



Te Manawa o te Whaariki

An Exhibition of Māori Weaving

Waikato Museum Te Whare Taonga o Waikato

6 July - 1 September 2019

Hei timatatanga koorero, me mihi atu ki Te Whare o Potatau
e noho nei i raro i te kapua poouri. Paimarire

Tangi te riroriro, tuarua rawa mai,
Tikina mai tirohia, teenei ano au,
Te koha atu nei, i te koko uri
Naa runga ana mai, te puna o te aroha,
Ka mana e rangi, too whiitiki mai,
Teenei too tohu, ka mahuke kite rangi,
Mihia mai au, te mihi o Tonganui,
Herea mai au, te here o te Taniwha,
Miria mai au, te miri o Rukutia,
Tangihia mai au, te tangi o Rikiriki,
Maka ititia iho, kite tara whaiapu,
E hanga maunu noa, te aroha i ahau ii.

Me mihi hoki ki ngaa kairaranga huri noa i te motu.
Naumai, haere mai, whakatau mai ki te whakanui i
Te Manawa o te Whaariki.

Te Manawa o te Whaariki

This exhibition, as with other exhibitions like Te Aho Mutunga Kore (2005), it was designed to strengthen bonds established through Te Maaori Exhibition (1984), and to honour a new generation of artists – with a dedication to all artists of whatu and raranga, linking the past, present and future.

As with the ruuruhi who continue to sit on the whaariki, weavers also continue with the practices of the traditional Whare Pora (house of weaving). Certainly many weaving practices have changed over time, as has been the case for many aspects of our traditional culture including rituals, entertainment and even the language.

To Ruth Port, committee member of Te Roopu Raranga Whatu o Aotearoa and member of hosts for this exhibition Ngaa Hua o te Rito, we acknowledge your innovative thinking in ensuring that weavers are given the opportunity to showcase their work. Ka nui te mihi.

Ngaa manaakitanga ki a tatou katoa

Tuahana Clark, Waikato Tainui
Chairperson, Ngaa Hua o Te Rito

Kahui Whiritoi

Kahui Whiritoi are a group of Maaori weavers who have contributed to the taonga of Maaori weaving, at a national level for at least forty years. The intention is to acknowledge their contributions, while they are alive. We acknowledge 'Uncle Eddie Maxwell' who passed in 2009. Moe mai ra e te rangatira.

We also celebrate the many years of contribution to Te Whare Pora made by all members of Kahui Whiri Toi.

A Note on Language

Waikato Museum and Hamilton City Council use the double vowel to represent the long-vowel sound in Te Reo, as it is the preference of Waikato-Tainui. In this publication an exception has been made for artist titles, which are kept unchanged.



Edward Pooraumati Maxwell

b.1939 d.2009

(Ngaati Rangiwehehi, Te Arawa, Tuhoe,
Ngaati Awa) Kahui Whiritoi

Maxwell was raised and educated in Te Whaiti. In the late 1960s early 1970s while working in Wellington, he developed an interest in kete whakairo. Maxwell returned to Whakatane to reside with his parents.

Chance meetings on his return home with Emily Schuster (master weaver) and kuia Pare Arnott and Rachel Herewini of Tuhoe were his inspiration to develop his practice in Ngaa Mahi a Te Whare Pora. He became skilled in Kaakahuu muka, Raranga, Tukutuku, Whaariki and also turned his hand to other skills when time allowed, whakairo, bone, wood and stone.

'Uncle Eddie' as he was fondly called, was a member of Te Moana Nui a Kiwa Weavers established in 1983 through Maaori and Pacific Island Arts Council. National weavers changed their name in 1994 to Te Roopu Raranga Whatu o Aotearoa. Maxwell maintained his membership and was made a member of Te Kahui Whiritoi in 2006 till his passing in 2009.

Uncle Eddie always said that the key to maintaining tikanga and the practice of Raranga, one has to 'whakarongo and titiro'. Uncle Eddie is missed by many.



Paaraerae
Harakeke (flax)



Pareaute Nathan
(Ngaati Korokii, Kahukura, Tainui) current
Kahui Whiritoi

“Ka noho, karongorongo, ka tiroiro, ka mahia te mahi” (maumahara ki toku ruuruhi).

