

WharehokaSmith: Kūreitanga II IV



Pērā Hoki

Pērā Hoki

Pērā hoki rā te huhuka o te rangi,
te tukutuku o te rangi, te heihei o te rangi,
te mamange o te rangi.
E Rongo purutia kia ū, purutia kia mou.

Purutia

Purutia mai te tāuru o te rangi,
kia tina, kia whena,
kia toka tō manawa ora, hei ora,
awhi nuku, awhi rangi, awhi tau, awhi papa,
awhi kerekere, awhi whenua.

Awhi

Awhi ki a Ranginui e tū nei, ki a Papa e takoto ..
Ko Tū-kaiawhitia te nuku,
Ko Tū-kaiawhitia te rangi
Tū-āpiti, Tū-aropaki,
Tawhito tipua māneanea rarau.

Poua

Poua ki runga, poua ki raro,
Poua ki tāmoremore nui nō Rangi,
 ki tāmoremore nui nō Papa.
He rongo, he āio,
tēnā tawhito pou ka tū,
E tū nei te pou

Kei whea te pou e tū ana? HEI ANEI!
HUI E? TĀIKI E!

Pērā Hoki

Translated by Ruakere Hond

It is like ... snow from the sky,
Rain from the sky, light showers from the sky,
Heavy mist from the sky.
Harmony (Peace) become embedded, hold firm to it.

Hold firm

Hold firm to this life giving umbilical from the sky,
For it to be secure, to be taut
To grant physical embodiment to well-being, for life
Life embracing body, embracing mind, embracing calm,
embracing the ground, embracing dark recesses, embracing the land

Embrace

Embrace the essence of Rangī, and the essence of Papa,
It is the resilience an embracer of the tangible
It is the resilience an embracer of the intangible
The resilience of connection, the resilience of conciliation
From bearers of old knowledge, of amazing deeds, remain in place

Embed

Embed it above, embed it below
Embed it, a great taproot implanted deeply in the sky/mind
Embed it, a great taproot implanted deeply in the earth/body
The epitome of peace, the epitome of tranquility
Such is this ancient pillar standing before us
The pillar indeed stands

Where does this pillar stand? - It is here!
Everyone? - Make it so!

Kūreitanga II IV

Paul Brobbel

In 2016 the Govett-Brewster Art Gallery commissioned *Kūreitanga* by WharehokaSmith to stand tall in the Todd Energy Learning Centre, a place of learning, connection and growth. The artist's interpretation of the Taranaki karakia *Pērā Hoki* empowers this museum, asking us to be firm in our embrace, to be resilient, to embed and to nurture. It's an honour to hold WharehokaSmith's vision of these aspirations close to our heart as they embody the Gallery's vision as a site of dialogue, debate, and *whaikōrero*.

WharehokaSmith *Kūreitanga II IV* 2016, installation view detail, Govett-Brewster Art Gallery. Photo Sam Hartnett



He Ata – He Taonga

Te Ingo Ngaia

He ata ki runga, he ata ki raro, he ata ki te whakatūtū, he ata ki te whakaritorito, he ata whiwhia, he ata rawea, he ata taonga. Hīnei te koke whakamua o Govett-Brewster hei whare whakatairanga i te reo me ngā tikanga Māori mā ngā kātū whakairoitanga toi, me te aha ko WharehokaSmith tēnei te whakatō i hāna taonga puipuiaki kia uru atu tōna aroha ki te marea, ā, kia uru atu te aroha o te marea ki ngā taonga o te whare nei.

Kua kātea mai te mana o ngā tūpuna me te hira o te taiao i te aru a WharehokaSmith i te pūtaketanga me te motuhaketanga o ngā toi Māori i roto i te reo toi hei whakakaha i te mana o ngā āhua me ngā hanganga tawhito. Kua whakawhenuimi ngā tauira tawhito ki ngā tauira me ngā tirohanga o nāiane. Ahakoa te aha, he kupu whakawai, he waiata, he haka hei kōtuitui i ngā horopaki waihanga ki te whakapuaki i tōna wairua me tōna aro ki te hā o Rangi-pipine, o Rangi-aitā. He kumenga nuku, he kumenga rangi, he kumenga manuwhiri, ā, he kumenga taonga hou.

