

Return
to Your

E HOKI E HAI MEI E WAIPO E KAITI E MAI E RANGI

Place of
Nourishment

Aimee Ratana / Aisha Roberts
Maraea Timutimu / Hollie Tawhiao

Curated by Ammon Hāwea Apiata

16 AUG — 18 OCT



Hollie Tawhiao
Wheoro 2024
Tōtara, glazed pottery clay
Keast 2024 (cover)
Digital print on wallpaper



Te riri o te rangi
After Hollie Tawhiao

He aha te rangi e riri nei?
Tiorea atu ōna uwahi kia huraina ai
ngā wāhanga o tana kiko
i werohia ai e ā mātou karanga.
Tiorea atu ngā whakapapa o te whenua
kia kitea ai ngā taotū o tana makau.

He mea haehae tōku nei ūkaipō e ngā ara pakanga,
He mea para ōku ngahere e te ahikauri o te kāwana—
kua riri a runga, kua riri a raro,
kua riri a roto, kua riri hoki a waho.

Ko taku kāinga tonu te whakahere mō te
mahi pāmu, ko ahau tonu tō rātou whāngai hau—
engari, he uri tēnei nō te rangi, ā,
e rangona ana taku mamae e ia.
Āna, ko te rangi e riri ana, āe mārika,
me pēhea hoki e kore ai?

You ask me why the sky is angry,
so, I say tear away his covering and let him
show you where our karanga pierced his flesh.
Peel back the layers of the land and see
where his lover was wounded.

My ūkaipō bears scars of asphalt and bitumen,
my bones ache beneath highways and farmland
and my fury,
my fury
knows no bounds.

They tried to offer me as their sacrificial lamb,
a payment toward the price of their progress.
But what they do not know is that I belong to the sky.
He is the apex of my whakapapa.
So, when you ask me about Rangī's mood,
all I can say is
of course the sky is mad,
how could he not be?

Ammon Hāwea Apiata

60
1964-2024

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THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Wāikato



Taku Patu Māori E After Aimee Ratana

Tirohia
te rau o taku
patu e, kia aro ki te toto
e māturuturu iho nei ki te papa
i tōna mata. Koinei te putanga o tō
apo whenua me tō hiakai ki aku taonga.
Kei taku hoariri, kaua e pōhēhē—ko au te
mokopuna a Tū—Tū-kā-riri, Tū-kai-tauā,
Tū-whakaheke-tangata, nāna i homai taku
wairua nguha, nāna hoki te patu kei taku
ringa i waihangā. Kia tūpato!
Kei whakatakariri
taku kotiate
nei. Mā taku patu koe
hei ārahi ki ngā tukutata ki Te Rēinga!*
Āna! Māna koe hei tuku ki te nohoanga
o taku whaea, o Hinenuitepō. Kia mōhio
mai koe, e kore au e tuku i taku mana
whenua, i taku mana moana, i taku mana
tangata—e kore au e hauraro. E taku
hoa whawhai e, koinei taku rautaki
kotahi, kia whawhai tonu, ake ake
ake—ko te ātetenga taku taonga
taku iho, ko te manawaroa
taku waihotanga
e. Taku
kaha
papare. Ka
whakatōrea
au i tō
mahi
raupatu
e. Hī
aue
hī!

Aimee Ratana

Raupatu 2024
Acrylic on wood

Rau 2024
Framed photograph

See the blade of my patu, note the
blood that trickles down from its face.
This is the cost of your greed, your
hunger for what is mine. My friend, do
not be confused—I am a child of Tū—his
rage is my inheritance, his anger is what
I wield in my hand. Take caution not to
stir my kotiate to violence, it will surely
show you the shortcuts to Te Rēinga
and acquaint you with Hinenuitepō.
Know that I will never cede the mana of
my lands, my waters, my people—I will
not yield. My friend, my one strategy is
this, to fight forever. Resistance is my
taonga tuku iho, resilience is what I leave
for those who come after me. I will resist.
I defy your mahi raupatu.

*This renga references a line in the Alistair Te Ariki
Campbell poem 'Kapiti', from the collection *Sanctuary
of Spirits* (1963), Wai-te-ata Press, Wellington.

Ammon Hāwea Apiata



Ūkaipō After Aisha Roberts

Tātaihia mai ngā whakapapa o te whenua nei,
ngā kōrero mō taku ūkaipō e—
kia mōhio ai au ki te nguha o ōku tūpuna.

Whakaatuhia mai ngā wāhi i whakatapua ai e te riri,
ngā ahumairangi i uaina ai e ngā roimata o ōku
pēperekōu.

