Booker, sec. 2).

118. This is in direct reference a comment made by SOUL member David Fraser, "I came for the land and I stay for the people". The weekly SOUL meetings usually start with karakia and a whakawhanaunga process, wherein people vocalise their position within the SOUL kaupapa. Fraser coined this phrase at one such meeting.

119. In the publication, *Performance and the Politics of Space* Susan Haedicke clarifies Kwon's "experiential paradigm" (Kwon 30), as taking "into account the site's symbolic, historical, and sociopolitical meanings as well as the spectator's and the artwork's 'situatedness' in the site [sic]" (Haedicke 201).

120. Archeologist David Veart identifies Ihumātao as a Caol Áit [pronounced: 'kweel awtch'] - A Thin Place. In Veart's own words Ihumātao "is a place where the veil between the past and the present, between the dead and the living, between the spiritual and physical is very thin and things pass across this veil." (00:01:40- 00:01:48).

121. As previously mentioned, my participation in SOUL has prompted the facilitation of numerous guided hīkoi on the whenua of Ihumātao. This specific reference is to a comment made by the archaeologist Ian Lawlor whilst on the SOUL led *Ihumātao Heritage Hīkoi: Ngā Tapuwae a Ngā Tūpuna* [09/10/16].

122. When on the *Ihumātao Heritage Hīkoi,* Ian Lawlor explained that the traditional pre-colonial walls were not made in response to the presence of bovines and so do not have as much height as the ones made after Pākehā arrival.

volcanological, biological, et cetera. There isn't a single perspective from which to view these site-situated workings together; as Mike Pearson articulates "there is no one place from which one can see it all. It is never one thing. It is a *field* rather than an *object*" (42). The whenua of Ihumātao is the field in which this project is situated and it seeks to measure and map the "experiential paradigm" (Kwon 30) of this field.

Within a contemporary western context maps follow an Imperial Cartesian rationale, where culture and nature are divided. Cataloguing of these divisions is performed from a single elevated perspective, with the aim of creating a standardized language via the grid. Mathematically partitioned latitudinal and longitudinal cartographic lines flatten, divide and immobilize whenua.[123] As articulated by Anne Salmond, the position of the Cartesian standpoint is "an imaginary vantage point high above the earth, a kind of eye of God perspective" (00:31:29-00:31:35) and it conveys "particular assumptions about the world, in an abstracting, quantifying, controlling, and commodifying logic" (00:38:50-00:38:55).[124] The type of cataloguing and surveying cartography that accompanies the Cartesian tenet is defined as factual, scientific and objective, however this is highly contestable. As Roland Barthes states, "[t]o catalogue is not merely to ascertain, as it appears at first glance, but also to appropriate" (27). Or more specifically in the words of John Harley "[c]artographers manufacture power: they create a spatial panopticon" (61). Or to put it explicitly, in the words of Denis Wood, maps are "weapons in the fight for social domination" (66).

Counter to the Cartesian rationale, I intend to develop performative, embodied, and situated ways to measure and (re)map the field of Ihumātao. I aspire to apply techniques that "know the land via feel not perspective" (Pearson 49) and to understand the "landscape as *somatic space*" (ibid.). In an attempt to feel the whenua of Ihumātao in the flesh, I focus on an ethics of exchange that requires "genuine engagement" (Māhina-Tuai, "RealTalk"), whilst being mindful of treading lightly in the "spaces-in-between" (Grande 233) and identifying "possibilities for spatial justice, particularly through geographies of care" (Tuck 13). The conversational *Kaupapa Māori Practice* of "[t]itiro, whakarongo…korero [sic]" (L. Smith 124) helps to guide the ethical care objective within this embodied practice-led research.

An instance of a regionally located [Aotearoa] artwork that is responsive to the particulars of whenua and not based on the cartographic legacy of the Imperial project, is the mobile radio station D.A.N.C.E. FM 106.7, by

123. David Turnbull contends that surveying methods within a western context *were* historically performative, embodied and situated, but that this changed because of an emerging scientific rationale so that "which was previously completely indexical, having meaning only in the context of the site of production, and no means of moving beyond that site, is standardized and is made commensurable and re-presentable within the common framework provided by distant point perspective" (Turnbull 41). Turnbull draws on various examples from "Indigenous standpoint[s]" (Nakata 40) to illustrate his originating concept of western mapping techniques, including some located within Moana Pacific; "Polynesian methods were basically performative, not representational" (Turnbull 122). Even though contemporary western cartography originates from similar methodological frameworks as the indigenous ones that Turnbull cites, the colonial ends for which the west applies scientific standardization has completely severed any similarities that were once present.

124. Salmond engages in a whakapapa process that names Rene Descartes's *Cogito ergo sum* (I think, therefore I am) viz. "the thinking self" (00:28:23-00:28:38) as being at the "heart of Enlightenment science" (00:29:20-00:29:23) and cites Foucault's *The Order of Things* as the germinal text to critically address the Cartesian project to objectify and classify. In Foucault's own words he is concerned "with a history of resemblance: on what conditions was Classical thought able to reflect relations of similarity or equivalence between things, relations that would provide a foundation and a justification for their words, their classifications, their systems of exchange?" (xxiv).

D.A.N.C.E. Art Club; refer to www.danceartclub.co.nz.[125] The art collective created a roving radio station that was housed in the back of a truck.[126] This "mobile community radio station and public address unit" (D.A.N.C.E. sec.1) was situated within the field of Taupō with concentrated events occurring within smaller communities located in the area. In keeping with the D.A.N.C.E. usual hosting kaupapa the D.A.N.C.E. FM 106.7 truck would temporarily stop to engage in activities with different community groups, including schools and rest homes. Participatory activities took advantage of the broadcasting ability of the truck, as demonstrated by the tamariki from Wairakei Primary School, who used this emceeing opportunity to do shout-outs to friends and family. As explained by D.A.N.C.E. member Linda Tanoai, D.A.N.C.E. FM 106.7 had a "limited variable community frequency between 5 - 20 km, depending on terrain" (Tanoai, par. 1). The broadcasting range was shortened by protuberant features in the landscape such as maunga, and lengthened when there were no such obstructions, creating a type of aural map. These fluctuating radio waves stretched between members of the same community, thus the combined radio spectrum and terrain features determined that the emcee sessions had meaning within the context of the original site of production. There is creative potential for diverse intermedial combinations for the collaborative component of this project and it is conceivable that these could convey the power of voice through direct public address.

Figure. 7.2 *D.A.N.C.E FM 106.7*, by D.A.N.C.E. Art Club. Photographic documentation courtesy of D.A.N.C.E. Art Club, Taupō City Centre, 2012.

Hinmatóowyalahtq̓it articulates that for the people of Nez Perce[127] "[t]he measure of the land and the measure of our bodies are the same." (qtd. in Wilson 60). One can trace further the folding and weaving of spatial critique and place

125. D.A.N.C.E. Art Club is comprised of Tuafale Tanoai aka Linda.T (Samoan), Ahilapalapa Rands (Hawaiian), Vaimaila Urale (Samoan) and Chris Fitzgerald (Pākēha).

126. D.A.N.C.E. FM 106.7 operated a frequency that is in the 'guard band' range. This is customarily the unused radio spectrum between radio bands and is separate from the official FM broadcasting band from other, commercial, spectrum users such as taxis and aircraft operations.

127. Indigenous people of the Pacific Northwest region of Turtle Island.

negotiation throughout many other decolonial and indigenous standpoints. In particular, L. Smith and Tuck critique the colonial implications of charting, with Smith identifying how a Cartesian relationship to spatial demarcation creates a vocabulary of "line…center" (L. Smith 55) and "outside" (ibid.), which is used to perpetuate a hegemonic colonial narrative. Tuck holds out hope for the "transformation of our very conceptual maps" (46) and advocates for practitioners to be "informed by more deeply considered and more elaborately articulated theorizations of place and land" (ibid.). Jones and Jenkins identify that the space-in-between the indigene-colonizer hyphen requires "shifting the boundary pegs and redrawing the maps" (478). I do not plan to map ngā puia as a form of cartographic simplification associated with the Cartesian positivism inaugurated in Europe. Instead, this project aims to be responsive to the whenua of Ihumātao, to feel and trace the specifics of ngā puia. These approaches prioritize the body as the "*central* space" (Aluli-Meyer 14) of knowing and allow for multiple subjective measurements and (re)mappings that do not adhere to the type of cartographic endeavor that promotes a single objective view from above.

An attempt at a performative, embodied and situated mapping exercise can be seen in one of the earlier experiments for this project, the intent of which was to trace the distance from the outer edge of the lava flow footprint back to the crater summit of Kohuora, by bending sunlight from one point to another via a handheld mirror.[128] This documented performance utilized the moving body, which walked and wriggled the mirror backwards and forwards, in an attempt to catch and throw the light across the width of the lava flow accordingly giving priority to a "view from a body" (Haraway 196).[129]

Figure. 7.3 *Kohuora experiment*, by Kahu Tuwhare and Rebecca Ann Hobbs. Photographic documentation by Rebecca Ann Hobbs, Tāmaki Makaurau, Kohuora, 15th Jan. 2015.

128. This was an early experiment performed before the project moved away from an ethnographic survey position of making artworks for all the puia o Tāmaki Makaurau. I refer to this work here to illustrate Haraway's metaphorical application of light diffraction and to extend her enduring hypothesis on multiple situated embodied workings, "[d]iffraction patterns record the history of interaction, interference, reinforcement, difference. Diffraction is about heterogeneous history, not about originals" (273).

129. In Dwight Conquergood's words Haraway is able to situate the familiar and "vulnerable 'view from a body'" (Conquergood 146) in contrast to the abstract and authoritative "'view from above,' universal knowledge that pretends to transcend location" (ibid.).

Haraway reasons that a view from a body is "always a complex, contradictory, structuring" (589) and this perspective "versus the view from above, from nowhere, from simplicity." (ibid.) I agree with Haraway's view and plan to keep her voice at the forefront of my mind when facilitating embodied mapping strategies for the field of Ihumātao. (Along with other voices such as Aluli-Meyer and her provision that the "body is the *central* space in which knowing is embedded" (14).) Multiple situated and embodied viewpoints are attained in this project by inviting other practitioners into collaborative relationships. The peer-to-peer collaborative strategies I have engaged, combined with a process of consultation, attempt to align with the wished-for decolonial position as well as with the previously discussed "hyphen between colonizer-indigene" (Jones and Jenkins 473). However, it is worth noting that there is a point of departure from Jones and Jenkins's hyphen position between "colonizer-indigene" (473). This project focuses on a deliberate shift away from individual people who are caught up in the colonizer-indigene dynamic, towards a focus on the space-in-between an Imperial surveying rationale [looking] and located embodied repertoire [feeling]. Directing focus away from *who* and towards the *how* places emphasis on the historical context in which we are all implicated and away from naming individuals.[130] Creative emphasis will be on the approaches and strategies recruited in the facilitation of collaborative performances for the Ihumātao field and conviction in the idea that "embodied and performed acts generate, record, and transmit knowledge" (21 Taylor).[131]

Figure. 7.4 *Puketaapapa,* by Louisa Afoa, Qiane Matata-Sipu and Rebecca Ann Hobbs. HD video 00:01:26, video still by Rebecca Ann Hobbs, Tāmaki Makaurau, 21st April 2016.

Joint kaupapa: *Performing the pathway that Hape made to the maunga from the moana.*

130. In her presentation *Kei Roto i Te Whare* Barnett enunciates the problematic method of personifying the space in-between; "[i]f the hyphen puts one race or culture or set of beliefs on one side, and another on the other side, for *me* that creates a problem. It seems to keep me in a place of internal resistance, self-suspicion and struggle." (23). It appears Barnett is seeking to avoid Eve Kosofsky Sedgwick's 'paranoid reading' by exercising "mutable positions" (Sedgwick 150) and by circumventing dualistic approaches.

131. Taylor recognizes that there is a "rift…between the *archive* of supposedly enduring material (i.e., texts, documents, buildings, bones) and the so-called ephemeral *repertoire* of embodied practice/knowledge (i.e., spoken language, dance, sports ritual.) [sic]" (19).

Another expression of a (re)mapping attempt is the work *Puketaapapa,* done in collaboration with Qiane and Louisa Afoa.[132] We started our collaboration with kanohi ki te kanohi meetings, which made clear the perpetual wāhi tapu status of Puketaapapa, as it is a resting place for the tupuna Hape.[133] This necessitated safeguarding techniques in our use and representation of the site, for example we were not permitted to walk the slopes of the maunga. For this reason, we decided to concentrate on the original pathway that Hape would have cut to Puketaapapa from his landing site in the Manukau Harbour. Qiane's account of this hīkoi includes details of Hape stopping at a puna to drink and his feet being imprinted into the whenua before he fell to rest at the maunga. It was decided that Qiane, as a mokopuna (grandchild) of Hape, would embody this walking performance. In response Qiane insisted that we only document her hands and feet, both of which have tā moko (traditional tattoo) that represent her whakapapa. This strategy was also operated so there wasn't a literal representation of Qiane as Hape; instead the focus was intended to be on the pathway that Hape made and the details of his journey.

Moving shots were taken of Qiane's bare feet walking the whenua, close-ups showing them imprinting the sand and sweeping through the grass, along with shots of her hands pushing harakeke aside and cupping water from a puna. The camera moves with Qiane at times and shows wide shots from her point of view at others. To achieve this we operated mounted pans, tilts and hand held shots, the camera appears to be feeling its way along the pathway. Qiane was in front of the camera, I was behind and we agreed that Louisa would steer the editing in post-production. We designed the editing to map the performance from the moana to the maunga as well as to punctuate key details of the narrative. We also intended to articulate our multiple situated embodied viewpoints by splitting the frame into nine. These nine frames play off one another, occasionally in sync, intermittently bumping against one another, always on the whenua.

