

TAI O HĪ 2023 TAI O HĀ

TOI NGĀPUHI TAI OHI PROGRAMME



TAI O HĪ
TAI O HĀ
WĀNANGA
TUARUA

11TH-14TH PAENGAWHĀWHĀ

KOHEWHATA MARAE
6869 MANGAKĀHIA RD
KAIKOHE
NORTHLAND
0474

toingapuhi.co.nz



TOI NGĀPUHI

Kohewhata Marae



Ko Ngāti Kura,
Takoto Kē,
Te Uri o Hua
ngā hapu.



'To be invited to fulfil the tasks of designer/ artist/ kaiako raranga/ tukutuku for this wharenuī was like a dream come true, a wonderful dream.'

'As one visitor said "Oh Toi, you've reached heaven without dying first!"

Each day was a joyous one. To be able to work with the fibres daily and over so many months has been a longed for opportunity to return the knowledge to the people. Gradually those who weave beside me have recognised that not only can we tell stories with them, or reiterate teachings from the past, but that the various leaves are enabling us to perceive our own personalities and abilities, and have led us into philosophical debate of tikanga, and subsequently a greater understanding of kawa.

After discussion with designer/ artist/ carver Allen Wihong who agreed that the beauty of the Totara timber he would be carving would be enhanced by oiling rather than painting, I decided not to use dyes-traditional Māori or European...

My aim has always been to 'allow the fibres to speak with their own voices.' The variety of subtle colour and textures obtained in the panels of this wharenuī are only an indication of the possibilities.

The weaving of Kohewhata has been and should continue to be, as much a process of connecting people as it is of fibres. As one young woman said "I feel like I am being woven into a community."¹

¹The Raranga and Tukutuku of Kohewhata Marae, Kaikohe. Forward na Toi Te Rito Maihi (Ngāti te Ipu, Ngai te Apatu o Ngati Kahungunu, Ngāti Hao o Taiokerau, Bland and Town families of Yorkshire, England) Te Ara)

Haerenga

TE WAIĀRIKI
NGĀWHA SPRINGS



'Kia tū tika ai Ngā Waiāriki i roto i te pono me te tika mō ngā uri whakatupu. Ngā Waiariki will be self-sustaining into the future for the benefit of mokopuna.'

We invite you to bathe in the healing waters at Ngawha Springs and let the ancient energy revitalise your senses while the minerals from deep in the earth permeate your body.

The mineral-rich hot waters of Ngawha Springs bubble up from deep within the Earth. Our creation stories say it is the unborn child of Papatuanuku, Ruaumoko, moving about in the womb of his mother that produces this thermal activity.

Nestled in the heart of Te Tai Tokerau, Northland, our springs have a long history of being a restorative and healing place to visit. Our people of Ngāpuhi have attended the natural springs to replenish our wairua (spirit), alleviate the sensation of pain and repair common ailments.

Waiata

AHO WHENUA

Kua tohia mai te pā korari
The flax bush called to me

Me kuhu ki te whare pora
To enter into the house of weaving

He pia ahau i te muka
I am a student of the flax fibre

E taawai nei i ahau
It has changed (coloured) me

He Taura, he whenu i te kaupapa
As I advance, I am a weaving strand contributing to the bigger picture

Nā te Pukenga te Aho tapu i whakatauirā
It is the highly skilled who use the sacred thread to set the example

Nā te whatu, he maatanga ahau
In learning the art of stitching, I will become a specialist

Ka tu turuturu ngā tohunga
Our experts stand by and support us like the ancient weaving pegs

Kia taanikoniko te ao kikokiko
Together we weave extravagant patterns to embellish our physical world

He rito ahau nā Hineteiwaiwa
I am a child guided by Hineteiwaiwa

² Ko Makareta Jahnke, Bethany Edmunds ratou ko etahi taiohi i tito kei Whakapara Marae, 2022



Te Whare Pora



'Nāu i whatu te kākahu, he tāniko tāku.

You wove the body of the cloak, I added the taniko'

The whare pora, whare parapara, and whare takutaku, the name differing in different districts. There was a certain amount of tapu and ceremony pertaining to the acquirement of the art of weaving. When a young woman desired to learn how to weave fine garments she obtained the assistance of an expert. She had to weave a small piece of fabric under close supervision, and the task was accompanied by certain ceremonial, including the repetition of charms by the directing expert.³

'I have met with some wonderful knowledge holders, and aho of course is a word for connection, which makes total sense when you see that the aho (horizontal strands) connects he whenu (vertical strands). Whenu is short for whenua, and whenua is the earth that sustains us after birth, and whenua is also the name for the placenta that feeds up before birth. An older name for whenu is lo, the omnipotent one, and so then I thought wow and my hair all stood on end, and I thought when you put a kākahu on, that lo is aganst your skin, and the aho, that connection with all of those elements that you live amongst and you learn from, and you then hand that knowledge on, its all there when you put the kākahu on. And at that stage I didnt care what it looked like, it was the image in the mind of being in contact with the creator everytime you put that kākahu on.'⁴