Waiatahia mai ngā apakura mō taku ipukarea,
ngā tangi hotuhotu a te nehenehenui,
kia rongu au i tō rātou matemate-ā-one.

Tāheitia te mana whāwhārua ki taku kakī,

hei pukupuku mōku e
—kia mahara ai au ko te ū tonu o te wahine
taku oranga i te ao, i te pō.



Aisha Roberts

Tāhei pukupuku 2024
Muka, natural dyes, toroa
feathers

He tohu hiranga 2024
Muka, natural dyes, wool
blanket

Recite the whakapapa of the land to me,
the stories of my place of nourishment,
so I will know the righteous fury of my people.

Show me the places made tapu by their rage,
the holy ground watered by my old people's tears.
Sing me the laments of my homeland,
the heaving cries of Te Nehenehenui,
and let me feel their longing for the soil.

Hang my mothers' mana from my neck
like a tightly woven guard,
so I will always remember
to drink from the source.

Ammon Hāwea Apiata



Maraea Timutimu

Tukuiho [In-progress] 2024
Kerewhenua on card

Whenua pigment
[In-progress] 2024

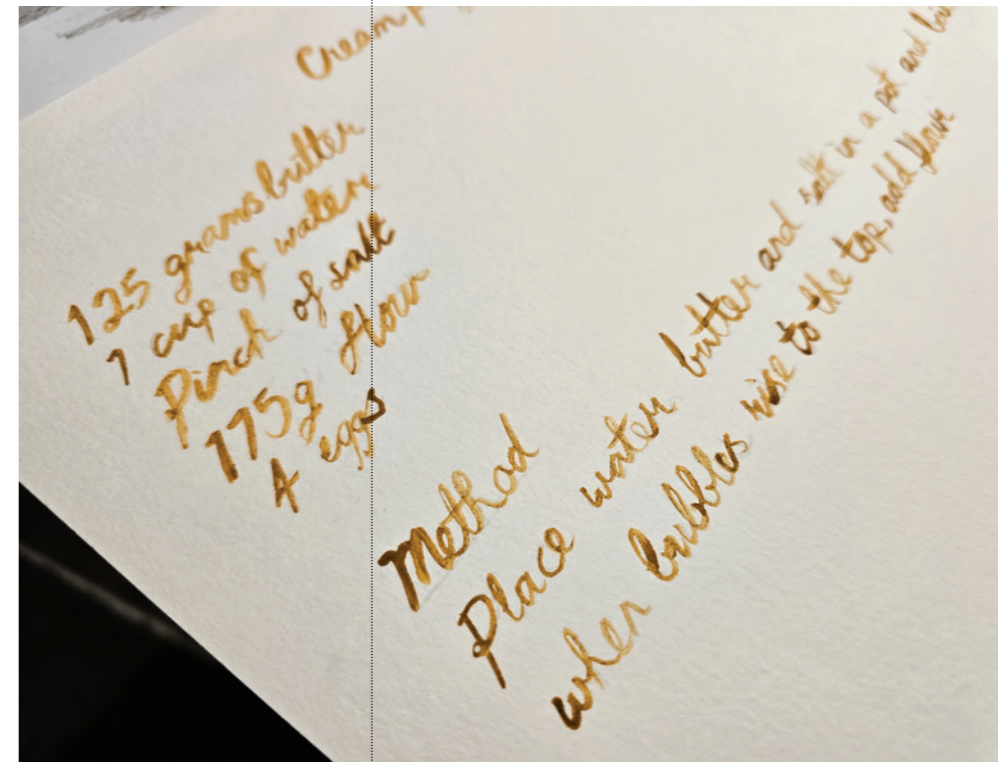
Anamata After Maraea Timutimu

E aku uri whakaheke,

Anei aku kupu hei waihotanga, otirā, hei kai
mā koutou. Kia maumahara koutou, ko te
mātauranga tō koutou oranga tonutanga, ko
te mana motuhake o ngā tūpuna tō koutou
manapou. Ko ngā kai kei ō koutou ringa ko
ngā taonga i okea ururoatia ai e mātou kia
mau tonu ake. Heoi, ka rere te reo tupuna i
ngā awaawa o tōku nei arero kia mau tonu
taua reo ki ō koutou taringa, koia hoki taku
reo ā-tuhi kia noho ai te reo rangatira hei kai
mā ō koutou karu anō hoki. Kaua e
warewaretia, ko te ātetenga a ngā tūpuna tō
koutou tauoranga. Ko tāku e hiahia nei kia
wātea koutou ki te mahi i ngā mahi ki tā
koutou e pai ai, kia ngākaunui ki ngā mahi e
whai parāoa ai koutou, kia waihangā i te ao o
ō koutou wawata. Kia mōhio mai koutou, ka
memeha te mana o te karauna, otirā, te
kāwanatanga me āna ture, me āna kaupapa
e here nei i a tātou, engari ka ora tonu koutou,
ka pūmau tonu te mana o te iwi Māori. Kei
aku mokopuna, rangona te reka o te aroha e
pāorooro tonu nei ki a koutou i tēnei wā. Toi
te kupu, toi te mana, toi te whenua.