When installing the exhibition *Te Ihu o Mataoho* we placed this work at the entrance of the gallery space and projected it large, for the reason that Puketaapapa is the most significant maunga for mana whenua. One had to walk through the projection to enter the space, step over the threshold and the Puketaapapa name that lay at the doorsill, into the map of the exhibition. The significance of this entry performance and the action of stepping over the text became apparent when Chris Whaanga performed the mihi whakatau at the opening. All the guests, in following Chris, stepped

132. Louisa and I met in 2012 when we were both curated into the exhibition *In Spite of Ourselves* at The Dowse Art Museum. Louisa is presently an MFA student at AUT and maintains a documentary style moving image practice, oftentimes addressing issues that affect her family and community.

133. Various members of Te Wai-ō-Hua have explained that Puketaapapa is the site where Hape rested when he arrived in Aotearoa, from Hawaiki. As is characteristic of oral histories the retelling of the Hape journey has as many ways of being told as it has people to tell it. I have heard that it is the place where Hape stubbed his toe, and could possibly also be his burial site. However all versions stress the wāhi tapu status of Puketaapapa.

over and into *Puketaapapa* and then *Ōtuataua* and then *Maungataketake*, resting last of all at *Waitomokia* for the karakia and waiata. The field recordings that created the soundtrack for *Puketaapapa* filled the gallery space with an encompassing aural component that spilled out into the greater AUT building, recordings of chirping crickets could be heard well before you entered the gallery.[134]

134. The installation of *Te Ihu o Mataoho* at the SPSG has helped me understand the kaupapa of this project and afforded tangible outcomes to dwell over, it necessitated that the final presentation be a live site-situated performance. The installation of creative work into a 'white cube', which is generally perceived as a "space[s] of modernity" ("TDI", par. 7), could potentially locate the project within conventional Imperial cataloguing formats. Considering the decolonial, relational and collaborative provisos of this project, it became apparent that it was inherently problematic to show this project as an archive in a gallery. As Derrida states "[t]here is no archive without a place of consignation... without a certain exteriority. No archive without outside" (Derrida 76).

WARU: Performance and choreography.

Figure. 8.1 *Waitomokia*, by Molly Rangiwai-McHale and Rebecca Ann Hobbs. Live sommelier performance 02:00:00, photographic documentation by Raymond Sagapolutele, Tāmaki Makaurau, 21st April 2016.

One of my strategies to achieve multiple situated viewpoints is by inviting other art practitioners into collaborative relationships; specialists such as performers, sculptors, painters, sound artists, et cetera. I envision that these creative relationships will follow a peer-to-peer collaborative framework that is informed by embodied values initiated in the practice-led research component, as well as the conversational consultation process with mana whenua. Collaborative interdisciplinary "meeting point[s]" (Vincent et al. 13) are established in an attempt to align with the sought after decolonial position from within the previously discussed "space-in-between looking and feeling", viz. the *how*. An ongoing conversation between creative collaborators, mana whenua and myself determines the choreographic purpose of potential creative exercises and from this process a jointly written kaupapa eventuates. These choreographic kaupapa drive the performance process and provide task-oriented goals to help achieve a creative intermedial "bridge between" (Elleström 12)

collaborating participants. As demonstrated in the joint kaupapa for the artwork entitled *Waitomokia*:

> *Reflecting on the tasting notes of what was and is Waitomokia. (This wine has an alluring and exotic array of aromatics featuring musk spice, talc and potpourri rose petal notes. The palate is mouth filling, rich and concentrated finishing long and textured.)*

Figure. 8.2 *Waitomokia,* by Molly Rangiwai-McHale and Rebecca Ann Hobbs. Gallery installation, photographic documentation by Rebecca Ann Hobbs, Tāmaki Makaurau, 21st April 2016.

Waitomokia was once a classic castle-and-moat volcano structure with a raised outer tuff ring encircling welded scoria and spatter cones. The explosion crater also encompasses a fresh water spring. The combined tuff and spring caused the crater to retain water, giving it a swampy nature. Due to land works performed on the site since Pākehā settlement of the area it has ceased to be a swamp, the cones have been removed and the spring water is now contained within a man-made hole. Today the still intact tuff ring of Waitomokia has wine grapes growing within its walls. The industrial scale wine makers Villa Maria use these grapes to create three wines that carry the Ihumātao name, Single Vineyard Gewurztraminer Ihumatao Vineyard, Verdelho Ihumatao Vineyard and the Chardonney Ihumatao Vineyard. As verbally stated by various mana whenua members "Villa Maria are relatively good neighbors" (Te Wai-ō-Hua),[135] they maintain communication with the papa kāinga and use minimally polluting farming practices that don't contaminate the surrounding area.[136] Molly Rangiwai-McHale[137] (Māori, Chinese, Scottish, Irish) and I had several kanohi ki te kanohi meetings with Villa Maria staff prior to making the collaborative artwork for Waitomokia and similar to the papa kāinga whānau they also vocalized an ambivalent stance on the relationship.

135. Whānau members qualify this statement by comparing Villa Maria's activities with their other neighbours, specifically Auckland Airport's quarrying of their tupuna Maungataketake and Watercare's open sewage ponds on the Manukau, which was their source for kaimoana.

136. However in this same conversation mana whenua were unable to recall any discussion with Villa Maria on their use of the name Ihumātao for their product. The winery appropriates a range of language formats from Portuguese, German, Spanish and Italian therefore the use of Te Reo Māori is not out of character. However Villa Maria has removed the macron in their design and promotion of the wine, rendering the word inaccurate.

137. I met Molly when I first started working and living in South Auckland, she grew up in Otāhuhu and so has had a longtime physical proximity to Ihumātao. She is a self-proclaimed multidisciplinary practitioner, oftentimes working with her partner Luisa Tora (Fijian) to "interrogate embedded power dynamics" (Tora, sec. 4). Luisa also participated in the exhibition *Te Ihu o Mataoho*, she was commissioned to make garlands that were presented as koha to all of the participating artists; see figure 8.1.

When Molly and I were discussing a potential collaborative project for Waitomokia we determined to focus on Villa Maria's present day use of the site, whilst showing consideration for the existing relationships between the winery and the papa kāinga. We could identify the complexity of the relationship and the manner in which both groups were historically implicated within "doubly inhabited…irreconcilable cultural positions" (Rogoff 110). We elected to incorporate the wine directly into the body of the installation, as we identified its potential to illustrate this dynamic. For instance, the products have detailed tasting notes that are publically circulated by the winery, with stated flavors including gun smoke, flint, talc, potpourri, musk, et cetera. We reproduced some tasting notes via large format vinyl lettering and placed them on the wall behind a table bearing bottles of the wine. Under these bottles lay a tablecloth that was painted by Molly, comprised of abstract and geometric images that were influenced by our site-situated research of Waitomokia and reflected the original volcanic structure. On the opening night of the *Te Ihu o Mataoho* exhibition my performance emulated the choreographed role of a sommelier, I poured wine for the gallery guests whilst reflecting on its tasting notes, as well as (re)mapping our "experience-centered" (Butt 30) knowledge by describing our site-situated walking and talking research methodology. Our intention was to "[m]anaaki ki te tangata" (Smith 124), to warmly acknowledge the different relationships, stated and unstated, that exist between the people and the place of Waitomokia whilst simultaneously highlighting its historical, geological, and sociopolitical situation.

There was a risk that this conviviality might mask the troubled history that we wanted to highlight; therefore choreographic pre-planning was a significant consideration. Practice routines demonstrated that an adherence to the formal mechanisms of a conventional wine tasting event prevented the troubled history from being masked. The delayed pouring, looking, smelling and tasting of the wine kept each audience member at the table long enough for an in-depth conversation to unfold, time enough to reflect on irreconcilable differences found in the field of Waitomokia. The overall installation also contributed to this slow unveiling, as I could point to the tasting notes on the wall and the lost volcanic forms painted in the tablecloth design, as well as reference other works in the gallery. Such as the *Puketaapapa* video, the *Ōtuataua* photographs and the *Te Iho o Mataoho* map.

As evidenced in the exhibition *Te Ihu o Mataoho* choreographic instructions depend on pre-existing purposeful relationships between mana whenua,

creative collaborators and the specifics of each puia o Ihumātao, rather than on the formal qualities of the body-in-motion.[138] The classificatory custom of notating dancerly movement into standardized geometry is not the choreographic tradition that this project is aligned with.[139] Choreography for this project is informed by the tenets of what Rosalind Krauss coined the 'expanded field', in her germinal essay *Sculpture in the Expanded Field*. We attempt to organize our choreographic strategies "through the universe of terms that are felt to be in opposition within a cultural situation" (Kraus 43)—specifically the cultural situation of Ihumātao—and not around "the perception of material" (Kraus 42). The expanded choreographic field of this project includes the potential combination of tikanga Māori[140] with choreographic approaches that are generally found within the legacies of visual arts related performance art, equivalent of process driven and/or task-based and/or interdisciplinary happenings (choreographed dance repertoire, sporting maneuvers, protest actions, survival tactics, hackneyed gestures, et cetera). William Forsythe adds momentum to my attempts to open up this expanded choreographic field when he calls it "a model of potential transition from one state to another in any space imaginable" (Forsythe, par. 7).

Let us now shift focus back onto the *action* of these choreographic strategies and the preoccupation with the "experiential paradigm" (Kwon 30) within Ihumātao, always remembering that the emphasis is on embodied site-situated meaning making. Just as the choreographic strategies depend on purposeful relationships so as to better understand the "cultural situation" (Krauss 43) of Ihumātao, so do the embodied performances of these writings. It is intended that the performances remain connected to the specifics of Ihumātao and as a result are able to continue the experiential knowledge sharing dynamic that was established in the practice-led research. As Diana Taylor states "part of what performance and performance studies allows us to *do,* then, is take seriously the repertoire of embodied practices as an important system of knowing and transmitting knowledge" (26).[141] As demonstrated in the *Waitomokia* sommelier performance, which included a repertoire commonly associated with a wine service, a format that allowed me to verbally transmit specific knowledge of Waitomokia to participants, who simultaneously performed the conventional patron role. Instead of talking about the aesthetic effect of the wine on the palate, conversations circled around the *"field"* (Pearson 42) of Waitomokia and our site-situated experiences of it. I attempted a transmission of knowledge by

138. Susan Leigh Foster is one among many who dispute the contemporary relavance of restricting choreography to "obsolete" (98) and "beguilingly simple" (ibid.) Oxford English Dictionary definitions, which restrict choreography to "the art of dancing" (ibid.) or "the art of writing dances on paper" (ibid.).

139. Forsythe opposes the 'western populist' impulse to reduce choreography to a standardized language of the body-in-motion; "[t]here is no choreography, at least not as to be understood as a particular instance representing a universal or standard for the term" (par. 2).

140. Tikanga Māori examples of this include whakawhanaungatanga, kōrero, hīkoi, hui and manaakitanga, from the perspective of a tikanga Māori framework one could argue that the hīkoi format is a form of processional choreography.

141. Harvey addresses performance at length in his PhD thesis, stating "performance is widely considered to emphasize the embodiment of process, *how it* manifests, rather than its final object-based products" (26), I am one of those who see performance in terms of process.

consciously entering into a dialogical relationship with participants through a performative exchange.[142] As Aluli-Meyer clearly states, "knowledge is the by-product of *dialogue,* or of something exchanged with others" (134).[143]

To extend the notion of a dialogical relationship within the performative context of this project I here turn to Susan Foster, as she offers a choreographic pathway "to approach the body as capable of generating ideas, as a bodily writing" (15). In doing so one is able to "enter into 'dialogue' *with* that bodily discourse" (ibid.). Foster determines that the body itself is capable of generating ideas and that by conversing from-body-to-body one can establish and develop ideas. It felt like we were able to achieve a type of "bodily writing" (ibid) when performing workshops for the whānau of Ihumātao at the Kaitiaki Village, in partnership with the artist Sorawit Songsataya (Thai-born artist based in Tāmaki Makaurau) and the facilitator Salome Tanuvasa (Nofoalii, Upolu, Samoa, Taoa, Vava'u, Tonga, Tāmaki Makaurau, Aotearoa 🌴🌴🦜🌺🌾)[144]. The workshops were entitled *Keeping you in the loop: Te Wawewawe a Maui* and were driven by Sorawit's knowledge of string figures.[145]

Figure. 8.3 *Te Wawewawe a Maui (Maui's clever string game),* by Sorawit Songsataya. Live workshop 02:02:00, photographic documentation by Rebecca Ann Hobbs, Kaitiaki Village, 22nd Dec. 16.

Sorawit showed us how to make the traditional Māori string figure Tahitinui. The movement language that Sorawit incorporated included terms such as rotation, loop, pick-up, extension, release and transfer. At first, we learnt how to perform Tahitinui with our hands and arms by kinetically following Sorawit's performed instructions. Once we comprehended the figure we were able to transpose this knowledge by collaboratively forming the Tahitinui figure with our bodies, each person performing as a finger would. This embodied Tahitinui felt like a "bodily writing" (Foster 15) with all of us working together, talking, moving and laughing to achieve

142. L. Smith's previously listed *Kaupapa Māori Practice* to "[k]ia mahaki" (124) outlines potential protocols for sharing knowledge.

143. Jones and Jenkins are critical of the well-intentioned individual, "the colonizer, wishing to hear, who calls for dialogue" (478), which is often a relationship demanded by the settler so as to access mātauranga Māori. This type of relationship dynamic prevents "learning *from* difference" (ibid.); instead it permits "learning *about* the Other" (ibid.). This project avoids this dynamic by engaging in a consultation process that focuses on unopposed guidance by mana whenua, as exemplified by the jointly written kaupapa, which create clear limitations that do not depend on a detailed understanding of traditional mātaurunga Māori.

144. Salome was the 2016 Tautai Education Intern at Artspace and helped to facilitate these workshops.

145. Sorawit researched string figures when making his art installation for the exhibition *Potentially Yours, The Coming Community,* at Artspace. For the workshop at the Kaitiaki Village he engaged with this knowledge to provide a "brief introduction of string figures from Pacific and North and South American cultures [sic]" (Songsataya par. 1).

the final figure. Throughout the workshop senior whānau often deviated from the theme and played other string figures into life, conjuring Te Wawewawe a Maui figures up from their memories. It would seem that we had achieved what Kester describes as a "meaningful loss of intentionality in dialogical practice" (115) which allowed us to truly be open "to the effect of site, context, and the collaborative Other" (ibid).[146] I aspire for other collaborative and performative relationships within this project to function in this manner.