This kaakahu depicts the flight of the kuaka from Parengarenga (Muriwhenua, Aotearoa) north to the land of Alaska.

E ai ki nga koorero tuku iho, i tanumia teetahi wahanga o tona whatumanawa ki Parengarenga, tera atu wahanga ki te kainga o tona hoa rangatira ki Alaska. Ia tau, ia tau i te timatatanga o te raumati ka tau mai ki Parengarenga, ka kai, ka noho, tae noa ki te wa ka hoki ia ki te raki, ki Alaska. Kei reira hono ai i tona hoa rangatira, ka whaanau mai ana tamariki, a, tae noa ki te wa ka hoki mai ki Aotearoa.

Ngaati Kuri are kaitiaki. This kaakahu demonstrates the aroha of whaanau, whakapapa, and whaanaungatanga that ensures survival and prosperity. It reflects strength, endurance and perseverance that mirrors the kuaka as it migrates, weaving their whakapapa across the globe.



Kuaka Marangaranga Ai
Albatross, emu, peacock and paradise duck feathers on mop string



My Memory Piece
Muka (flax fibre)



Houhere Kete
Houhere (Lacebark)



Toi Te Rito Maihi

Toi Te Rito Maihi (Ngaapuhi,
Ngaati Kahungunu) current Kahui Whiritoi

This piece is a contemporary spin-off of a pihepihe called a Whatu Kaakahu because of the use of muka and its construction. Toi refers to it as a Pokohiwi, which is a shoulder cape.



Ranui Ngarimu
(Kai Tahu) current Kahui Whiritoi



Ngaa Hua o Taatahi
Piingao (golden sand sedge), muka (flax fibre)



Tuahana Clark
 (Waikato)

This kete pays tribute to the fibre growing along the beach and to Betsy Young of Te Tai Tokerau, who annually gifts me this resource. Made for Maata McManus, a recent 'Points of Light' award recipient.

Hineraumati

*Muka (flax fibre), maanatu (ribbon wood), raureekau and taanekaha
 native tree bark dye*



Mandy Sunlight
 (Ngaati Paakehaa)

Hineraumati is one of the wives of Tama-nui-te-Ra. She resides with him in the summer. My kahu pokowhiwhi (shoulder cape) came about when I decided I needed a travelling cloak, something that would easily fit in my bag. I started imagining what I wanted. I harvested some maanatu I had planted eight years earlier and began a three-month process of retting it. I realised I didn't have enough and did it again.

I made muka dyed with raureekau and taanekaha and prepared my whenu (threads of a woven flax garment). I dyed the maanatu with raureekau and taanekaha also. Then I layered the maanatu in as tags to create Hineraumati, a cloak of golden yellow like the sun's rays.



Kete Raakei with Houhere Ribbons

Muka (flax fibre), hand-spun dyed wool, houhere (lacebark) ribbons



Margaret Hill

(Ngaati Paakehaa)

My hanging Kete raakei with houhere ribbons is a decorative kete. I have followed traditional Maaori weaving technique, but the design is contemporary and decorative.

The cast-on is at the bottom using eight whenu (lengthwise threads) of muka. The twining using hand spun and dyed New Zealand wool is one continual whatu aho (weft twining), spiralling with additional muka, until the desired diameter is reached. On every third row of whatu aho rua (spaced double-pair twining) loops of lace-like ribbons of houhere are added. The taaniko pattern, at the top, is rau kuumura in wool, and to finish whatu muka gives a wavy 'organic' edge. To hang I plaited a whiri tuapuku (four-threads of muka).



Te Ara Tawhito; my traditional knowledge is inherited from my ancestors

Muka (flax fibre), copper wire



Ann Uerata

(Waikato Tainui)

For me it is because my raranga (weaving) knowledge has been inherited from my ancestors – taonga tuku iho (gifts from above). Traditionally prepared muka threads have been whatu (woven) together in a cylinder shape using copper wire. The copper wire has been used as a point of difference. It is our responsibility to hold on to our taonga tawhito.