³ Best 1941. Found in Tikanga Māori. Living by Māori Values. Hirini Moko Mead

⁴ Toi Te Rito Maihi



Kura Te Waru Rewiri

PŪKENGĀ PEITA

PHOTOGRAPHY:
Rawitiroa Photography



Ngāti Pakahi ki Whangaroa, Ngāti Kahu, Ngāpuhi, Ngāti Raukawa, Ngāti Kauwhata



ABOVE: Kura Te Waru Rewiri, *Te Ripaka* [Crucifix], 1985, 120 x 90 cm, acrylic on canvas, Collection Waikato Museum Te Whare Taonga o Waikato, © Photo: Sam Hartnett

Kura is a contemporary Māori artist, art educator and academic. She has exhibited widely and her paintings, which often explore mana wahine, are represented in numerous public and private exhibitions both within New Zealand and around the world. Kura's paintings are held in prestigious collections such as Wellington's Te Papa Museum, Auckland Art Gallery, Waikato Museum of Art & History, Dunedin Art Gallery, The University of Auckland and the National Art Gallery of Australia, Canberra. Currently, Kura is the Associate Professor of Māori Visual Arts at Massey University. She was previously a member of Te Waka Toi and in 2019 she received the Te Tohu o Te Papa Rongomaraeroa Award for excellence and outstanding contribution to Ngā Toi Māori.

Faith McManus

PŪKENGĀ TOI WHAKAATA

Ngāpuhi,
Ngāi Takoto



Non toxic and sustainable printmaking

I am a dedicated professional with strong links to Tai Tokerau in Aotearoa, New Zealand. My whakapapa is Ngāpuhi, Ngāi Takoto, Irish, English and Dalmatian. I was brought up by my Grandparents in the Far North.

I am an artist, printmaker and an educator. For the last 25 years I have been a lecturer and tutor in the Arts at UCOL, Whanganui and then at NorthTec, Whangarei.

My arts practice incorporates printmaking, mixed media and installation with a focus on non toxic printmaking.

As an artist I draw upon my Maori and European heritage. My work is based on the interconnectedness of ancestry, narrative and culture.

Much of my work investigates ideas about whakapapa, cultural memory and personal narrative. I describe my process as- 'tutulage'. I play with the conventions of printmaking, sign and ornamentation to construct new interrelationships.

I am a founding member of Toi Whakaata, Maori Print Collective and also a member of TTMAC, Tai Tokerau Maori Artists Collective that was started by Manos Nathan and Colleen Urlich.

Since 1993 I have been involved in over 75 art exhibitions in both public and dealer galleries; nationally and internationally. My work is held in University and Public Galleries in both New Zealand and overseas.



Makareta Jahnke

PŪKENGĀ WHARE PORA



WHAKAWHITI KŌRERO

Rouati Ewens Waata

RARANGA HE RĀ



RINGATOI



Ko Te Hikutu raua
ko Patu Koraha
ngā hapū

Ko Ngāpuhi raua ko
Ngāti Kahu ngā iwi



Ko Pūhanga Tohora te poupu o
te Wharetapu o Ngāpuhi

Ko Taumatahutihuti te maunga ki
raro i te kohu o Pūhanga Tohora

Ko Punakitere te awa

Ko Ngatokimatawhaorua te waka

Ko Tawaraunui te whenua

Ko Okorihi te marae

Ko Rahiri te tupuna

Ko Ngāti Ueoneone te hapū

Since I was young I was always found in spaces being creative with my hands making miniature whare and tangata out of sticks, string and rocks. My art pursuits led to my first kete made in Waipiro Bay, many bone carvings and paintings in my teens. Throughout my learnings in ngā mahi Toi I have been inspired and guided by many amazing Maori artists. I give special acknowledgment to my Uncle Robert Jahnke who saw the potential, captured me, to teach me. And to Toi Te Rito Maihi, who mentored me through weaving to be who I am today, a mother, a healer, a weaver, a connector to the whenua and a contributor to my whānau, hapū and iwi. I hope my journey will continue their legacy.

Rouati is a well-established weaver and educator who was born and raised in her tribal homeland - Hokianga. She is based in Hokianga where she is a kaiako at Rawene School. Rouati is the daughter of Charlie Waata and Mandy Sunlite who is also an established weaver. Rouati has faced many challenges juggling whānau life along with her mahi raranga but she says she's had a good support network backing her to keep pursuing her creative life. Rouati's love for raranga began in her home. She grew up with the smell of harakeke and fell asleep to her mother weaving at night.