Figure. 8.4 *Lilo Safely,* by Christina Houghton. Live performance 00:02:30, photographic documentation courtesy of Rob Linkhorn, Titirangi, 19th Feb. 2017.

Another locally situated artist who also appears to exchange in a "meaningful loss of intentionality" (Kester 115) and consequently operate within a dialogical choreographic kaupapa is Christina Houghton; refer to www.millicentdiaries.tumblr.com. I am here thinking of her *Lilo Safely*, in which I was a participant when it was performed at Titirangi [2017]. Christina describes the work as a "solar/sun worshipping live art experience in response to polluted waters of the twin harbors of Tāmaki Makaurau" (Houghton, sec. 10). Our group met at the shore of the Manukau, at which point Christina distributed yellow lilos to each participant. The first action for the performance was to inflate these with our breath, at the same time as Christina contextualized the work within the site and the broader setting of her practice, viz. "ritual processions, evacuations and migrations" (Houghton, par. 2). Once our lilos were inflated we entered the water of the Manukau as a group, each boarding our floating devices to embark on a series of synchronized actions, under the instruction of Christina. Formations were sustained by a collaborative effort, with the group forming a circle, a line, a star, an arrow and a rectangle, which was described

146. Lind identifies that Kester uses the term 'dialogical' to focus on "art intersecting with cultural activism, based on collaboration with diverse audiences and communities" (61).

as a raft configuration by the artist. Christina continued to maintain a survival narrative as the work unfolded, highlighting a potential double application for the seemingly banal lilo. She also encouraged participant deviation from her choreographic intent, enabling partakers to play and chat, some of us reminiscing about family rituals, holidays, swimming and sunburn. Participants wandered off on individual tangents, swimming into the distance on their yellow lilos before returning back to join the group, inadvertently creating abstract formations. Eventually we all regrouped back on the shore, arranging our lilos into a line on the sand, lying on them so as to expel the air. This space was more reflective, with participants discussing the performance, its merits, its content and the context of the Manukau. It felt as though *Lilo Safely* engaged with dialogical strategies as well as functioning within Dwight Conquergood's performance descriptor:

> The performance paradigm privileges particular, participatory, dynamic, intimate, precarious, embodied experience grounded in historical process, contingency, and ideology (92).

I envisage that the Ihumātao performances will be both live and mediatized, with intermedial combinations that result from interdisciplinary approaches. The interdisciplinary "meeting point" (Vincent et al. 13) for this project includes the integration of many different disciplines, including sculpture, video, painting, sound, performance, et cetera. Collaborative relationships with invited practitioners determine what media gets utilized for each work, with an eventual and aspirational "integration of disciplinary insights" (Newell and Green 24). For example, *Waitomokia* included the painted tablecloth because Molly chose painting as her medium for this work, however the text, wine and live performance were integrated because of our interdisciplinary relationship. The earlier conversational consultation with mana whenua and the "experience-centered" (Butt 30) practice-led research fed into my exchanges with Molly. As demonstrated when we jointly walked the site and I was able to talk to the specifics of Waitomokia, pointing out the tuff ring and the freshwater spring, whilst describing the lost cones. These conversations helped Molly in forming imagery for her painting, which successively fueled my sommelier performance and eventually replaced the live performance. (The tablecloth remained in the gallery for the duration of the month-long exhibition, as did the wall text and the empty wine bottles.) As one can see, the performative purpose of this project is not aligned with Peggy Phelan's stringent 'real life' position, and her claims that "performance

in a strict ontological sense is nonreproductive [sic]" (148) and "poised forever at the threshold of the present" (27). Instead I find motivation in Philip Auslander's proposition that "the live and the mediatized exist in a relation of mutual dependence and imbrication, not one of opposition" (198). I anticipate that SOUL will overlap live and mediatized components of the proposed *Te Karanga a Hape Hīkoi* in an attempt to highlight our conservation kaupapa for a wider Tāmaki Makaurau audience, including live streaming video platforms.

IWA:
Intermedial strategies.

A practical contribution that I am able to make towards this project is the application of my audiovisual knowledge in photography, video and digital sound recording. This know-how has direct applications for my participatory role within the SOUL whānau, for example I have been asked to apply these skills as our media co-ordinator. In this role I create original content for SOUL by documenting our various events, designing our e-flyers, making informative videos, et cetera. SOUL's community-driven campaign status determines this content suitable "citizen media activism" (Macleod 49), as we are able to disseminate the SOUL kaupapa and grow our membership through its operation on our online platforms and social media pages. The anticipated future online presentation of various audiovisual formats informs the joint preplanning of creative work for this project, as seen with *Te Karanga a Hape Hīkoi,* which we have scheduled to align with the United Nations International Mountain Day so SOUL can take advantage of their established global network.[147]

This work also informs peer-to-peer art making, for which I attempt to apply audiovisual skills in non-concrete and creative ways, so as to bridge interdisciplinary "meeting point[s]" (Vincent et al. 13). I anticipate operating various recording apparatuses as manifold yardsticks to gauge, sense, and feel for the "experiential paradigm" (Kwon 30) of Ihumātao and potentially conveying site-situated performances in an intermedial exchange. This will be undertaken without assuming a detached single perspective, which would potentially create power imbalances between the subject, the camera and thus the audience.[148] This dynamic has been problematized by feminists and gender theorists including Judith Butler, who examines how the camera "trades on the masculine privilege of

147. Anecdotal evidence confirms that the United Nations trademark provides substantial online traction, for instance a live stream video of Pania presenting the SOUL kaupapa at the United Nations' Permanent Forum for Indigenous Issues [15th May 2017, New York] reached over 90000 viewers through our SOUL Facebook page, previous to this our highest reaching post was approximately 40000.

148. Feminist film theorist Laura Mulvey famously problematized the relationship between subject, camera and audience within populist Hollywood cinema, naming one problematic arrangement the "male gaze" (837). Mulvey identified the ways in which the operation of the cinematic apparatus implicated the audience within a voyeuristic or fetishistic pattern, as demonstrated in specific use of "camera technology" (839), particular "camera movements" (ibid.) and "invisible editing" (ibid.).

the disembodied gaze, the gaze that has the power to produce bodies, but which is itself no body" (136). The gaze mediated by the camera has implications for those attempting to engage in a "struggle for the decentralization of power" (Hawkins 20) within the settler colonial context of Aotearoa. Allan Sekula evaluates how the "disembodied gaze" (Butler 136) of photography "doubly fulfilled the Enlightenment dream of a universal language" (Sekula 73). This "universal abstract language" (ibid.) is achieved via a "God trick" (Haraway 589), that is to say the elevated all-seeing eye of the camera, an omnipotent panoptic perspective that aligns with the earlier mentioned Imperial Cartesian rationale.

This project strives towards Rebecca Schneider's proposal to do "away with perspective, with point of view as modus operandi of knowing, and devise[ɗ] an all-inclusive vision born of multiplicity" (177).[149] I propose that a type of multiplicity can be attributed to the various standpoints that reciprocally feed into the different creative meeting points of this project. As characterized by the proposed *Te Karanga a Hape Hīkoi* project, which includes creative input by mana whenua Te Wai-ō-Hua and Ngāti Whātua Ōrākei whānau, particularly when pre-planning the joint kaupapa and choreography for the hīkoi. The proposed *Te Karanga a Hape Hīkoi* also includes a series of workshops at the Kaitiaki Village, in which mana whenua whānau, SOUL, artists and the general public collaboratively create masks, flags, banners and costumes based on our shared experience-centered knowledge of Ihumātao. Whilst the anticipated performative activation of these items in *Te Karanga a Hape Hīkoi* preemptively accounts for a future online audience, as it is anticipated that the multiple participants will distribute videos and photos via their personal social media accounts, including Facebook and Instagram.

I attempt to operate audiovisual apparatuses from multiple situated embodied viewpoints through collaborative relationships, and to facilitate a view from the body and recognize this view as the "*central* space" (Aluli-Meyer 14) of knowing, so that the work has the potential to "know the land via feel not perspective" (Pearson 49). One way that I attempt to facilitate a view from the body is by having the audiovisual apparatus mounted directly onto the bodies of performers, for example contact microphones can be attached most anywhere. For one collaborative experiment, with the dancer Ula Buliruarua (Fijian),[150] we attached microphones to her feet as she walked the whenua of Ihumātao, which created an aural intimacy that couldn't be achieved by the on-camera microphone alone. These

149. R. Schneider identifies 'reciprocity' as a suitable tactic for potentially challenging perspectival knowing through the "mutual exchange between subject and object" (177).

150. I met Ula when assisting her and Luisa Tora with their collaboartive work *Vorivori ni susugi tiko* [2016]. I was inspired by Ula's performative expertise and her experience with indigenous solidarity movements, as characterized by her active membership in Oceania Interrupted.

creative strategies are applied with the intention that "the techniques, and the apparatuses, could never be separated from the critical interrogation of concepts" (Rogoff, par. 3).

A type of creative critical interrogation may be utilized in order to test the 'nonreproductive' emphasis that some theorists place on live performance. R. Schneider's advocacy for the "future witness" (00:06:21-00:06:22) can assist with this, as it allows one to think of liveness in a more porous, less linear manner. Schneider helps to open up the outer limits of performative time and space, potentially facilitating creative strategies for mediatized performances through a type of "cross temporal liveness" (00:07:07-00:07:09).[151] An earlier experiment in telepathy for Ōwairaka, done in collaboration with the sisters Ane and Nina Tonga (Tongan), attempted to test this idea.[152] The two-channel video performance enacted a type of "[t]eleaction" (Manovich 167)[153] between the two sisters. Ane and Nina were located at two different positions on the crater top, separated by its terrestrial features and yet mirrored through its symmetry.[154] Ane attempted to communicate with Nina across this space by 'pinging'[155] the cultural, historical and geographical specifics of Ōwairaka to Nina. Whist Nina simultaneously stood ready to received Ane's 'broadcasting' attempts, talking her thoughts as they appeared. We aspired for Nina's words to be the same ideas that Ane was sending her. The results of the telepathic exercise can only be measured by the watching the two video channels simultaneously. Consequently R. Schneider's "future witness" (00:06:21-00:06:22) is the site where this telepathic performance is best comprehended and potentially, where the liveness of this work is effectively situated.

Figure. 9.1 *Ōwairaka,* by Ane Tonga, Nina Tonga and Rebecca Hobbs. Two channel HD video performance 00:04:30, documentation by Rebecca Ann Hobbs, Tāmaki Makaurau, 25th October 2015.

Many different cameras and sound recorders are operated throughout this project with the deployment of each piece of equipment being determined by the task at hand. GoPro Heros are operated when filming from a performer's point of view, the Canon Eos Mark III when printed photographic stills are needed and Zoom H5 Handy Recorders for off-camera sound recordings. All equipment is operated with a mind for

151. R. Schneider champions the idea that liveness does not have to be restricted or delimited to a 'real life' now moment, as an alternative she proposes that there is a type of liveness in the "witnesses that we speak to... into our future" (00:06:40-00:06:45).

152. Ane and Nina have been my friends and supportive peers for an extended period of time, with Ane curating our collaborative work into the 2015-16 exhibition *The Future is a Do-Over*. This was a very early experiment that was created before the project moved away from an ethnographic survey position involving making artworks for all ngā puia o Tāmaki Makaurau.

153. Lev Manovich (Russian) coined the term "teleaction" (167) to describe "[a]cting over distance. In real time [sic]" (ibid.).

154. The top of Ōwairaka has been divided into two fields that are roughly the same size, shape and orientation. The two fields are divided by a raised ridge populated by trees, this terrain having been fashioned by settler quarrying activity.

155. *The Psion Guild* website describes 'pinging' as "very simple telepathic communication" (Miller et al., sec. 1) and 'broadcasting' as a "relaying of a telepathic message to an area or group" (ibid.).

Soloway's "being in feeling" (00:18:00-00:18:03), her "subjective camera" (00:17:30-00:17:33), and with resolve not to create a "disembodied gaze" (Butler 136). These can be seen as imperative considerations if one reflects on the colonial role that photography performs, the conventional distanced perspective that allows the camera to fulfill an imperial "unified system of representation and interpretation… [a] taxonomic ordering of images" (Sekula 73). Angela Wanhalla reminds us that "[o]ne must always bear in mind… the colonial history of photography and its links to imperial policy and expansion as well as settler colonialism" (118). A pertinent question from filmmaker Barry Barclay (Ngāti Apa) is a helpful prompt, "[h]ow can we take that maverick yet fond friend of ours - the camera - into the Maori community and be confident it will act with dignity? [sic]" (9).

One strategy, to ensure the camera acts with dignity and does not become a vehicle for a "disembodied gaze" (Butler 136), is to place creative emphasis on the operation of audiovisual techniques so that the "medium is the message" (McLuhan 1).[156] Bojana Cvejic (Serbian) remarks that the effect of an emphasis on the lens within choreography saw a shift from *form,* "resemblance to an ideal and general set of properties" (192), to the *material*. "Material constitutes an order of mixture; an ordering which places heterogeneous elements in simultaneity or succession, so that they form relations of mixtures in which the elements are inseparable" (ibid.). Nauman appears to have achieved Cvejic's *material* status, for example André Lepecki (Brazil) explains that Nauman "depict[s] not simply the body but the choreographic score as well: what might be understood as the language of movement" (24). Otherwise stated, Nauman draws the viewer's attention to the semiotics that operate within video by having performative exercises determine camera operation in an indexical manner.[157] This is clearly demonstrated in Nauman's work *Fishing for Asian Carp* [1966], where the duration of the work was determined by the time it took the performer to catch a fish. Another work by Nauman shows an alternative but related indexical strategy that can further extend to the location of the work, with specifics of site also contributing to the content of the work; one instance of this technique is the work *Mapping the Studio I (Fat Chance John Cage)* [2001]. This work documents the night movements of animals in Nauman's studio; with the artist stating the idea was triggered by "a big influx of field mice" (Nauman 11).