Eehe! (interjection) Wow! Gosh! Crikey! Gee whiz! Hell's teeth!
Well I'll be damned! - an exclamation expressing surprise
Muka (flax fibre), Teri dye, toroa (Albatross) feathers



Jude Te Punga Nelson
 (Te Aati Awa)

Eehe! is a green and blue calf-length Kaakahu Muka (cloak). I tie-dyed stars into half of the whenu and then dip-dyed the whenu to create a depiction of the Southern Lights. There is a band of Taaniko at the top which represents the Southern Alps. The history and legends of Maaori tell of many stories of the journey from tropical Hawaiki to the much cooler Aotearoa (New Zealand). Each waka (canoe) and each iwi (tribe) has its own history of these events. As our people travelled South, they traversed the wild oceans of the Pacific perhaps following the migratory patterns of the whale. I have used whales tail, maawhitiwhiti (cross over stitch) at the bottom of the cloak and encountered the mighty Te Tiriti-o-te-Moana (Southern Alps). I can only imagine the shock and wonder (Eehe!) that our tuupuna (ancestors) might have felt when they first witnessed the Aurora Australis (southern lights) appearing in the night sky.



Kahu Whakairo
Koorari (flax)



Krissey Nicholson
 (Ngaati Pakehaa)

This kahukōwhiri developed into three panels. The top panel lead itself into a Papakirango whakairo, (a pattern that represents protection against harmful influences). The middle panel followed on into a Whakapuareare (pattern using holes). The bottom panel finished itself with Ha taimana (diamond pattern). All finished off with shredded koorari and muka ties. This piece can be worn or displayed as a wall-hanging.



Service:Ratonga
Muka (flax fibre)



Tauira
100 percent merino wool



Linda Tokona

'Service:Ratonga' pays tribute to ngaa ruuruhi who protect, love, care and have compassion for the disciplines of Te Whare Pora (the house of weaving). In doing so ngaa ruuruhi are serving their communities wonderfully. 'First and foremost we serve our loved ones' (Virtues Project, 2005). 'Service:Ratonga' features a blend of natural and traditionally dyed whenu with muka handles.



Makareta Jahnke
(Ngaa Puhi, Ngaati Porou, Tainui)

My art work 'Tauira' was made to acknowledge the past, present and future and the intertwining of two cultures through the language of fibres. 'Tauira' was hand and arm woven using the traditional kaakahu muka and taaniko techniques to acknowledge our waahine tuupuna Maaori (female ancestors) and the legacy they left behind found in the finest woven kaakahu in our museums today. 'Tauira' was composed similar to that of a sampler, a fabricated form of skilled needle work that was created by young students using cross-stitching methods to display the alphabet and numbers. The maawhitiwhiti in 'Tauira' is a cross reference to the cross-stitching methods taught by missionary women. The colour used for rangatira (a chief of high status) was red.



Maumahara

Muka (flax fibre), Kiwi feathers, silver pearl rit dye, black teri dye



Mereana Leituvaē

(Ngaati Kurii, Ngaati Kahu, Ngaati Hine,
Te Whakatoohē)

Ko te tino puutake o taku ngaakau, ko taku kaakahu, hei koha maa raatou. Maumahara is an acknowledgement of those who have passed on and those still with us. This is the knowledge and teaching passed on to me, manifest through the taonga I have created and helped to create.



He Raa

Koorari (flax), muka (flax fibre), kereru feather



Ruth Port

supported by Mandy Sunlight
and Krissy Nicholson
(Te Rarawa, Te Aupouuri)

He Raa is an artwork inspired by Te Raa, the only known Maaori sail in existence. Te Raa is thought to have been collected by Captain Cook, gifted to the British Admiralty and subsequently gifted to the British Museum where it is housed today. The three-directional weave, the taratara or triangular points and the pou pou/cringles are all distinctive features of Te Raa.



Source of Knowledge
Recycled and dyed blanket



Te Hemo Ata Henare

(Ngaati Kuri, Ngaati Kahu, Ngaati Hine,
Te Whakatoohia)

Naa taku maatanga, E whakahei ana nei ki te oranga tonutanga i ngaa taonga o Te Ao Maaori. As a practitioner, I have an obligation to ensure the survival of our Taonga. My practice is guided by my ability to engage, communicate and inspire, to maintain protocols and the responsibility of passing on knowledge. I am in awe and inspired by ruuruhi, the keepers of historical knowledge. They are protectors, the mouthpiece of the whare and the voice that exemplifies the power of Maaori women.