As a young girl, Rouati would hassle her mum to teach her how to weave and she finally gave in when Rouati was around eight years old. Her grandfather Albert had set up the first pā harakeke in Whirinaki when she was still a young kōhine, and anybody who came to harvest from there had to seek her permission. Her pāpā indulged her so that the pā became her domain. He remained the kaitiaki of that pā harakeke right up until his passing. Rouati describes her pāpā as the main instigator of her weaving journey and a huge pou for her.





**Billy
Harrison**
TĀRAI WAKA



Ko Maunga Taniwha te maunga
Ko Mamaru te waka
Ko te Moho te Awa
Ko Te Parata te Tangata
Ko Kahutianui te whaea tupuna
Ko Ngāti Kahu te iwi
Ko Ngati tara te hapū
No Muriwhenua ahau

We have a lot of stories that pertain to Tane and Tangaroa having a connection, and waka is one of them. We as carvers are the in between, so there's Tane and there's the tree, and then there's us who turn that tree into something of Tangaroa, something that humans use to survive. Our ancestors came here on the waka. For all the waka we make we have a special connection, that only those who build it can feel.

I hope that kaupapa waka carries on for the youth, because it does amazing things for our rangatahi in the far north, and I've seen it with my own eyes. I'm a product of what kaupapa waka can produce. With waka building being a dying art form, we do have a responsibility to keep building, giving that knowledge and sharing it, also building and learning more.

**Hine
Waitai-Dye**
TĀRAI WAKA



Ko Maunga Piko te maunga
Ko Waitanoni te awa
Ko Parengarenga te moana
Ko Kurahaupo te waka
Ko te Hiku o te Ika te marae
Ko Po Hurihanga te tangata
Ko te Ringa Maui te hapu
Ko Ngāti Kuri te iwi



'Saana Waitai Murray is my great grandmother and my mother Sheridan is her successor. Nan spent a lot of time with me out on the whenua and weaving, raranga was her main art form that influenced me. Now in this later stage with moko I'm trying to bring more of her mahi into what I'm doing.'

Hine is the first female to graduate from Ngā Tapuwāe o te Waka, a wānanga that specialises in the building of traditional waka. She has recently completed a waka kōpapa (fishing canoe) for her iwi of Ngāti Kuri. She is an integral member of 4th Gen is a group of rangatahi from Ngāti Kuri that work on collaborative projects which "help us to understand what we need to protect, restore and revitalise – our land, sky and oceans. As the fourth generation, we are the keepers of our ancestral fires, we have led Mātauranga and Science Expeditions to our outer island Manawatāwhi (Three Kings), Rangitāhua Kermadec Islands and remote places of where we have been prevented from accessing for 4 generations."

Justice Heteraka

KŌKŌWAI



RINGATOI



Ko Ngati Wai, Ngāpuhi,
Kai Tahu me Tainui ngā
iwi

Ko te Kapotai me ngā
Uri o Hikihiki ngā hapu

Ko Tukaiaia te kaitiaki

Ko Whangaruru te
kāinga

“Wai 262 is the doorway for us to live the pūtake and the mauri of the claim. It is our opportunity to re-indigenise ourselves, to return back to who we are by practising our mātauranga tuku iho, by protecting our taonga and mokopuna, and by honouring our tupuna.”

Justice Heteraka has recently graduated with a Bachelor of Laws and Art from the University of Auckland. She studied remotely from Whangarei to remain connected to her whanau and community. In 2019 Justice Co-Founded HĀ – History of Aotearoa, to develop education programmes that use kōkōwai, art and indigenous pedagogy to teach our local history. HĀ's goal is for tamariki and kaiako to safely engage in our history and be empowered to contribute to our future with a deeper connection to the whenua and to themselves. Justice is currently supporting the Wai 262 claimants to advance their vision of constitutional transformation. For Justice, it is of the utmost importance that Tangata Whenua reconnect with Te Ao Wairua and exercise Rangatiratanga over their indigenous flora and fauna, taonga and mātauranga tuku iho.



Marino Duke

PEITA REHU



RINGATOI



Ko Manaia te maunga
Ko Mataatua te waka
Ko Terenga Paraoa te moana
Ko te Hopua te awa
Ko Rangiora te whare
Ko Patuharakeke te hapu
Ko Ngāpuhi te iwi

‘To enable Rangatiratanga, whanau, hapu and iwi with the confidence and tools to engage and practice Toi Maori.’

Marino is a multi-disciplinary artist. He is a graffiti artist, muralist, and kaiwhakairo and has taken part in various graffiti, mural, and whakairo projects. He has also been trained in tāmoko and bone carving.