A local artist who operates audiovisual technology in a way that emphasizes indexicality is Layne Waerea (Te Arawa, Ngāti Kahungunu, Pākehā, President of the chasing fog club, est. 2014), who makes "[i]nterventions in public/private

156. As previously mentioned intermedial attempts can be placed into a three-tier system of weak, medium and strong. Fischer-Lichte uses McLuhan's statement to theorize her use of the strong media application within this tiered framework.

157. Krauss explains in her influential essay *Notes on the Index* that "indexes establish their meaning along the axis of a physical relationship to their referents" (198), further illustrating her point by highlighting "the marks or traces of a particular cause, and that cause is the thing to which they refer, the object they signify" (ibid.).

spaces that question social and legal constraints of the everyday" (Waerea, sec. 1). In her work *Passing Layne* we are given the subject's point of view. This technique provides an 'out-of-field'[158] perspective of the performer walking through fog at Totara Park; refer to www.laynewaerea.wordpress.com. A jogging member of the public, who we see only from behind, passes the camera and disappears on the right-hand-side of the frame, at the same moment as the work finishes.

Figure. 9.2 *Passing Layne*, by Layne Waerea. HD video 00:01:37, video still courtesy of the artist, Tāmaki Makaurau, 2015.

Waerea's skilled walking point of view shot and timely cut are able to articulate the system of signs implicit within video by making the 'medium the message' whilst the initial establishing shot implies that the jogger is an unwitting participant.

For my current project with Ihumātao, all performance relationships are explicitly collaborative, with participants proactively engaging in an interdisciplinary "meeting point" (Vincent et al. 13) that attempts to bridge creative differences through an intermedial intent. Chiel Kattenbelt explains intermediality as "those co-relations between different media that result in a redefinition of the media that are influencing each other, which in turn leads to a fresh perception" (25). Klaus Bruhn Jensen's 'intermedial turn' is described by Wolfgang Donsbach as referring:

> to the interconnectedness of modern media of communication. As means of expression and exchange, the different media depend on and refer to each other, both explicitly and implicitly; they interact as elements of particular communicative strategies; and they are constituents of a wider cultural environment (279).

I have been citing Lars Elleström's definition of intermediality throughout

158. For Gilles Deleuze "out-of-field refers to what is neither seen nor understood, but is nevertheless perfectly present" (16); it is the implication of continued meaning beyond the frame of the camera by what is in frame.

this text. As previously mentioned Elleström defines this as “a bridge between media differences that is founded on medial similarities” (12). This project attempts to form ‘co-relations’ and ‘interconnectedness’ through collaborative relationships that bridge between multiple viewpoints located in sculpture, performance, drawing, text, music, installation, painting, et cetera. ‘Communicative strategies’ that could potentially facilitate collaborative relationships may include conventional Tikanga Māori such as hui, hīkoi, tiaki, noho, manaaki and kai. My personal creative contribution for these approaches will draw on the operation of audiovisual tools including photography, video and digital sound recorders. Conveniently these tools allow fluid transmission onto online platforms through their digital formats.

I aspire to find ways for some of this collaborative work to be transferred online, in an attempt to enable further creative participation via New Media strategies. Cat, Tosh and I attempted this with the work *Ōtuataua* mentioned in chapter six, by digitally distributing images of the power-moves to whānau for future reference, activation, and dispersion. Digital arrangements can potentially create a reciprocal relationship between the creative practice-led research and the activist kaupapa of SOUL, as seen when artworks reach a wider online audience in support of the SOUL kaupapa via this reach. As Lind states:

> new means and forms of collaboration which digital technology has made possible must not be underestimated with regards to the boom in cooperation, where the ‘tactical media’ blending of new technology, art and activism has helped to give political protest a new face (57).

The creative tactics that this project attempts to test are intended for multiple but specific audiences. Lacy’s diagram, which is made-up of “concentric circles with permeable membranes that allow continual movement” (183), helps to deconstruct the relationships of these audience types; see figure 9.3. For instance, the “immediate audience” (ibid.) is the Ihumātao community and by extension the SOUL whānau. The “media audience” (ibid.) is the greater Tāmaki Makaurau region who can see creative content via online platforms, but who also have the ability to physically walk the Ihumātao whenua, to participate in performance activities and attend events such as the *Te Iho o Mataoho* exhibition. The “audience of myth” (ibid.) is the online community who reside beyond Tāmaki Makaurau and who are generally unable to physically attend site-situated live performances.

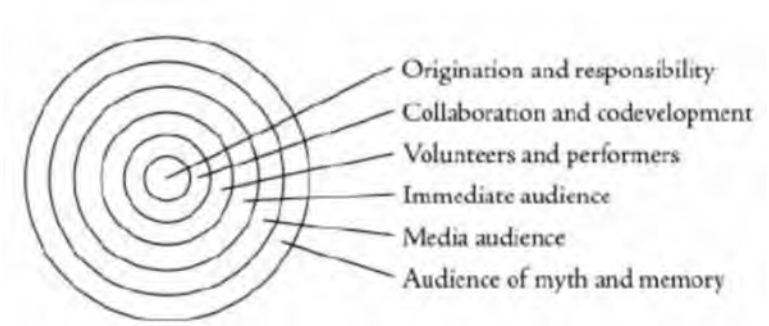


Figure. 9.3 *Untitled*, by Suzanne Lacy. Diagram from the *Debated Territory* publication, courtesy of the author, U.S.A, 2010.

I am confident in the creative potential for digital strategies to adapt to the ever-changing occupation situation at Ihumātao. As Lev Manovich explains the "New Media object is not something fixed once and for all, but can exist in different, potentially infinite versions" (56). One possible creative outcome for this project is for performances to function as a dual site, a dual site being a "space symptomatic of physical and digital commingling" (Tromel 68). In a similar fashion collaborations could potentially be performed at Ihumātao with a concurrent livestream to another site or vice versa. Online platforms may provide access to the work by the "audience of myth" (Lacy 183), who are physically unable to walk the whenua. As demonstrated in the SOUL *Virtual Occupation,* which is able to provide people with "[t]elepresence" (Manovich 165) by facilitating the ability of individuals to "act at a distance" (ibid.).[159] Online platforms can provide access to the work for those who are unable to be physically present (the 'audience of myth'), as seen with the continuous operation of the SOUL Banner,[160] which has been documented at many protest actions and SOUL events. The resulting photographic material has been widely distributed via SOUL's online networks; demonstrating by what means connected media can permit the artworks to maintain a reciprocal koha function for the SOUL kaupapa. I am encouraged by Jason De Santolo's (Garrwa and Barunggam) sentiment that New Media strategies facilitate the ability to share worldviews and that "creative processes hold innate ability for dynamic transformation and transmission of information" (107).

159. The *Virtual Occupation* also emcompasses Manovich's "*scalability*" (38) principle and is consistent with his notion of "simulation" (112), attempting to blend the virtual occupation space with the very real SHA62 protest movement. Each protest dot reduces in scale as each new dot is applied, making room for an infinite number of protest gestures.

160. The SOUL Banner was made by Fiona Jack for the exhibition *Te Ihu o Mataoho* and for ongoing activation by SOUL. It was intentionally made to fit the panoramic window in the SOUL caravan and so is permanently installed at the Kaitiaki Village. The banner is operated by SOUL at various events, including our Waitangi Stall and the whānau-friendly SOUL Sundays. The SOUL Banner motif is also utilized on SOUL t-shirts and as the SOUL logo; see item eleven in the appendices.

Figure. 9.4 *SOUL Banner at Waitangi Day*, by Fiona Jack in consultation with SOUL and Rebecca Ann Hobbs. Photographic documentation by Cushla Donaldson, Waitangi, 6th Feb. 2017.

TEKAU: Collaboration and reciprocation.

I initially planned to make artworks in collaboration with community, although I did not understand the identity of the Ihumātao community at first and I was aware of Kester's critique that a collaborative and participatory approach often "functions in a primarily symbolic capacity" (Kester 137)[161], thus I was wary of being too conceptual and not pragmatic enough. In preliminary kanohi ki te kanohi conversations with the SOUL whānau I noticed there was a gap between their creative expectations and my own creative interests. Generally, requests were for object-based formalist sculptures and paintings to be installed onto the land, which is not as collaborative or interactive as I hoped.[162] I am more interested in the ethics of being and relating in partnership through an interdisciplinary "meeting point" (Vincent et al. 13). And focusing on the ability of creative processes to bridge differences in response to "experience-centered" (Butt 30) encounters. Through this I aspire for site-situated cultural, historical, and sociopolitical views located within the *"field"* (Pearson 42) of Ihumātao to be the subject of the work. I had a notion that I couldn't engage in "a theory of the art of encounter without at the same time rethinking social relations at large" (Beech 28), particularly when addressing whenua in Aotearoa. I anticipated working with regard for Te Tiriti o Waitangi and to conscientiously "manifest a subjectivity that refuses the colonial logic" (Land, chap. 4) yet I didn't know how to do this in collaboration *with* community without slipping into what appeared at times to be a liberal do-gooder role involving an individual artist administrating pedagogical events for 'outsider' community members.

Could creative approaches informed by the "experiential paradigm" (Kwon 30) of Ihumātao and located in the proposed hyphen space in-between 'looking' and 'feeling' be made possible by means of extending

161. Kester here refers to the legitimization of predetermined "decisions and plans that have already been made at a higher level of institutional authority" (137) through community participation.

162. Contemporary practitioners are familiar with this general formalist orientated bias of 'Art' within mainstream culture, especially those of us who don't produce object-based outcomes. As an aside, SOUL does recognize art, in a broader sense, as an important vehicle in which to communicate ideas. Mana whenua whānau members have always maintained that 'art objects' should not be attached to whenua and are more familiar with collaborative and performative creative processes, this maybe attributed to established cultural activities that are practiced in the papa kāinga, such as kapa haka (Māori performing group).

invitations to other creative practitioners? Namely, are collaborative peer-to-peer relationships capable of facilitating multiple situated viewpoints? (A strategy that might possibly avoid a detached single perspective.) Drawing on the previously mentioned concentric circles by Lacy, with the center circle representing "creative impetus" (183), I am proposing that this is where the conversational consultation process could be best situated, that is to say within whakawhanaungatanga. The next "codevelopment" (ibid.) circle is exercised through my participatory membership in the SOUL whānau and the "[k]anohi kitea" (L. Smith 124) as well as by invitations to other creative practitioners into collaborative peer-to-peer arrangements, also satisfying Lacy's conception of "performers" (183) category. Such a nonhierarchical relationship structure blurs the boundaries between the categories that Lacy has defined in an attempt to "deconstruct [in] an audience-centered model" (ibid.), which typically prioritizes a "banking" (Friere 86) type relationship. The "creative impetus" (Lacy 183) of this project is not predicated on me performing a "narrator" (Freire 71) type artist role. Instead it is a reciprocal loop that is initiated *with* mana whenua in the first place, with creative outcomes managed by the SOUL whānau, as the "immediate audience" (ibid.). And so this project attempts to show solidarity for *Decolonizing Methodologies* by explicitly addressing L. Smith's decolonial proviso, "[t]o whom is the researcher accountable?" (175).

I had an opportunity to be included in an open and generative peer-to-peer "codevelopment" (Lacy 183) dynamic with a group of mana wāhine when attending a wānanga (educational seminar) at the Ōwhakatoro Marae, under the directive of Rangitunoa Black (Ngāi Tūhoe), facilitated by Rachel Shearer [30/09/16 - 02/10/16].[163] Rachel preemptively described the focus of the wānanga as an investigation into "the nature of sound in the context of Te Āo Māori" (Shearer, par. 2). The wānanga encompassed a series of workshops, hīkoi and kōrero sessions and was the starting point for ongoing variously formed dialogues with the participating wāhine, what Deborah Bird Rose might identify as an "intersubjective" (209) and "open-ended meeting of subjects" (ibid.).[164] A number of us who met at the wānanga continue to meet up when someone takes the lead via a project they are working on, sometimes coming together in support of this project. For example, some of the wāhine attended a SOUL informed hīkoi, which I facilitated with Qiane at Ihumātao [21/01/17]; see figure 10.1. Each of these wāhine independently and regularly exercise their creative potential in public forums, in what Jessie Hansell aka Coco Solid (philosoflygirl) might

163. Other participants included Heather Mansfield (Pākehā), Joan George (Pākehā), Leonie Hayden (Ngāti Whātua o Kaipara te iwi, Ngāti Rango te hapu), Melanie Tangaere-Baldwin (Ngāti Porou), Nova Paul (Te Uri Ro Roi, Te Parawhau, Ngā Puhi), Pritika Lal (Fijian Indian, Kiwi), Sjionel Timu (Ngāti Porou, Ngāti Kahungunu, Ngā Puhi), Tina Pihema (Ngāti Whātua, Samoan) and Waimania Wallace.

164. Rose refers to Emil Fackenheim's two main principles of "ethical dialogue" (Rose 209) to explain her intersubjective project. The first is that it is "always situated…where one is," (qtd. in Rose 209); the second is "the outcome is not known in advance" (ibid.). Rose emphasizes "reflexivity" (209) as well as "attentive listening and an open mind" (ibid.), for an eventual "decolonising practice leading toward unpredictable outcomes" (ibid.).

call a “catalyst contribution” (par. 3) to breaking down the intersectional oppressions found within a gender, race and class matrix. Comparable to Tina Pihema being a member of Uniform Collective, which is a changeable collection of “underground women” (Awhi World, sec. 1) explicitly making work “for everyone” (ibid.).

Figure. 10.1 *Wāhine hīkoi*, led by Qiane Matata-Sipu and facilitated Rebecca Ann Hobbs. Live hīkoi event 02:00:00, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 21st Jan. 2017.