Te Kahuu Muka Tuatahi
Muka (flax fibre) natural with taanekaha dye



Wendy Naepflin

(Ngaati Paakehaa)

This is my first ever attempt at a Kahu Muka Pokohiwi (shoulder cape), which I started four years ago. The muka was prepared and dyed in a traditional weaving/dyeing workshop shop run by Mandy Sunlight using a kumete (wooden vessel) and hot stones to heat the water and taanekaha tree bark as a dye. The resulting brownish red colour was fixed by rolling the fibre in ash from the fire which heated the stones. Some of the pokinikini (flax tags) hanging at the bottom have been scored with various patterns which show up in the dyed sections. I wanted to gift my first piece, but was unsure of who would receive it, so it has been tucked away until its rightful owner became apparent. I am happy to have completed this just in time for a close friend's graduation this year.



Inside Out
Harakeke (flax) and bamboo rod



Carolyn Fortney
(Ngaati Paakehaa)

I've been intrigued for years by that mythic moment of transition when the 'serpent becomes the tiger'. Can that moment be seen, or recognised? Could it have gone another way? It is that illusory, ambiguous, even contradictory moment of metamorphosis that I try to record with harakeke. To that end there is a blurring of the distinction between the object and the background, the seen and the unseen, form and emptiness. As the outside becomes the inside from another perspective, I'm a little closer to that undulating moment of change.



Te Ao Maarama
Muka (flax fibre)



Maree Amos
(Ngaati Wai)

The use of purapura whetuu (a pattern that represents the stars) for me as an emerging raranga tauira (weaver) represents that there is always a light even in the darkest times. This is how I feel about weaving. It is the light in a bad day. My journey and first attempt at creating a kete muka has been the connection to practices of old, keeping the light shining for future generations.



The Dress of Matariki

Muka (flax Fibre), beads, embroidery thread, buttons, 100 percent cotton lining



Pru Robbie
(Ngaati Paakehaa)

Fascinated by the reversal of a process that saw Maaori adapt European tools and technology for their own cultural and artistic purposes, I find myself applying traditional Maaori materials and methods back onto European dressmaking forms. 'The Dress of Matariki' is adorned with the stars of her daughters and the stones of her tuupuna.



Untitled

Muka (flax fibre), Kereru feathers, taanekaha dye



Paula Rigby
supported by Rhonda Hira
(Ngaai Tahu, Ngaati Kahungunu,
Ngaati Ruapani, Ngaai Tuuhoe)

This work incorporates maawhitiwhiti or cross-over patterns that form the shape of a maunga (mountain). When worn the mountain protects the wearer's back and provides strength to the individual. The work reflects on the connection between iwi, hapuu and whaanau with their sacred mountains, bastions of their domain and indicators of tribal boundaries.

One could say that when they stand in the shadow of their maunga they stand in the shadow of their tuupuna, or for that fact, where their tuupuna once stood.



Untitled (kete)

Harakeke (flax), Teri dyes, muka (flax fibre)



Tracey Huia Harris

(Ngaati Tuuwharetoa, Ngaati Pikiao, Ngaati Puukenga)

My passion is to study the bible, I love the accounts that are recorded there for our learning. One well-known account is of Moses. What fascinates me is that he gave up the lifestyle of royalty, to become one of Jehovah's prophets. The royal aspect has inspired me to use the colour blue in the kete. Blue was the first colour or pigment used by mankind some five thousand years ago. It was a 'royal colour' and in Egypt, they used this colour blue in every aspect of their lives, from clothing to baskets, tools and every day utensils.



Poi

Muka (flax fibre), dye from taanekaha, raureekau (native tree), paru (mud), embroidery cotton



Corabelle Summerton

(Kai Tahu, Ngaati Maniapoto, Ngaati Hako)

These Poi represent a weaver honouring tradition whilst embracing contemporary materials. The two poi are made using traditional methods, however one is from traditional materials and the other is of contemporary design and material. Both are equally beautiful and have a place in today's world.