Nā tō tupuna

Ammon Hāwea Apiata



Artists

**Aimee Ratana
(Ngāi Tūhoe,
Tamakaimoana / Ngāti
Raka / Ngāti Haka
Patuheuheu)**

Aimee Ratana is a contemporary Māori artist whose practice perpetuates the whakapapa ringatoi within her own whānau. Her work engages themes of reclamation and relearning, with a particular focus on identity and her Tūhoe whakapapa. A significant work, *Taku Tūhoetana*, a photographic installation at the Whakatāne Museum, juxtaposed archival images with contemporary photographs of her whenua, facilitating reconnections with whānau, hapū, and iwi. Solo exhibitions, including *Songs for Matariki* at Fresh Gallery, *Te Mana Motuhake* at Objectspace, *Pōtiki* at Tinakori Gallery and a large work for Te Wharehou o Tūhoe, utilising imagery and symbolism to articulate ancestral narratives, enhancing accessibility for future generations. Recent exhibitions include *100 years* at RAMP Gallery 2024, *Taura Pito, Kaula Piko* at Fresh Gallery 2023, *Toi is Rongoa*, Waikato Museum 2022, *Toi Tū, Toi Ora*, Auckland City Art Gallery 2021. Ratana is the currently the curator at Te Kōputu a te whanga a Toi, Whakatāne Art Gallery.

**Aisha Roberts
(Waikato Maniapoto /
Ngāti Raukawa)**

Having already established her skill as a photographer, with works in collections including here at University of Waikato, Aisha has expanded her visual practice across disciplines. Consistent in her oeuvre are exploration of identity, whakapapa and whenua, which has led to her practice turning towards weaving. Aisha's hands-on knowledge of Māori visual art lends itself to her ability to blur the lines of centuries in her works. Relearning the classic techniques of her tūpuna, Aisha brings them to the fore in new ways, whether this be through a large scale tāniko work for the Waikato Hospital made of modern materials; or age-old embroidery of a reimagined historic emblem in traditionally harvested muka. Emulating the non-linear concepts prevalent in te ao Māori, Aisha is able to visually weave together the threads of past and present, bringing new appreciation to our perspectives of old stories.

**Maraea Timutimu
(Ngāi Tūhoe / Ngāti
Ranginui / Ngāti Te Rangi)**

Maraea Timutimu is a multi-disciplinary artist from Tauranga Moana. She is an experienced art kaiako, having taught in secondary schools and kura-ā-iwi in the Waiairiki region. Maraean has produced work across a wide range of mediums—through paint, sculpture, printmaking and installation—though often coming back to our traditional arts, poi, tukutuku, and raranga. In the last three years, she has been using whenua as a medium to delve into her connections and whakapapa. This process has become a meaningful way for her to document the places to which she belongs.

**Hollie Tawhiao
(Ngāti Tiipa / Pākehā)**

Hollie Tawhiao is a contemporary artist working across media including portraiture, sculpture and installation works. Her practice combines Māori visual tropes and Kiwi nostalgia with modern aesthetics, reflecting her heritage and exploring themes of identity, culture, and environmental consciousness. Often assumed to be tongue-in-cheek and topically antagonistic, Hollie's work is quite the opposite, being deeply considered at every level. Often intimate to her own experiences, she incorporates storytelling and symbolic references, making each piece a rich tapestry of meaning and connection to her roots.

**Ammon Hāwea Apiata
(Ngāti Kura /
Ngāti Toarangatira /
Ngāti Koata)**

Ammon Hāwea Apiata is a Waikato-based writer and curator. His own story-telling is guided and inspired by his commitment and connection to land, language, and lineage. He completed an MA in Māori-language literature at the University of Waikato and his writing has been published in a wide range of journals and anthologies both in Aotearoa and overseas. He currently works as the Poukōkiri Mātauranga Toi based in the Library at the University of Waikato.