My project specifically attempts to generate “meeting point[s]” (Vincent et al. 13) that have the potential to facilitate creative “intersubjective” (Rose 209)[165] dialogue, with possible “collaborative interaction that has the capacity to transform…new modes of being-together” (Kester 101), always with a mind to “[a]roha ki te tangata” (L. Smith 124). It appears that a “*collective artistic practice*, as opposed to ‘community-based art’” (Kwon 154)[166] is one way to achieve this. According to Kwon a collective is a:

> makeshift provisional group, produced as a function of specific circumstances instigated by an artist…aware of the affects of these circumstances on the very conditions of the interaction, performing its own coming together and coming apart as a necessarily incomplete modeling or working-out of a collective social process (154).

Aotearoa has a custom of collectives “doin’ it for themselves” namely, independent grass-roots collectives including the Pacific Sisters, SaVAge K’lub, FAFSWAG, Mata Aho, Tufala Meri and Oceania Interrupted. The Oceania Interrupted collective come together to demonstrate joint solidarity for the Free West Papua Movement [167] via “political activism that centralizes Māori and Pacific women and their communities” (Oceania Interrupted, par. 3).[168] The collective intentionally speak from, what Leafa

165. Shannon Jackson also applies the term “[i]nter-subjective” (46) to describe social practice as “a term that combines aesthetics and politics, as a term for art events that are inter-relational, embodied, and durational” (13).

166. Kwon views community art as a “*descriptive* practice in which the community functions as a referential social entity” (154).

167. The Free West Papua Movement aka Organisasi Papua Merdeka (OPM) actively “point[s] up the failures and unfinished business of global decolonization” (Brunt 49) and is outlawed in Indonesia. Independence supporters utilize the Morning Star Flag because of its symbolic power; Papuan men Filep Karma and Yusak Pakage were imprisoned (15 and 10 years respectively) for raising the flag in Jayapura, Indonesia [2004].

168. Oceania Interrupted could be seen to sit within a tradition where the “decolonization of s/pacific bodies is intimately woven into island women’s activism” (T. Teaiwa 96).

Wilson aka Olga Krause (Samoan) might call their "other-than-white" (qtd. in Lopesi, sec. 2) status, so as to jointly come together to work through their shared experience as mana wāhine of the Moana Pacific, a shared experience that does not disappear when they are apart. As per Lopesi "women of colour just existing and being is something which is inherently political" (Lopesi, sec. 1). Individual voices are amplified by the collective actions that the mana wāhine perform as Oceania Interrupted; refer to www.oceaniainterrupted.com.

Through this amplification their multiple situated embodied viewpoints are intended to project waves throughout the Moana Pacific, as seen through their online presence. The mana wāhine conventionally choreograph live actions that tend to be public interventions, in an attempt to embody the colonial pain that is presently being experienced in West Papua. They often work with compelling motifs, such as gagged mouths, raised fists, and bound hands. I witnessed *Action 6: Changing Tides* [01/12/14], for which twelve mana wāhine entered the Waitemata Harbour, in direct response to the 1998 Biak Massacre.[169] They walked in formation into the water until their bodies were engulfed, each wrapped in black sarongs, after which they slowly walked ashore with raised fists, to fly the Morning Star Flag. It appears that Oceania Interrupted is able to achieve Lacy's "*activist* politics with artmaking" (qtd. in Fryd 33) as it combines "aesthetics, political philosophy, and action-oriented strategy" (ibid.).[170]

Figure. 10.2 *Action 6: Changing Tides #FreeWestPapua*, by Oceania Interrupted. Live performance 01:30:00, photographic documentation courtesy of Sangeeta Singh, Tāmaki Makaurau, 1st Dec. 2014.

One point of contention that I have with some writings on collaboration is the use of the term 'reflexive', as an individually applied internal act of criticality.[171] I am more affiliated to writers who have expressed misgivings about the term, as seen when Butler asks "[o]f what is this reflexivity

169. Witnesses of the Biak Massacre, which is also referred to as Bloody Biak, saw unarmed OPM civilians being tortured and killed in an organized attack by Indonesian military and police. Approximately 200 people were dumped at sea; some bodies eventually washed back onshore and were caught up in local fishing nets.

170. Tufala Meri sisters Reina Sutton and Molana Sutton (Solomon Islands) reject a performance rhetoric, instead they "actiVAte time and space [sic]" (sec.1) through their whakapapa and personal stories. They center the Samoan concept of Va, which Albert Wendt (Samoan) explains as the "space between, the betweenness, not empty space, not space that separates but space that relates, that holds separate entities and things together in the Unity-that-is-All, the space that is context, giving meaning to things [sic]" (sec. 5). I admire that the sisters are able to focus on the Samoan concept as mana wāhine located in the Moana Pacific and hope that my own work is able to achieve a type of activation through a relational context.

171. As defined by Karen O'Reilly, reflexivity "is the requirement to think critically about the context and the acts of research and writing, and involves thinking about what we read…thinking about what we write and how; and acknowledging we are part of the world we study" (189).

composed? What is it that is said to turn back upon what? And what composes the action of 'turning back upon'?" (40). She goes on to propose, "this relationship of reflexivity is always and only figured, and… this figure makes no ontological claim" (ibid.). Butler is implying that one can never truly stand outside of the power structures that one is contained within, because one is unable to fully see these structures and therefore unable to *truly* engage in a reflexive practice. R. Schneider accuses reflexive practice of being inequitable, "[r]eflexivity is a one-way street running away from an intersection and, alone, it only re-makes reciprocity as impossible [sic]" (179). Here R. Schneider introduces the term that seems more applicable to working mindfully and with accountability within the context of this project, *reciprocity.* Cora Weber-Pillwax (Cree) also endorses reciprocity, without any mention of reflexivity; "a researcher must make sure that the three R's, Respect, Reciprocity and Relationality, are guiding the research [sic]" (qtd. in Wilson 58). I have selected the notion of reciprocity, as opposed to reflexivity, to guide me in developing this project.

In determining what reciprocity might actually *be* for the Ihumātao community I consider a range of potential possibilities within this project, for example:

- The reception and activation of creative koha made through peer-to-peer collaborations within the SOUL whānau, including the operation of the SOUL banner at various events; see item eleven in appendices.
- SOUL whānau participation in workshops led and designed through peer-to-peer collaborations, as documented in the performance of the *Ōtuataua* power-moves in the Whare Tipua; see item seven in appendices.
- SOUL whānau requests for creative mahi based on previous experience of creative peer-to-peer collaborations, typified by the requests for additional whānau-friendly holiday workshops such as *Te Wawewawe a Maui* with Sorawit Songsataya; see figure 8.3.

Jones and Hoskins explain that for Māori "all beings and things have particular qualities and capabilities by virtue of their taking form always and only in a *relational* context" (5). Te Āo Māori has conventional reciprocal protocol that ensures a relational dynamic is maintained, as demonstrated in the word tauutuutu, which means both reciprocity and the "alternating speaking arrangements between tangata whenua and manuwhiri at powhiri [sic]" (Māori Dictionary). Barnett describes the relational dynamic as being "in conversation; connected…in a relationship" (20). This is similar

to the previously discussed conversational consultation process with mana whenua, the collaborative dynamic with artists is also based on a dialogical structure. Practitioners who choose to enter into the collaborative dynamic "open" (Kester 115) themselves to a "meaningful loss of intentionality" (ibid.) in addition to a dialogical encounter with Ihumātao and the context of the SOUL kaupapa. There is a tauutuutu loop that works through the carefully established relationships and is guided by the detailed practice-led research. As Suzi Gablik asserts, a "connective aesthetics" (qtd. in Lind 60) is able to locate "creativity in a kind of dialogical structure" (ibid.). The particular creative dialogue established at Ihumātao does not address the logistics of painting or sculpture. Instead it is a site-situated "working together" (Lind 56) that aspires to be an "intersubjective" (209) meeting point, which attempts to address the social systems within the context of Ihumātao directly and Aotearoa broadly.

Another reason for working with artists in a collaborative manner is to bring about the "pure joy of curiosity" (Robertson), the imaginative nonconcrete play and "working together" (Lind 56) that can occur when artists converge at a "meeting point" (Vincent et al. 13). As seen in the performance tests with the dancer Ula Buliruarua, which conventionally have us assemble on the whenua so as to collaboratively respond to our joint kaupapa;

joining
kaupapa
mapping
provocation
listening
embodied
feeling
in-between
moving
Ihumātao
touching

We bring our various creative skills together to performatively respond to and celebrate the "experiential paradigm" (Kwon 30) of Ihumātao. Conquergood promotes performance as an effective vehicle for acts of respect, reciprocity and relationality, advocating site-situated performance projects that navigate cross-cultural interaction with regard to the aforementioned three R's. Conquergood is working within an ethnographic context and as a result he is mostly concerned with exploring participant-observation techniques, with a mind to develop his practice into a "co-performative witnessing" (149), which is intended to signal a move away from informative, interpretative, 'culture-as-text'[172] models

172. Clifford Geertz's 'culture-as-text' metaphor is utilized as an explanation of the ethnographic process of translation between cultures; "the culture of a people is an ensemble of texts, themselves ensembles, which the anthropologist strains to read over the shoulders of those to whom they properly belong" (452).

to more embodied, dialogical, participatory ones "of the ears and heart" (Conquergood 149). Conquergood's "co-performative witnessing" (ibid.) is not dissimilar to Jones and Jenkins "hyphen between colonizer-indigene" (473) or Homi Bhabha's "in-between" (2) space. All three advocate collaborative "co-development" (Lacy 183) strategies as well as anticipate a power-shift that facilitates self-determination and with room for Bhabha's 'contestation', Jones and Jenkins 'tension' and Conquergood's 'strain'. My creative project attempts to "[a]roha ki te tangata" (L. Smith 124) by having the collaborative artworks function practically within a reciprocal koha loop for the Ihumātao community through the SOUL kaupapa, eventually acting as "citizen media activism" (Macleod 49).[173] An ideal outcome of the creative effort would be if its "agency exceeds the power by which it is enabled" (Butler 15). This is a difficult status to achieve and quantify, however imagine if an artwork is able to prevent the SHA62 from going ahead! Stranger things have happened, similar to the public crowd funding exercise that saved Awaroa Bay from private ownership.

I have attempted to highlight how koha, whakawhanaungatanga and the "social practice" of relational exchange potentially allows me to be an accomplice to SOUL, but the question remains; are the final collaborative artworks themselves art activism? Not in an artistic sense where "[t]here is an aesthetic dimension in the political and there is a political dimension in art" (Mouffe sec. 12), but in an explicit manner and in terms of an art intervention that pushes the political limits of self-determination. If one were to align with Gay Hawkins's statement that "[c]ultural work is an effective tool in the formation of community, it is a tool for activism" (20), then it would seem that the proposed creative "meeting point" (Vincent et al. 13) may perform a type of art activism. In so far as "cultural activism must lead to political activism, if only to bring to fruition the unification of those implicit or explicit areas of resistance" (Glissant 253). Perhaps it is worth considering that the praxis created in this unification activity is ultimately the "tactics of intervention" (Conquergood 42):

> outreach, connection to community; applications and interventions; action research; projects that reach outside the academy and are rooted in an ethic of reciprocity and exchange; knowledge that is tested by practice within a community; social commitment, collaboration, and contribution/intervention as a way of knowing (ibid.).

173. Jason Macleod identifies the problematic slowness of customary newsroom formats, particularly for the pressing issues that face the OPM movement. As an alternative, social media platforms are able to reach a broader audience in a nonpartisan way and in a faster manner. Maclead identifies this shift in contemporary information distribution and consumption a "social media revolution" (48).

TEKAU MĀ TAHI:

Transformation and celebration.

In closing, one can see that "colonial difference operates by converting differences into values and establishing a hierarchy [sic]" (Mignolo 46) and that these hierarchical structures "*maintain the colonial matrix of power*" (49) to the detriment of almost everyone and everything. As shown in the settler colonial relationship with whenua, which turns it "into property and human relationships to land are restricted to the relationship of the owner to his property [sic]" (Tuck and Yang 5). This commodification relationship often produces a "comprehensive failure of environmental protection" (Joy 42). Almost anyone who embodies values that are not at the classified peak is potentially viewed as lacking or exterior, often doubly so, if one considers that that "gendered oppression intersects with race" (Land, chap. 3).

Without going so far as to trivialize the problematic colonizer-indigene dynamic, one can see that intersectionality is "complex, contingent and shifting" (ibid.). In the light of this complexity, a paternalistic, do-gooder stance of 'helping' mana whenua would be an obtuse move on my part. My own sense of freedom as a non-indigenous person in Aotearoa is intricately bound with Te Tiriti o Waitangi and my status as tauiwi with Tino Rangatiratanga. What is more, my settler colonial heritage is deeply entwined with indigenous sovereignty generally.[174] These reasons motivate me to be an unambiguous accomplice in SOUL's activities and an ally to mana whenua o Ihumātao, Te Wai-ō-Hua. I aspire to be complicit in the broader struggle to dismantle the matrix of patriarchal colonial

174. At the SPSG Symposium *Ipu ki uta, Ihu ki tai* the keynote speaker Dr Carl Te Hira Mika (Tūhourangi, Ngāti Whanaunga) finished his lecture addressing the interconnected self-sovereign potential of Mātauranga Māori with the assertion Māori are "not the only colonized ones, but we are unique in that we're acutely aware we are colonized". We each, if seen as Freirean "subjects" (36), have much to gain by being open to the possibilities that Mika touched on when making his closing remark.

power and for me "[b]eing an ally is not a noun or identity, but an action" (Lopesi, par. 16). This action does not require my probing incite into the lived experience of others:

> reciprocity and mutual constructedness that links the "I" and the "you" is not a shared or negotiated identity politics – "I" am not "you," nor claiming to *be* you or act *for* you. "I" and "you" are products of each other's experiences and memories, of historical trauma, of enacted space, of sociopolitical crisis (Taylor 191).