Tuiri te rangi i runga nei, he tapu! Ka rere ko Uenuku, ka tāwhana mai ko āniwaniwa hei whakahokoraungo, hei putuputu rongu ki tahua. Mā te pono, te tika me te mārāma ki te tūturutanga o ngā toi Māori e tutū ai te āwhiowhio i nuku, te āwhiowhio i rangi, hei rukutanga mā ngā kamo, hei whāwhātanga mā te hunga e takahi ana ki te whatu moana o te whare whakairi toi nei. Ko te whāinga kia rarapa ai te uira o hirikapo ki te motuhaketanga o ia āhua, o ia kupu, o ia haepapa, o ia pūkenga o roto. Ka rere manu ki uta, ka rere manu ki tai, ka rere tāwhangawhanga, ka tieke tī, ā, ka tieke tā. Tēnei rā ngā hua, e te motu.

He taonga kimi nāna ki whea? He taonga kimi nāna ki te whakarua roa, ki te marangai roa, ki te māuru, ki te mārakiraki, ki te mātongatonga. Nā te rangaranga i ngā hau katoa kua mātau a WharehokaSmith ki ngā tikanga hei whakaū i te rangatiratanga o te toi e tū tangata ai te kaiwhakairoiro me hāna kaihapai i te pū o te toi; Kia horaina tūmata o takapou. Tēnā te takapou ka hora, he takapou taonga, he takapou whakaaweawe i te tini, i te mano.

He kauwaka ngā toi Māori nei mō te huihuinga kahurangi, mō te tikanga o te raukura, mō ngā tikanga tapu anō hoki o te taiao. Me whakamiha i hērā āhuatanga ora katoa kia rere ai te mouri kōtuitui i te ao ki te pō, i te pō ki te ao. He hononga tō ngā mea katoa i te ao e noninoni nei tātou. Inanā te wero nui, te wero pai hei kawenga mō tātou. Kia whakamoua mai e koe ki Matanuku, kia whakamoua mai e koe ki Matarangi, kia whakamoua mai e koe ki Te Uru o Hawaiki, tatū atu ki Taranaki Tūhirahira e tū nei. E hai!

He taonga te wai: WharehokaSmith Kūreitanga II IV

Chloe Cull

Ko te wai te oranga o ngā mea katoa — Water is the life giver of all things

*It tumbles from the sky: washing, filtering, penetrating, cleansing.
It lifts tapu, heals and nourishes the land and our bodies.*

It is the essence and behaviour of water, in all its forms, that interested WharehokaSmith when he painted *Kūreitanga* — a visual interpretation of *Pērā Hoki*, an ancient Taranaki karakia/waiata. Gifted to the artist and translated by Dr Ruakere Hond (Taranaki/Ngāti Ruanui/Te Whānau-a-Apanui), *Pērā Hoki* is a reflection on the cycle through which water finds its way to the earth and returns to the sky once again. *Pērā Hoki* weaves metaphor with prayer, translated into image by WharehokaSmith through the large-scale wall painting installed in the Todd Energy Learning Centre at the Govett-Brewster Art Gallery/Len Lye Centre in 2016.

*Ka noho ngātahi tātou ki te taiāo —
We live as one with our natural world*

Kūreitanga is divided into five panels, each representative of an aspect of the water cycle described in *Pērā Hoki*. Finding comfort and inspiration in the forms of his tūpuna, WharehokaSmith adapted traditional motifs found in kōwhaiwhai and tukutuku, such as Roimata, Kape, and Niho Taniwha. The stretching and simplification of these forms owe themselves to Māori Modernist influences, and for WharehokaSmith, this celebrates the evolution of Māori symbolism within contemporary toi Māori. The five panels, from left to right, are titled after passages from *Pērā Hoki*: *Te Huhuka o te Rangi* (snow from the sky); *Te Tukutuku o te Rangi* (rain from the sky); *Te Heihei o te Rangi* (light showers from the sky); *Te Mamange o te Rangi* (heavy mist from the sky). A central pou titled *E Rongo purutia kia ū, puritia kia mou* (*Harmony becomes embedded, hold firm to it*) unifies the painting, holding tight to the words of *Pērā Hoki*.

It is like snow from the sky, rain from the sky, light showers from the sky, heavy mist from the sky. Harmony (Peace) become embedded, hold firm to it.