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Return to Your
Place of Nourishment

E Hoki Mai Nei ki te Ūkaipō | Return to Your Place of Nourishment brings together works by four wāhine Māori artists, Aimee Ratana, Aisha Roberts, Hollie Tawhiao and Maraea Timutimu, which explore narratives of pakanga (conflict) through toi (art). In this show, the four artists weave together their unique practices and stories to present a cohesive yet diverse examination of conflicts, with a particular focus on the artists' own whānau, hapū, and iwi narratives.

I was asked by the artists to provide creative written responses to their works and while I will endeavour to let those pieces speak for themselves, I will say that the overwhelming feeling I have had from sitting with all of these works over this past month is a sense of reverence for the resistance of our ancestors. We exist because they resisted. All Indigenous resistance to imperialism is sacred. It has ensured (and continues to ensure) the survival of generations of peoples and cultures all over the world and the themes and stories presented in this show are a testament to that resilience.

In the context of this exhibition, it is useful to consider, as historian and scholar Patrick Wolfe succinctly articulated, that colonialism is a structure, not an event:

“When invasion is recognized as a structure rather than an event, its history does not stop—or, more to the point, become relatively trivial—when it moves on from the era of frontier homicide.” (p. 402)¹

While we may live in the aftermath of our ancestors' *mamae*, as *tangata whenua* we also navigate our own fraught relationship with an ongoing colonial structure that is pervasive in the way it affects how we relate to each other and to our own lands.² All kaupapa which are reflected in the mahi toi of this exhibition.

Tawhiao's replica of the wallpaper from her childhood home in the old Frankton Railway Village has been reworked to depict scenes from the Waikato invasion, with particular reference to Rangiriri, a place to which she is connected by whakapapa. The subtlety of this piece, titled *Keast*, signals to the ease in which the violence of colonialism can be camouflaged amongst the backdrop of our everyday lives. The scars of settler violence on the whenua are everywhere, from picturesque farmland to drained wetlands 'reclaimed' for suburban sprawl, along with the devastating effects on environment and culture. How easy it is to forget that these features are not natural to the land. They have not always been here. It is only by continually telling these histories and claiming these narratives that we are able to identify and call out acts of colonial brutality and trace how they continue to affect us today.

- 1_Wolfe, P. (2006). Settler colonialism and the elimination of the native. *Journal of Genocide Research*, 8 (4), 387–409.
- 2_Iti-Prendergast, S. (2024). Political critique and genealogical vision in te oriori a Rihi Puhīwahine, 1870s. *New Zealand Journal of History*, 58 (1), 27–48.
- 3_Fanon, F. (1965). *The wretched of the earth*. MacGibbon & Kee.

Timutimu's *Tukuiho* series of whānau recipes written with earth pigments sourced from her own various 'places of nourishment' gesture to the act of providing the literal sustenance for families to persist. It speaks to the aroha of our old people which has carried us into the present and will carry us into the future. Her display of recipes also evokes the idea that the recipe or formula of Western imperialism is the same throughout the world. While local 'ingredients' may be substituted here and there the overall method is the same and we are not alone in our experience of the colonial project.

Roberts' adornments *Tāhei pukupuku* and *He tohu hiranga* again point to the legacy of tūpuna who instilled a love of and commitment to the whenua in their children and descendants. Her pieces are symbols of mana tupuna and mana Māori motuhake and the use of traditional art practices, materials, and iconography conjures a sense of perseverance and preservation—a nod towards our ancestors' ability to endure. Aisha's works also bring to mind the idea that the sites we often think of as our own places of nourishment are themselves layered with stories and generations of experiences—the land has its own whakapapa. While our ūkaipō may be a source of comfort and familiarity to us, those same places have at times also been the setting of profound grief and loss for past generations.

While broaching heavy kaupapa of land and culture loss, Ratana's work *Raupatu*, a series of decorated patu which reference the Tūhoe contingent who fought with Maniapoto at Ōrākau, also reminds us that resistance is not always peaceful, nor should it always need to be. It has been said that “colonialism only loosens its hold when the knife is at its throat” (p. 61)³ and while reflecting on this thought alongside Aimee's work I have felt the righteousness of our ancestors' anger and their acts of rebellion against the colonial machine. Indigenous peoples have the right to resist, to fight back and defend themselves and what belongs to them.

While many of the works in this collection contemplate the actions and experiences of past generations, they also offer opportunities to consider how past conflict has shaped or had an effect on our world today. As people of the land, our realities are often such that we have to wade through these histories of violence in order to find, forge, or renew our connections to our ūkaipō, pushing through the noise of colonialism to relate to our lands and to each other on our own terms. Indigenous resistance is about the future. And the future is Indigenous.