This action *does* require "[a]roha ki te tangata" (L. Smith 124) and if one sees it from the perspective that maunga *are* tūpuna and that Ihumātao *is* the nose of Mataoho then this reciprocal 'I' and 'you' dynamic extends to whenua.[175] The survival of ngā puia Maungataketake, Ōtuataua, Waitomokia and Te Puketaapapatanga a Hape is dependent on multiple communities being "in conversation; connected…in a relationship" (Barnett 20). For me personally, the most empowering relationship dynamic can be expressed through creative reciprocal collaborations that feel for the "experiential paradigm" (Kwon 30) of Ihumātao and celebrate the specifics of whenua, through keeping the body as the "central space" (Aluli-Meyer 12), given that the "body is the site of physical and social experience and as such cannot be denied the potential for generating liberative knowledge [sic]" (T. Teaiwa 96). I hope to facilitate a multiple situated interdisciplinary "working together" (Lind 56) that has the creative potential to, ideally, stop the "environmental vandalism" (Joy 22) that is being enacted on the whenua of Ihumātao. Or, at least, activate intermedial "ears and heart[s]" (Conquergood 149) that may potentially feel for, listen to and tauutuutu *with* Te Ihu o Mataoho.

Through the *"relational* context" (Jones and Hoskins 5) of this project I have come to appreciate that "[c]ommunity is not something to be magically recovered but a goal to be struggled for" (Hawkins 20). My community lives in the space between SOUL, mana whenua whānau along with all the collaborating artists and we are all united in our struggle to see Te Ihu o Mataoho reach the status where it is assured of its of long-term safety. Working within these communities has shown me that collaborative interaction has the "capacity to transform the consciousness of its participants and to disclose new modes of being-together" (Kester 101). For me specifically, the transformative element is aroha. The aroha that all these different communities express for Te Ihu o Mataoho is *the* reconcilable cultural position that is shared between all of them. "It is love

175. The *Whanganui River Claims Settlement Bill* [16/03/17] gave the Whanganui awa the same legal status as a human and is evidence of our contemporary ability to view whenua as equal to persons. This is a standpoint that is conventional throughout Te Āo Māori, as seen in the traditional whakataukī; ko au te awa, ko te awa ko au (I am the river and the river is me).

that can access and guide our theoretical and political "*movidas*" [move, shake, change] — revolutionary maneuvers toward decolonized being [sic]" (Sandoval 140). Most importantly, for this project, it is the aroha that *I* feel for this community as "[t]e tūranga a ngā manuhiri" (Te Huia and Liu 142), being simultaneously hosted/hosting through the creative "meeting point" (Vincent et al. 13) that is this project.

If aroha is *the* transformative element, can joint creative activity operated from this standpoint generate an advocacy effect through a celebratory kaupapa? Namely, if collaborative performances were to celebrate the specifics of Puketaapapa would this inspire people to take action to protect it? If the community moves and shakes our collective body will these vibrations circulate outwards and motivate others to also act in joint solidarity to protect the whenua of Ihumātao? Does my mahi, as a European/Australian/academic/tauiwi/artist working *with* tangata whenua as an accomplice in an activist kaupapa contribute 'new'[176] knowledge to the broader solidarity context within Aotearoa? Can a longstanding relational kaupapa really comprehend and '(re)map' the cultural, historical, sociopolitical, archaeological and geological field that is Ihumātao? Can the meeting point of this project achieve a type of "Unity-that-is-All" (Wendt, sec. 5)? Are these "tactics of *intervention*" (Conquergood 42) actually able to achieve Lacy's "*activist* politics with artmaking" (qtd. in Fryd 33) and reciprocate in a truly creative way that has practical implications for mana whenua whānau? The final submission of live and intermedial performances in the SOUL led *Te Karanga a Hape Hīkoi* attempts to exercise and test these questions.

As previously mentioned the tupuna Hape is a central character in many oral histories for the Tāmaki Makaurau region with his name surviving colonial erasure, as seen with Karangahape Road, which memorializes his historical call. SOUL plans to perform the celebratory *Te Karanga a Hape Hīkoi* so as to symbolically connect the site with Ihumātao, the whenua he alighted on when he arrived in Aotearoa at the end of his voyage from the ancient homeland of Hawaiki.[177] We anticipate that the hīkoi will unfold along Karangahape Road and culminate with a karanga performance, by mana whenua, facing back towards Ihumātao. In the months leading up to this event I have facilitated multiple peer-to-peer workshops in partnership other creative practitioners, SOUL and mana whenua whānau. In these workshops we have collaboratively created masks, flags, banners and costumes; refer to figures 11.1 and 11.2.[178]

176. I align this term with Charles Royal's stance in the publication *Indigenous ways of knowing*, wherein he problematizes the western academic tendency to treat "new knowledge as one constructs an object" (sec. 6). Instead he promotes a more relational dynamic that is conventionally found in tikanga Māori formats, where the "pursuit of knowledge concerns the progressive revelation of depth and understanding about the world" (ibid.).

177. Karangahape Road is located in the rohe district of Ngāti Whātua Ōrākei, therefore Pania and I have been engaging in a consultation process with the whānau member Awatea Hawke, as advised by mana whenua Te Wai-ō-Hua whānau member Waimarie. This conversational consultation process seeks whānau support for the SOUL led hīkoi and includes a similar whakawhanaungatanga process to the one detailed throughout this text.

178. The 'measurement of success' for this project is its ability to support the SOUL kaupapa and the preservation of innumerable relationships formed in this endeavor, not the aesthetic formalism of these objects.

Figure. 11.1 *SOUL*'s *whānau-friendly weekend workshop space at the Kaitiaki Village*, by SOUL. Live workshop event 02:00:00, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 3rd Sep. 2017.

The creative objects made in the workshops at Kaitiaki Village attempt to create a celebratory affect by colourfully illustrating our shared knowledge of Ihumātao; hence we have made a large kinetic stingray so as to privilege elements from the Hape story. It is my intention that the performative activation of the masks, flags, banners and costumes in the hīkoi will be a test of the proposed transformative status. I anticipate that the multiple members who make up the vibrating, touching, overlapping, and porous hīkoi group will be best situated to comment on how transformative it ultimately is. Thus I hope to capture their comments on the day of the hīkoi through audiovisual recordings that will keep the intermedial kaupapa of this project intact, for instance cameras will prioritize multiple situated views from many bodies. This same audiovisual material will also be given directly back to SOUL to distribute online as "citizen media activism" (Macleod 49), as characterized by our plans to distribute audiovisual material globally through the concurrent United Nations International Mountain Day. The Kaitikai Village will act as a placeholder, directly after the live event, housing objects from the hīkoi for ongoing viewership by our manuwhiri. This will also ensure that the masks, flags, banners and costumes remain at hand for future operation by the SOUL whānau in our ongoing advocacy actions to protect Te Ihu o Mataoho.

Joint kaupapa for *Te Karanga a Hape Hīkoi*:

- *Symbolically connect Ihumātao with Karangahape Rd, through the shared story of Hape.*
- *Advocate for the protection and future management of the Ihumātao whenua and awa by whānau.*
- *Promote whānau visibility and connection through a celebratory creative kaupapa.*
- *Connect local maunga advocacy with the UN's International Mountain Day.*

Go to rebeccaannhobbs.com to view *Te Karanga a Hape Hīkoi*.

SOUL can be found online at www.protectihumatao.com or www.facebook.com/protectIhumatao/.

Figure. 11.2 *Whānau-friendly flag workshop at Kaitiaki Village*, facilitated by Rebecca Ann Hobbs. Live workshop event 02:00:00, photographic documentation by Qiane Matata-Sipu, Ihumātao, 30th July 2017.

TEKAU MĀ RUA:

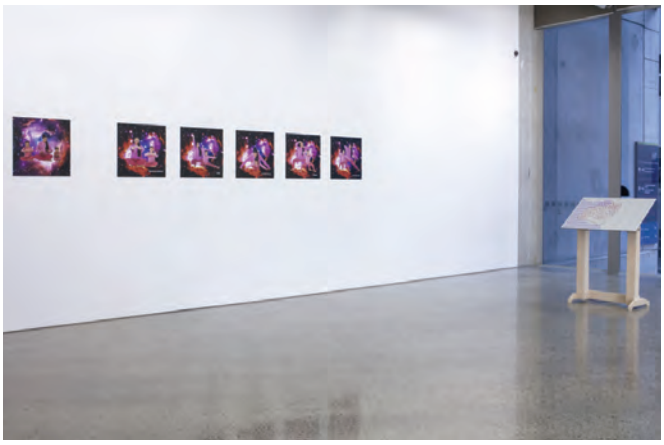
Appendices.

Item 1. Documentation of the exhibition installation *Te Ihu o Mataoho* at St PAUL Street Gallery (SPSG), AUT, Tāmaki Makaurau. Made in collaboration with Cat Ruka, David Veart, Fiona Jack, Karamia Müller, Louisa Afoa, Martin Awa Clarke Langdon, Moana waa, Molly Rangiwai McHale, Paula Booker, Qiane Matata-Sipu, Ralph Brown, Tosh Ah Kit, SOUL, and Te Wai-ō-Hua, 22nd April-27th May 2016.

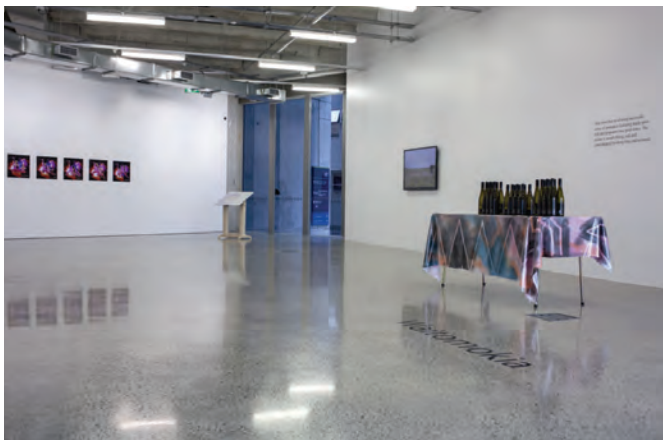
Te Ihu o Mataoho, photographic documentation by Sam Hartnett, SPSG, 27th May 2016.

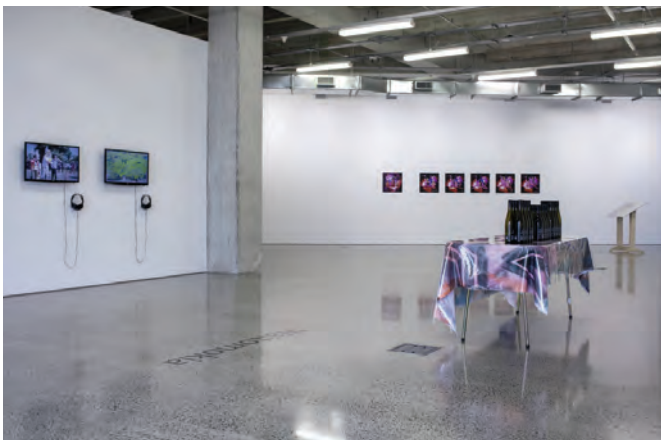
Te Ihu o Mataoho, photographic documentation by Rebecca Ann Hobbs, SPSG, 27th May 2016.

Item 1 continued.

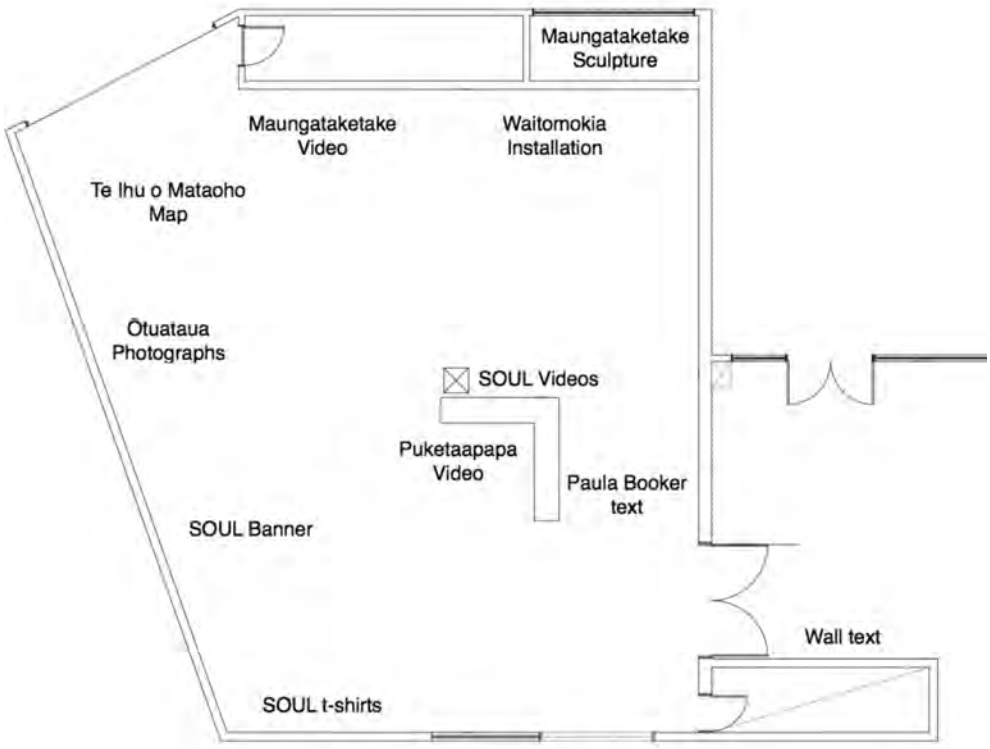


Te Ihu o Mataoho, photographic documentation by Rebecca Ann Hobbs, SPSG, 27th May 2016.





Te Ihu o Mataoho, photographic documentation by Rebecca Ann Hobbs, SPSG, 27th May 2016.



Te Ihu o Mataoho, floor plan by Rebecca Ann Hobbs, SPSG, 22nd April 2016.