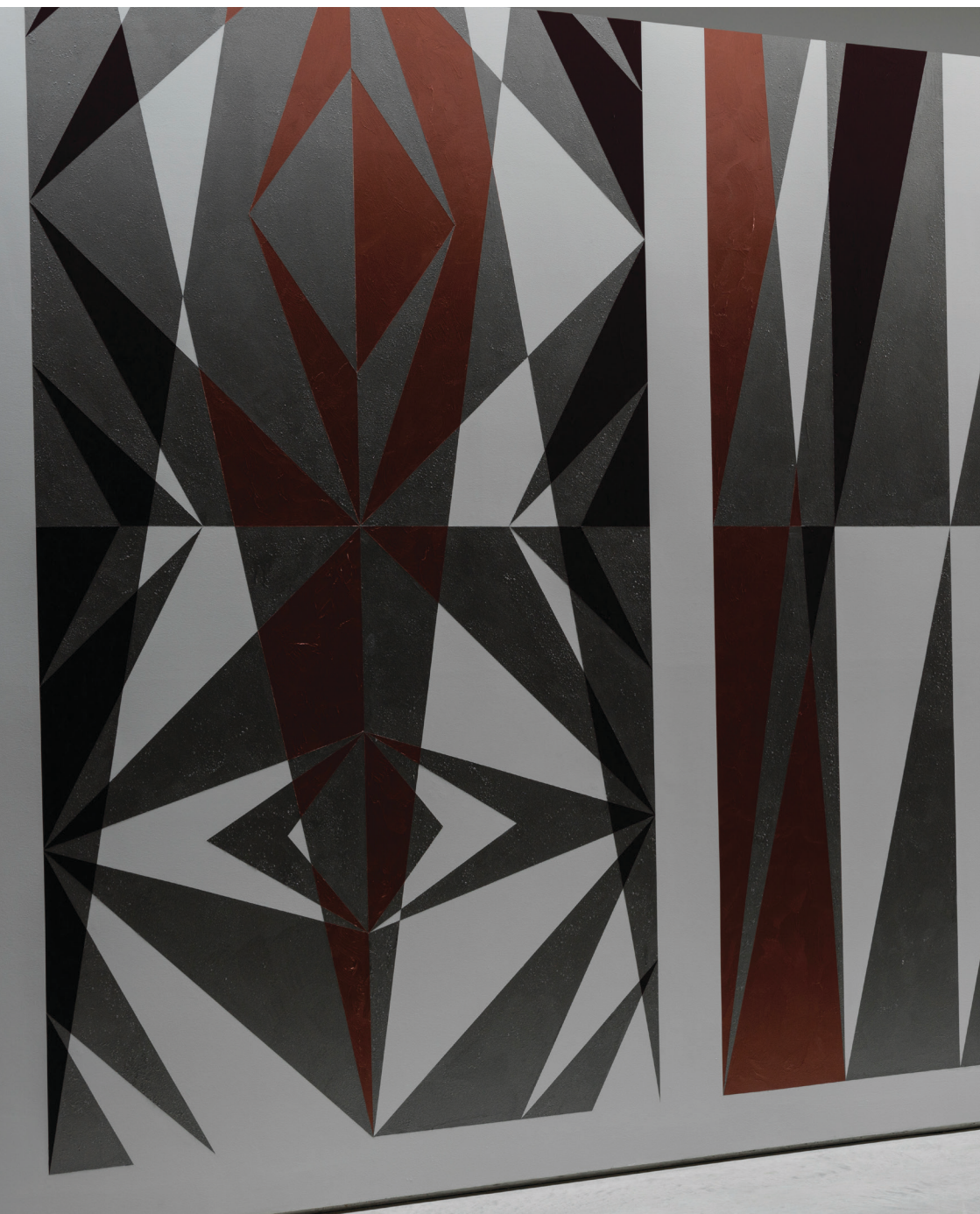
In Aotearoa New Zealand, water is at once cultural and political. After decades of intensive agriculture, urban development and industrial pollution, freshwater quality is deteriorating nationwide — a core political issue of public concern during the 2017 national election. Simultaneously, an abundant landscape characterised by wide, rushing rivers and snow-capped mountains is used in advertising campaigns to attract tourists to a pure and untouched landscape.

In early 2017, Forest & Bird quit the Land and Water Forum due to what they viewed as the ‘timid’ water standards introduced by the government at the time.¹

In October 2018 protest group Aotearoa Water Action took the Canterbury Regional Council to court in response to the council’s renewal of 20-year-old industrial water permits to two water bottling plants. The companies propose to take 24 million litres of water from bores each day.

At the same time, water is what links people and place across the motu. For Māori, water is a living, spiritual bond that connects people to the land, and to their ancestors. In 2009 Minister of Māori Affairs at the time, Hon. Pita Sharples, presented to the Indigenous Peoples’ Legal Water Forum. Considering indigenous peoples’ involvement in the governance of fresh water, Sharples spoke about the Resource Management Act (1991), mineral and petroleum exploration, the Foreshore and Seabed Act (2004), and Māori customary rights. He said, among other things:

The waters of our rohe connect directly to our ancestors, and as such as [sic] identity and our whakapapa as whānau, hapū and iwi always refer to the water source within our tribal pepeha and mihi. It flows therefore, that tangata whenua feel keenly the obligation, to their tipuna and to the generations to come, to look after the health of our water. . . there is little or no distinction between us and the water and land that surround us.²





Inumia, inumia, ngā wai kaukau o o tūpuna — Drink, drink of the bathing waters of your ancestors.