Marino explains that exploring toi Māori but with spray cans on walls is a groundbreaking space. This combination fuses traditional and modern Māori art. Marino relates to the kōrero that when Tane had received the kete of knowledge, Whiro sought Rehua for some adornments for his whare. He visited Rehua and Rehua gifted him the art of pigment and painting and goes on to say that painting doesn't hold the same tapu as mahi whakairo and in that aspect, it's a freer domain. Paint and pigment at their inception were always given more freedom. After Marino understood this kōrero, he felt more at peace to push his boundaries and delve into the world of Māori graffiti.



| WĀ/RĀ | 11/04 RĀTŪ/TUES Korekore Hahani | 12/04 RĀAPA/WEDS Korekore Whakatehe | 13/04 RĀPARE/THURS Korekore piri ki Tangaroa | 14/04 RĀMERE/FRI Tangaroa ā mua |
|--------------------------------|----------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 7.00 – 8.00 |  | KORI KORI TINANA Bethany Matai Edmunds  | KORI KORI TINANA Wiremu Sarich  | PACK OUT  |
| 08.00 – 09.00 PARAKUHI |  | WHAKAWHITI KŌRERO 09.00 – 11.00 Makareta Jahnke 'Nau i whatu te kākahu, he tāniko taku' ngā mahi o Toi Te Rito Maihi tuku mai kia Makareta • Te Whare Pora me Te Rā Ringa Raupā • Māori Design principles | PŪKENGA KŌRERO 09.00 – 10.00 Kura te Waru Rewiri - Painter PAPAMAHI AUAHA; CREATIVE WORKSHOPS 10.00 – 13.00 TE WHARE WHAKAIRO: Tārai Waka, Billy Harrison & Hine Waitai TE WHARE PORA: Te Rā - Rouati Ewens Waata TE WHARE TOI: Print making - Faith McManus and Graff - Marino Duke | WHAKAPAI WHARE ME NGĀ WAAHI MAHI 09.00 – 10.00 NGĀ POUPOU O TE WHARE: 10.00 – 11.00 HAU KAINGA KŌRERO Allen Wihongi HURI RAUNA I TE WHARE 11.00 – 13.00 Mahi achieved during wānanga, where we at, what's next? |
| 09.00 – 12.00 |  | RINGATOI INTRODUCTIONS 11.00 – 11.30 REVISIT DESCRIPTION OF WORK 11.30 – 12.30 | | |
| 12.00 – 13.00 KAI A TE RANU | | PAPAMAHI AUAHA; Creative workshops (4 x spaces, 4 x ringatoi, choose 1) TE WHARE WHAKAIRO: Tārai Waka, Billy Harrison & Hine Waitai TE WHARE PORA: Te Rā - Rouati Ewens Waata TE WHARE TOI: Print making - Faith McManus, Graff - Marino Duke and Kōkōwai - Justice Heteraka 18.00 – 19.00 KAI A TE PŌ | PAPAMAHI AUAHA; Creative workshops (4 x spaces, 4 x ringatoi) TE WHARE WHAKAIRO: Tārai Waka, Billy Harrison & Hine Waitai TE WHARE PORA: Te Rā - Rouati Ewens Waata TE WHARE TOI: Print making - Faith McManus and Graff - Marino Duke | FINAL CLEAN AND PACK OUT 14.00 – 15.00 MIHI MIHARO KUA MUTU 15.00 – 16.00 |
| 14.00 – 18.00 | PŌWHIRI 16.00 KAI A TE PŌ 17.00 | | | |
| 18.00 – 19.00 | WHANAUNGATANGA I TE WHARE RĒHIA Wiremu Sarich AKO WAIATA: Aho Whenua | PŪKENGA KŌRERO 19.00 – 20.00 WAI 262 Protecting our taonga - Justice Heteraka & Hine Waitai TE WHARE RĒHIA 20.00 – 21.00 • Taonga Pūoro - Wiremu • Spoken Word - Manaia • Peita/ Self-directed | HAERENGA KI NGĀWHA 19.00 – 21.00 • Ngā pou whakairo MATAKITAKI KIRIATA 21.00 – 22.00 TE WHENUA TUPU ORA 'An artistic local response by the Niniwa collective to the environmental challenge of Kauri dieback.' | |
| 19.00 – 22.00 | HURI RAUNA I TE WHARE 19.00 – 21.00 Where we at, concepts for mahi, what do I need Introduce description of work | | | |
| 22.00 – 23.00 | Kaputī, katakata/ Self-directed | Kaputī, katakata/ Self-directed | Kaputī, katakata/ Self-directed | |



NGĀ MIHI NUI

- Toi Ngāpuhi Board, staff and working group
- Threaded Design
- Kohewhata Marae

TE HUNGA TAKOHA KI TE KAUPAPA

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Te whakaoho i te ihiihi,
mō te kounga o ngā
tikanga, me ngā
auahatanga o Ngāpuhi,
puta noa i Te Taitokerau.

Inspiring excellence in
Ngāpuhi cultural and
creative expression
across Te Taitokerau

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