Item 2. Exhibition statement for the exhibition *Te Ihu o Mataoho,* independently composed by Paula Booker with design by Shane Fairhall. Text was printed on a double-sided card and included in the exhibition as a creative artwork. The work is Paula's personal artistic response to the situation at Ihumātao and was informed by her relationship with mana whenua Te Wai-ō-Hua whānau and her long-term participation in SOUL, 17th April 2016.

Te Ihu o Mataoho, by Paula Booker. Photographic documentation by Rebecca Ann Hobbs, SPSG, 27th May 2016.

THE MOUNTAIN & ME

PART ONE: THE MOUNTAIN

For a long time, me and my brothers, we Mataoho people, were alone. They were fierce times, as we grumbled our family objections, jostled for power, raged and spilled our tempers into the waters, and upon the land at our feet. Maungataketake was a tall, strong, tuakana. Big brother was a great promontory — Mataoho's nose — Te Ihu o Mataoho. At the other end of our close family, Waitomokia squatted widely, arms crossed and forming a ring. People called him shallow but this was just his constitution. Maungataketake and I were tall, nearly as great as our close cousin Māngere across the shallow basin. Tuakana Māngere held his own in the wider family, important and regarded as Mataoho's forehead - Te Pane o Mataoho. My teina, Pukeiti, was always the runt of the family. But when the settlers came from the Manukau a long time distant, he drew an important guest. Since then he has been most favoured, with a strong spiritual side. My little brother earned the name Puketaapapatanga a Hape. He remains small and important.

The first people that came from the sea have never left us. They made their homes on my warm lower slopes, tidying my angry messes to garden and nourish the many groups who became dependent on my increasingly gentle nature and nurturing side. My family have stood where the whenua meets the Manukau harbour, since long before the time of these human people. We remain here, somewhat sheltered by Te Motu a Hiaroa, Puketutu, and bearing up to the sou-wester whipping through the Heads. Our presence, like that wind, should be as predictable as every dawn.

The people that came in the larger boats from the west have tidied my stone messes too, building warm grey walls that dawdle across my belly. Soon came the beasts, and my fertile slopes sustained and nourished the new people too. Later these settlers would be much less gentle in their acquisitions, nibbling away at tiny Pukeiti, and chipping off and carting away our mighty tuakana Maungataketake. His great energy remains legible in his fossil forest. And when the people speak his name, we remember his nature — everlasting. The gravels of lowly Waitomokia now warm the roots of vines, and his presence is subtle in the landscape. Me, I am Ōtuataua of course. The settler's girl Elsie loved to ride up my slopes, her horse the only beast nimble enough to reach my summit. But I'm no longer mighty. In the last century, just a sigh in my lifetime, I have been reduced to a third of my greatness. I have gained mana back, with carefully placed stones, and as the people tell my stories. Recently, I acquired a shady grove of avocados, and I enjoy feeling the visitors climb among them in the harvest months. My brothers and I are still here, and thanks to our human people, we are not forgotten. We're remembered in story and song. The people have been banished at times, but they have never really left us. Ask our people, Te Wai o Hua, of the pā village at Ihumātao and beyond, to tell you our stories.

PART TWO: ME

This text, like the artworks in the exhibition Te Ihu o Mataoho, is a personal artistic response to the whenua of the Ihumātao peninsular, Māngere. I have spent many thoughtful days walking the lower slopes of Ōtuataua mountain, and the Stonefields Historic Reserve learning from oral histories and from reading the land. I have driven the roads built on the stone quarried from Maungataketake and Ōtuataua. At nearby Auckland Airport, I have taxied on the runway made of these spoils. Ihumātao is an internationally recognised historical, geological and spiritual landscape, showing rare traces of human settlement in Aotearoa New Zealand over the last thousand years. Yet, a housing development threatens to irrevocably degrade this landscape. I have been privileged to hear some of the stories of the mana whenua of Ihumātao. I can speak from my own relationship to this landscape, but I cannot speak for their maunga. With mana whenua encouragement, I have participated in the SOUL campaign to protect Ihumātao: its open space, its mountains, and its heritage. As a pākehā, whose settler family first sailed into the Manukau Harbour in 1860s, I know I have so much to learn from the people who whakapapa here. The people that belong to the Tūpuna Maunga can tell us all much about ourselves and this land. Protect Ihumātao.

Paula Booker

ST PAUL ST GALLERY ONE
22 APRIL – 27 MAY 2016

TE IHU O MATAOHO

Te Ihu o Mataoho has been made by Rebecca Hobbs in collaboration with:

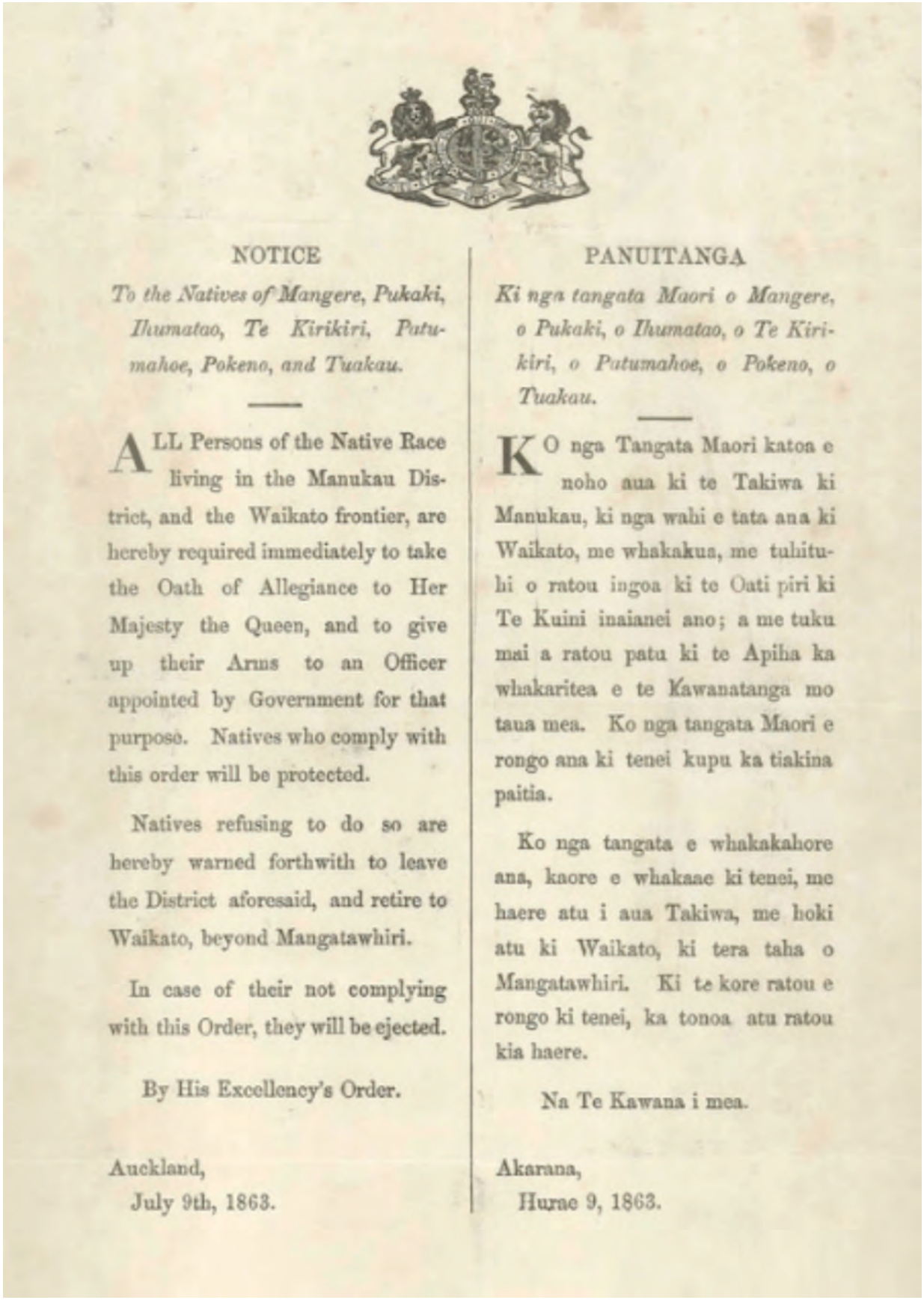
Cat Ruka
David Veart
Fiona Jack
Kahu Tuwhare
Karamia Muller
Louisa Afoa
Martin Awa Clarke Langdon
Moana Waa
Molly Rangiwai-McHale
Paula Booker
Qiane Matata-Sipu
Ralph Brown
Tosh Ahkit

With the support of SOUL and Te Wai o Hua

Paula's text (over) was stylistically inspired by *Another Tree* by Maddie Leach, written from the perspective of an oak tree. Published in *g. bridle. the Retreat* ST PAUL St (2014)

1. *Puketaapapa* Louisa Afoa, Qiane Matata-Sipu, Rebecca Ann Hobbs
   Kaupapa: Performing the pathway that Hape made to the maunga from the moana.
2. *SOUL* Fiona Jack
   (SOUL banner to be taken to Ihumātao)
3. *Ōtuataua* Cat Ruka, Tosh Ahkit, Rebecca Ann Hobbs
   (Under the guidance of Brendan Corbett, Maitl Tamariki, Raureti Korako and the Ruka whānau with Kiara Ruka and Lucia-Bluebell Kahukōwhai Davison).
   Talismans from Ōtuataua carry namesakes of tūpuna who voyaged from Hawaiki to Aotearoa on the Matahourua waka. These talismans have inspired an investigation into new ways of teaching, learning and embodying whakapapa. The artists choreograph and teach a series of accessible 'power-moves' each one having a particular tupuna of Matahourua encoded within its physicality. It is hoped that all people including our young children will have fun learning and performing the power-moves, thus breathing life into our ancestors' names once again.
4. *Te ihu o Mataoho* Karamia Muller, Moana Waa, Qiane Matata-Sipu, Rebecca Ann Hobbs
   Kaupapa: He mahere tēnei o ngā kōrero tuku iho na te mana whenua o Ihumātao. (Kei te whakaatu tēnei mahere ki te whenua a muri i tēnei whakaaturanga.)
   Relationally mapping indigenous narratives as instructed by the mana whenua of Ihumātao. (Map to be installed back on the whenua after the exhibition.)
5. *Maungataketake* Martin Awa Clarke Langdon, Rebecca Ann Hobbs
   (Camera operator Ralph Brown)
   Kaupapa: Thinking about perspective, proximity and connection whilst vainly rebuilding Maungataketake one absurd step at a time.
6. *Waitomokia* Molly Rangiwai-McHale, Rebecca Ann Hobbs
   Kaupapa: Reflecting on the tasting notes of what was and is Waitomokia.
7. *Ihumātao* David Veart, Rebecca Ann Hobbs
   (Camera operator Ralph Brown)
8. *Human chain* SOUL —
   Save Our Unique Landscape Campaign
   Documentation of the human chain protest action 13 March 2016.
9. *The Mountain and Me* written by Paula Booker
   Design by Shane Fairhall

Item 3. *Proclamation by Governor Grey requiring Māori to take an Oath of Allegiance*, archival material retrieved from Archives New Zealand, 9th July 1863.



NOTICE

To the Natives of Mangere, Pukaki, Ihumatao, Te Kirikiri, Patumahoe, Pokeno, and Tuakau.

ALL Persons of the Native Race living in the Manukau District, and the Waikato frontier, are hereby required immediately to take the Oath of Allegiance to Her Majesty the Queen, and to give up their Arms to an Officer appointed by Government for that purpose. Natives who comply with this order will be protected.

Natives refusing to do so are hereby warned forthwith to leave the District aforesaid, and retire to Waikato, beyond Mangatawhiri.

In case of their not complying with this Order, they will be ejected.

By His Excellency's Order.

Auckland,
July 9th, 1863.

PANUITANGA

Ki nga tangata Maori o Mangere, o Pukaki, o Ihumatao, o Te Kirikiri, o Patumahoe, o Pokeno, o Tuakau.

KO nga Tangata Maori katoa e noho aua ki te Takiwa ki Manukau, ki nga wahi e tata ana ki Waikato, me whakakua, me tuhituhi o ratou ingoa ki te Oati piri ki Te Kuini inaianei ano; a me tuku mai a ratou patu ki te Apiha ka whakaritea e te Kawanatanga mo taua mea. Ko nga tangata Maori e rongo ana ki tenei kupu ka tiakina paitia.

Ko nga tangata e whakakahore ana, kaore e whakaae ki tenei, me haere atu i aua Takiwa, me hoki atu ki Waikato, ki tera taha o Mangatawhiri. Ki te kore ratou e rongo ki tenei, ka tonoa atu ratou kia haere.

Na Te Kawana i mea.

Akarana,
Hurae 9, 1863.

Item 4. *Huihuinga ki Puketaapapa*, archival material retrieved from the Māori Messenger (Te Karere Māori), vol. v, issue 9, 30th April 1858.

No te Tairei, no te 26 o nga ra o Maehe, i huihui ai nga Maori o Puketapapa, o Pukaki, o Ihumatao, o Papahinu, o Orakei, me etahi o nga tangata o Hauraki o Waikato. I tu te huihui ki Puketapapa. E ono, e whitu ranei rau nga tangata i tae; he tini nga kai Maori i whakatakotoria, ko etahi kai hoki a te Pakeha i hokona ma nga tangata o te hui, ara, 3600 nga rohi, 1 kau, 1 poaka, 9 peke huka, me te ti, me te pata. He taro, he tihi, he pihikete, he ti, nga kai i whakatakotoria ma nga Pakeha i tae ki te matakitaki. Ko enei kai i whakatakotoria ki runga ki nga tepu ki roto ki te tahi wharau; 7 kumi te roa o taua wharau: ko nga moni i utua ai aua kai Pakeha 107*l*.

Kua oti noa atu te whakarite e te kai whakaako Maori o taua kainga, kia timataria te mahi a te hui ki te karakia, ki te kohikohinga moni hoki mo te Wharekarakia. Na, peratia ana, a, 23*l*. 5s. 1d. nga moni i kohikohia; ka mutu, ka wehewehea peneitia aua moni; 11*l*. i whakaritea mo te hanganga o te Wharekarakia ki Mangere, 12*l*, 5s. 1d. mo tera Wharekarakia ki Pukaki.