In 2017, Te Awa Tupua (the Whanganui River Claims Settlement) Bill passed, giving the Whanganui River the same rights and responsibilities as a person.

The irony of the location of *Kūreitanga* in the Todd Energy Learning Centre is not lost on WharehokaSmith. As one of Taranaki's major employers and economic contributors, the region's relationship with Todd Energy is a complex one. *Kūreitanga* means 'point' or 'end' and in this context describes the form of the Taranaki coastline, a coastline shaped by early volcanic activity, and the relentless action of the ocean. However, it's a coastline also defined by its proximity to on-and-offshore oil and gas deposits, and a long history of exploration — most notably by Todd Energy.

In early 2018, the New Zealand government announced that they will not issue any new exploration permits for offshore oil and gas fields. Onshore permits continue to be issued in Taranaki.³ The Prime Minister, Jacinda Ardern, assured those concerned for the Taranaki economy that the decision would not impact existing exploration.

Ahead of the government's announcement about exploration permits, Regional Economic Development Minister Shane Jones announced that Taranaki would receive support from the government's Provincial Growth Fund. It was also announced that clean energy production would become an asset to the region.

Eight local iwi whakapapa to the wider Taranaki region, each with visions to exercise rangatiratanga and kaitiakitanga over the land, freshwater, and oceans. According to Taranaki iwi within their Environmental Management Plan, *Taiao, Tāiora*, 'As kaitiaki we have inherent responsibilities to preserve and protect our whenua, moana and taonga. This relationship continues to this day and will continue for generations to come.'

Te Atiawa reiterate this sentiment:

Historical Crown actions and various kinds of environmental degradation has affected the ability of Te Atiawa to protect and preserve these natural and cultural resources. . .Te Atiawa now have a responsibility to be the kaitiaki of our natural and cultural resources to achieve the culturally rich, boundless future our tūpuna dreamed we could achieve.⁴

*Toi tū te marae o Tangaroa, toi tū te marae o Tāne, toi tū te iwi —
If we look after the waters and land around us, we will be looked after in turn.*

Pērā Hoki, rather than being used by WharehokaSmith as a reflection on the practices of the past, acts as a vision for the future, one where Māori understandings of conservation and kaitiakitanga are paramount. *Kūreitanga* stretches from skylight to floor, drawing attention to the building's unique architecture. And as *Kūreitanga* connects sky to earth, it also connects people to this building, and this building to the earth on which it stands.

*He taura whiri kotahi mai anō i te kōpunga tai ki te pūau —
From the source to the mouth of the sea all things are joined together as one.*

Where does this pillar stand? — It is here!

1. Kate Gudsell, "Forest & Bird quits water forum, saying govt ignores advice," *Radio New Zealand*, 7 March 2017, <https://www.radionz.co.nz/news/national/326009/forest-and-bird-quits-water-forum,-saying-govt-ignores-advice>
2. Pita Sharples, "Indigenous Peoples' Legal Water Forum," Website of the New Zealand Government <https://www.beehive.govt.nz/speech/indigenous-peoples-legal-water-forum>
3. Business Desk "NZ govt ends new offshore oil and gas exploration," *New Zealand Herald*, 12 April 2018 https://www.nzherald.co.nz/business/news/article.cfm?c_id=3&objectid=12030912
4. Te Taiao page, Te Atiawa website <https://teatiawa.iwi.nz/te-taiao-our-environment/>

He Whakakōpani Te Kūreitanga

Ruakere Hond

Te Ue Rā

Ue iho, ue taketake
Ko ueue nuku, ko ueue rangi
Hāhā te whenua, korohū, korohā
Ue Rū, ue rangitoto
He toka, he whatu, pākorokoro, pākurukuru
Ko Papa i kōwhera, ko Papa i ngātata
Ue, ue ue eee koro e

Wai Māturuturu

Turuturu rā ko te whakaipurangi
Rangi i te kōtihi, Rangi i te kōpaka,
He parawai, he wai mātaratara
He pī, he pata, he rere
Hou, hou, hou te orooro, hou te kōtata
Hou te ngakungaku, hou te whenuku
Auheke, auroa taku mimi e

Te Tupuranga

He pukenga wai, he pukenga tangata
Maru i uta, maru i tai, maru i te tupuranga
Ngotongoto te tupu, rautāpatu te tupu
Tōtō te huhu, pupū te puna
Ko manga karikari, ki ngutu kirikiri,
Ko tai akiaki ki kūrae roa, ki kūrae ninihi
Te kūreitanga o ngā waka
Poua iho te tangata,
he iho tangata, he iho whenua

Kei whea te pou e tū ana? HEI ANEI!
Tūturu whakamoua kia tina! Tina!
Hui e! Tāiki e!