Ko te tino take i karangatia ai taua hui, he korero mo Te Ahiwaru e noho ra ki

On Thursday the 26th March the natives of Mangere, Puketapapa, Pukaki, Ihumatao, Papahinu, Orakei, with others from the Thames and Waikato, assembled at Puketapapa, to the number of from 600 to 700, where a plentiful supply of Maori food was provided for them. In addition to which the following Pakeha food was purchased for the occasion.

3,600 loaves (2lb.), 1 ox, 1 pig, 9 bags sugar, with a plentiful supply of tea and butter. Bread and cheese, sweet biscuits and tea were also provided specially for Pakeha guests.

The cost of the various Pakeha food amounted to 107*l*. The viands were spread upon temporary tables constructed for the occasion and placed in a shed 140 yards long. Notice had been previously given by the Native Teacher at Puketapapa that the proceedings of the meeting would be opened with prayer and a collection for Church purposes. This arrangement was carried out, and 23*l* 5s 1d collected. This sum was afterwards divided thus: 11*l*. towards the

Item 5. *Te Iho o Mataoho*, by Karamia Müller in consultation with Moana Waa, Qiane Matata-Sipu and Rebecca Ann Hobbs. Photographic documentation of map installation in the Whare Tipua at the Kaitiaki Village by Rebecca Ann Hobbs*,* 21st Feb. 2017.

Installation of Te Iho o Mataoho by SOUL whānau members Brendan Corbett and Roger Gummer, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 26th April 2017.

Installation of Te Iho o Mataoho at Kaitiaki Village, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 26th April 2017.

Item 6. *Taonga pūoro workshop led by Jo'el Komene and facilitated Rebecca Ann Hobbs*, Māngere Mountain Education Center, 19th Jan. 2017.

Taonga pūoro workshop, promotional material by Jo'el Komene and Rebecca Ann Hobbs, Māngere Mountain Education Center, Māngere, 19th Jan. 2017.

Taonga pūoro workshop, led by Jo'el Komene and facilitated by Rebecca Ann Hobbs. Live workshop 02:00:00, photographic documentation by Rebecca Ann Hobbs, Māngere Mountain Education Center, Māngere, 19th Jan. 2017.

Item 7. Full reflective text by Cat Ruka in response to the collaborative artwork *Ōtuataua*, 18th April 2016.

OTUATAUA – TE IHU O MATAOHO

Over the last few months I have had the pleasure of collaborating with interdisciplinary artist Rebecca Hobbs as part of her doctoral research into the volcanic sites of Tāmaki Makaurau. She has opened up her research to myself and a number of other artists to celebrate and bring awareness to past and current stories around our maunga. The collaboration has involved going on hīkoi around the sites whilst learning aspects of kōrero around the sites' histories.

Rebecca, Tosh Monsta and I (and my daughter Lucia-Bluebell and niece Kiara Ruka) are creating an ongoing project that speaks to Otuataua, a maunga that is located in Mangere in the region of Ihumātao. Otuataua was originally a large pā site for the people of Ihumātao, and was partly quarried away in recent times for its scoria. It is just one of a number of maunga under drastic threat of a proposed Special Housing Area that will destroy the sacred Ihumātao land.

Talisman located at Otuataua carry namesakes of tupuna who voyaged from Hawaiki to Aotearoa on the Matahourua waka. These talismans have inspired an investigation for us into new ways of teaching, learning and embodying whakapapa. Our response has been to choreograph and teach a series of accessible "power-moves" that each have a particular tupuna of Matahourua encoded within its physicality. It is hoped that all people including our young children will have fun learning, performing and being photographed doing the power-moves, thus breathing life into our ancestors' names once again.

The first iteration of our response is a short photographic series of some of the power-moves we have created, which will be shown as part of the exhibition "Te Ihu o Mataoho" at St Paul St Gallery this Thursday 21st April, 5:30pm.

Massive aroha and thanks to Rebecca, kaumatua Maiti Tamariki and Raureti Korako, talisman specialist Brendan Corbett, designer Tosh Monsta, co-choreographers Lucia-Bluebell and Kiara. [sic]

(www.catrukaliveshere.wordpress.com)

Item 7 continued. *Ōtuataua,* by Cat Ruka, Tosh Ah Kit and Rebecca Ann Hobbs. (Under the guidance of Brendan Corbett, Maiti Tamaariki, Raureti Korako and the Ruka whānau with Kiara Ruka and Lucia-Bluebell Kahukōwhai Davison). Photographic documentation of the *Ōtuataua* whānau-friendly workshops in the Whare Tipua at the Kaitiaki Village, by Rebecca Ann Hobbs, Ihumātao, 23rd April 2017.

Ōtuataua workshops, by Cat Ruka, Tosh Ah Kit and Rebecca Ann Hobbs. Live whānau-friendly workshop 02:00:00, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 24th April 2017.

Ōtuataua workshops, by Cat Ruka, Tosh Ah Kit and Rebecca Ann Hobbs. Live whānau-friendly workshop 02:00:00, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 24th April 2017.

Item 8. Full letter by mana whenua whānau member Mite Kerei Kaihau to the then Prime Minister of New Zealand Frederick Weld [1865]. Archival material retrieved from Auckland Archives. Archives reference: R21574074 ACFL 8170 A1628 2/b, 30th June 1865.

To the Honourable Mr Weld Waiuku, June 30, 1865

O Parent, Salutations to you. I have question to ask you as I have heard the Government have taken Ihumatao and Puketapapa. If it is so it will not be right because there is no cause to enable the Governor to take my land because I still reside here in your presence. I did not go to the King. I did not kill men or plunder the Europeans or do anything to justify the taking of my land. I was residing with my father (in law) Aihepene at Waiuku. We were also the party who resided peacefully and courageously when our property was plundered by Europeans and our canoes destroyed and the men imprisoned. There was no cause in punishing us with so many sufferings as we had sworn truthfully to the Queen. From this I ask on what grounds the land was taken.

If all the men who went to bear arms were entitled to a claim then there would have been a cause for taking my land. The people who live at Ihumatao and Puketapapa do so by permission of my relative Wetere who remained peacefully. The only person who had a right to this land was my father Hohepa Oteni and he nad gone to Pokeno and had no weapons on going away: his only weapon was religion (karakia) because he was a Minister. The cause of his going was the (Wesleyan) Committee who requested him to go to there as a Minister for Pokeno.

Now Sir, Mr Weld, listen that I may tell you how it was that my parent gave this land to me. In the year 1861 I married Kerei (Aihepene's son). In the next year (1862) Hohepa Oteni gave up all claims to this land and gave it to me and Kerei and Ngawai and Hori and Mere; also 6 horses, 3 cows, one cart, one plough, one pair of harrows, one canoe named Taiaroa, two bedsteads, two tables and also the rent money which has not been paid. During the month of April 1862 Hohepa came to Aihepene Kaihau, to Waiuku and for a second time confirmed the arrangement about the land and us. He (Aihepene) was to take care of the land and us and also their children. This is my reason for telling you there is no cause whereby our residences and children can be taken; it is the only piece given to us by our parent. We have resided peacefully in the presence of Aihepene Kaihau.

I also heard the Governor's proclamation: those who remained peacefully he would protect as their lands and goods.

Now this is a question of no --- to you. Is this protecting the goods and lands? Causing the goods to be destroyed, the canoes to be broken and the men to be impoverished and the children to be starved.

Now O my respected friends, I and my children are living on other people's lands and this is my word to you to ask that I be replaced on my own piece of land.

This is another thing I have heard by report that the Government are receiving rent for Ihumatao: my word to you is that you should cause that rent to be discontinued and have pity on me.

Enough

From

Mite Kerei Kaihau

Item 9. Decisions following the hearing of a concurrent application for a variation to the Proposed Auckland Unitary Plan and related subdivision and land use consents, under the Housing Accords and Special Housing Areas Act 2013, www.propbd.co.nz. Accessed on 31st Oct. 2016.

2.12 There are several archaeological and historic heritage features on the development site including: pre-European Maori burial caves and middens, historic period drystone walls, a 19th century homestead site and a 1920s house (Kintyre), all associated with the Wallace family who have occupied and farmed the land for nearly 150 years. The western side of the property includes the lower slopes of two volcanic craters Puketepapa (Pukeiti) and Otuataua which are relatively close to the site boundary and located in the adjacent OSHR. These craters have each been quarried to varying degrees but much of their original form is recognisable. Lava tubes, caves and rocks flow out from the craters on the western side.

2.13 The opening submissions on behalf of Fletchers, and the AEE, acknowledged that the site and its surroundings have an extensive history of Maori occupation, dating back to at least the middle of the 14th century, and which continues today with the papakainga housing village and marae located close by. Permanent European settlement of the area began in the mid 19th century when a Crown grant for the site was issued to Gavin Struthers Wallace. The Wallace family has farmed the land ever since that time.

2.14 In *Gavin H Wallace & Ors v the Auckland Council* in 2012 the Environment Court considered the history of this and nearby land and its suitability for development. The outcome in that case was a decision that it was to be rezoned from Rural to "Future Development Zone" in the Manukau Section of the Auckland District Plan. The Court found that urban development of parts of the site, with other parts being managed as open space and lower density development, would best balance the competing considerations in Part 2 of the RMA. Its decision recorded:

To keep the land outside the MUL (metropolitan urban limit) with a rural zoning would, without further constraints, offer less protection to the characteristics protected by section 6 (e) and (f) of the Act. To lock the land up might indeed provide for Maori and heritage values. But it would not provide for the economic needs and wellbeing of the owners. By allowing sensitive constrained development, heritage and landscape characteristics can be protected ... Hearing commissioner Leigh McGregor.

Item 10. Newton, Pania. "Ihumātao and Otuataua Stonefields: A very special area." *The Listener,* 3rd June 2016, www.noted.co.nz. Accessed on 14th Jan. 2017.

> Pania Newton is one of the SOUL leaders. She knew as soon as she heard of the SHA that she was going to tackle it her own way. For the 25-year-old Maori law graduate, it was simple: "We're part of the landscape, essentially. That's where our whakapapa is. We have an umbilical connection to this land. When we go there, we connect back with our ancestors. When we recite our pepeha, we acknowledge Otuataua and Oruarangi awa; Te Puketapapa Hape is our maunga. Our tikanga and our mana is within this land.
>
> "We're running out of green spaces. So come on, let's preserve them. When I do this campaign, I'm not only thinking of myself or my family or our community but also thinking about the generations to come. I want them to be able to look back and say: 'They did everything they could to oppose this. They went right down to occupying or they …' However it ends. 'Look what they did manage to do.' [sic]".

Item 11. *SOUL Banner* made by the artist Fiona Jack, in consultation with SOUL and facilitated by Rebecca Ann Hobbs, 7th March 2016-present.

SOUL Banner at the SOUL Sunday Matariki Kite day, photographic documentation by Rebecca Ann Hobbs, Ihumātao, 11th July 2016.

SOUL Banner in situ at the Kaitiaki Village, by SOUL. Photographic documentation by Rebecca Ann Hobbs, Ihumātao, 30th Dec. 2016.

Item 11 continued.

March to Occupy, by Tāmaki Housing Group. Live protest hīkoi 02:30:30 included SOUL whānau members Delwyn Roberts and Brendan Corbett. Photographic documentation by Rebecca Ann Hobbs, Glen Innes, 17th Jan. 2017.

SOUL Banner motif on t-shirt at a Kaitiaki Village working bee, by SOUL. Photographic documentation by Rebecca Ann Hobbs, Ihumātao, 19th March 2017.

Item 11 continued.

SOUL Banner motif as logo in a SOUL video, by Pania Newton and Rebecca Ann Hobbs. HD video 00:00:29, Ihumātao, 24th April 2017.

Item 12. St PAUL Street Gallery 2017 Symposium *Ipu ki uta, Ihu ki tai* at the Makaurau Marae, Ihumātao, 18th Aug. 2017-19th Aug. 2017.

Pōwhiri at the Makaurau Marae, photographic documentation by Raymond Sagapolutele, Ihumātao, 18th Aug. 2017.

Whakawhanaungatanga at the Makaurau Marae, photographic documentation by Raymond Sagapolutele, Ihumātao, 18th Aug. 2017.

Kōrero at Ōruarangi awa, photographic documentation by Raymond Sagapolutele, Ihumātao, 18th Aug. 2017.

Item 12 continued. Timetable of the St PAUL Street Gallery 2017 Symposium *Ipu ki uta, Ihu ki tai* at the Makaurau Marae, Ihumātao, 18th Aug. 2017-19th Aug. 2017.

FRIDAY 18 AUGUST: Wānanga
Makaurau Marae, 8 Ruaiti Road, Ihumātao

8:00am Depart Tāmaki Makaurau
9:00am Pōwhiri led by mana whenua whānau Te Wai-ō-Hua
9:30am Breakfast
10:00–10:50am Qiane Matata-Sipu opening kōrero
11:00–12:00noon Whakawhanaungatanga and discussion session led by Qiane Matata-Sipu
12:00 noon Lunch
1:30–2:30pm Hīkoi to Ōruarangi Awa with Qiane Matata-Sipu
2:30–3:30pm Lana Lopesi presentation
3:30–4:30pm Natalie Robertson presentation
4:30–5:30pm Movement workshop facilitated by Cat Ruka and Tosh Ah Kit
5:30–7:00pm Discussion session
7:00pm Dinner
8:30pm Hīkoi of the standing stones of the Ōtuataua crater facilitated by Waimarie Rakena, Brendan Corbett and Maiti Tamaariki

SATURDAY 19 AUGUST: Wānanga cont.
Makaurau Marae, 8 Ruaiti Road, Ihumātao

8:00am Breakfast followed by pack-up
10:00am Hīkoi to Ōtuataua Stonefields with Qiane Matata-Sipu
12noon Closing discussion session, shared packed lunch

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