To Close, *The Headland*

The Movement

Shaking deep with, shuddering to the foundations
There is a tangible rupture, an intangible disturbance
Molten and fluid urging to burst forth
Shivering quakes, scorching lava
Rock and stone, reverberating, rumbling
The earth opened up, the earth fractured
The movement of a mountain

Flowing water

The catchment of water from above
Pierced up within the sky, frozen at altitude,
A white cloak, water in purest form
Seeping down, forming droplets, now cascading
Sculpting, grinding and honing, fracturing and shattering
Scouring and eroding to ever smaller fragments
Rushing torrents, ceaseless flow, my waterways formed

The Proliferation

Established water sources, established communities
Multitudes cover the land, proliferating
New vigorous growth, thriving spread of growth
From sodden wetlands, perpetual springs
Rivers gouging, river-mouths silt-laden
Ceaseless tides along lands buttress, rugged cliffs,
The cape upon which these waka settled
Affirming the presence of people
Identity imbedded within the people, within the land

Where does this pillar stand? It is here!
Everyone, make it so!

WharehokaSmith (Taranaki, Te Atiawa, Ngā Ruahine) lives and works in Taranaki. He is self-taught and works across genres in 2D and 3D formats, including digital design. With a background related to the environment and education, WharehokaSmith now explores the potentials of architectural placement. This work recognises absences and requires the need for Toi Māori to exist in ko ngā mahi toi, ko ngā mahi mātauranga, ko ngā mahi toi, ngā mahi mātauranga, ngā mahi māra me ngā mahi hoahoa whare (the arts, education, landscape gardening and architecture).

WharehokaSmith's works include the permanent installation *Waituhi* (2015, Jervois Quay, Wellington), *Maarama* (2015, Percy Thomson Gallery, Stratford), *He awa he tipua, te mana o te toki. Scratching the surface* (2006, Puke Ariki) and numerous works held in private collections in Aotearoa New Zealand, Australia, Canada and the United Kingdom.

Paul Brobbel is Senior Curator and Len Lye Curator at the Govett-Brewster Art Gallery. He has previously worked at Puke Ariki (Taranaki), the Museum of New Zealand Te Papa Tongarewa and Auckland Museum. In 2016 Paul was a research fellow at the Henry Moore Institute (Leeds). His writing has been published by the Getty Conservation Institute, Canterbury University Press, City Gallery Wellington and Mangere Arts Centre.

Chloe Cull (Ngāi Tahu, Ngāi Te Ruahikihiki) has a Master's Degree in Art History from Victoria University of Wellington. Previous positions include Assistant Curator, Govett-Brewster Art Gallery and Toi Māori Curatorial Intern, The Dowse Art Museum. She currently lives in Ōtautahi where she is working as a teacher.

Dr. Ruakere Hond (Taranaki/Ngāti Ruanui/Te Atiawa) is a longstanding Māori language advocate and has held several leadership roles in the sector, including at Te Reo o Taranaki where he was instrumental in developing the Trust's language revitalisation strategy. He is a former commissioner of Te Taura Whiri i te Reo Māori (the Māori Language Commission) and is a Board member of Te Mātāwai (the Statutory Maori language leadership body). Dr. Hond, a member of the Waitangi Tribunal, was also involved in the reconciliation process between the Crown and the Parihaka community.

Te Ingo Ngaia (Ngāti Porou, Te Arawa, Waikato-Maniapoto, Taranaki Nui Tonu) was born to Te Rita Papesch, an esteemed te reo Māori teacher, and Quentin Ngaia, an RNZA 1 Field Squadron engineer, growing up in a te reo Māori immersed environment. Te Ingo resides in Ngāmotu with her partner and four children. She teaches te reo Māori and revitalises the Taranaki dialect at Te Wānanga o Aotearoa.

WharehokaSmith: *Kūreitanga II IV*
Curated by Sophie O'Brien and Chloe Cull

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