Rua Rua Whetu
Harakeke (flax), muka (flax fibre), Teri dye



Lisa Harding
 (Kai Tahu, Ngaati Maniapoto, Ngaati Hako)

This kete is woven using a combination of Takirua, Kowhiti Whakapae, and Ruaruawhetu patterns. Taki Rua is an integral part of my foundation as a weaver. Kowhiti Whakapae acknowledges my use and harvesting of harakeke while the use of Ruaruawhetu speaks of the guidance I seek in the stars from my tuupuna as I embark on my journey of raranga.



Waterman
Muka (flax fibre)



Elke Radewald
 (German)

This maro was made for my German husband who greatly enjoys the New Zealand waters, particularly the Kaipara Harbour. It is part of an assignment for my course with the Hetet School of Maaori Art.

I love working with shades of vibrant colours but in this piece I wanted to capture the subtle colours of the sea and its surroundings. After settling in Waipu about twenty years ago my journey with weaving taught me a lot about embracing the Maaori culture. I learnt weaving with Te Pa Aroha Weavers from Whirinaki about 10 years ago. Every second year I attended the National Hui getting inspired for doing finer work.

On my way I have exhibited my work in group and individual exhibitions in Northland. My mission is to encourage people to work with natural fibres, to be brave with colours and for people to connect and heal through weaving.



Silver Fern in Tukutuku

Kiekie (native vine), piingao (golden sand sedge), dowel, kauri frame



In My Mums Sewing Box

Plastic measuring tapes



Sue Clarke

(Ngaati Tuuwharetoa)

This is my first taura tukutuku panel created during my raranga diploma study with Te Hemo Ata Henare. Materials used are sourced from the far north where we are blessed to have an abundance of these beautiful fibres. I wanted to transfer the silver fern image from my raranga practice to tukutuku. Upon completion a friend offered to frame my piece in kauri.



Tui Te Paa

(Te Rarawa))

My practice as a weaver explores my connection to genealogy, which begets knowledge and the continuum of waananga. The characteristics of raranga making are embodied in the relationships found in the act of reciprocity. It is my obligation, being ahi kaa of Te Rarawa, to uphold the customary practice of waananga. Te Ao Maaori determines my world view. Kia uu te whakapono, me aroha teetahi ki teetahi.



Mahia te Mahi
Harakeke (flax)



Gwyn Brodie
(Waikato)

These kete honour my mother in law May Martin nee Whitiora (Ngaati Mahuta), and all weavers like her, who wove as part of their everyday duties. These functional kete kai were woven and hung in preparation for planting and gathering kai, to sustain their whanau.



Waiho i te toipoto, kaua i te toiroa
- Let us keep close together, not wide apart
Harakeke (flax), muka (flax fibre), koorari (flax flower stalk)



Julz Nonoa
(Te Whaanau-a-Apanui me Tangahoe)

Woven from the surplus whenu of many projects, purposefully including whenu that wouldn't 'make the cut' to show the colour, diversity, strength, beauty and value of all. Celebrating the value of all in community, of each and every member being a necessary element of the whole. The inside detail reminding us of the unseen value of all.



Te Manawa (Pake)

Piingao (golden sand sedge), muka (flax fibre), harakeke (flax), natural dye



Jill Flemming (Ngaati Paakeha)

From a young age Jill was drawn to traditional handmade crafts and trained in clothing and textile design. For Jill the process of harvesting natural media from the land and transforming it into a finished work is imbued with integrity and connection back to the land. Her weaving uses predominantly traditional designs and techniques along with contemporary influences. Jill feels inspired by and indebted to the tohunga mahi who have shared their knowledge and to the many others who have shared their passion and expertise and so much more with her.



Pingao Perspex Series I and II

Pingao (golden sand sedge), muka (flax fibre), Perspex



Tracey Morgan (Te Aatiawa, Ngaati Toarangatira, Ngaati Tama, Ngaati Mutunga)

As art evolves, we find new ways to express concept, thought and imagination. This examination aims to maintain traditional concept and technique using new materials, not customarily associated with Māori weaving such as perspex.

Whilst the traditional use of Māori woven taonga serves a utilitarian purpose, the challenge I place upon myself is to show new ways of thinking, with the aim of creating points of difference not necessarily seen before.



Karu Atua; Kete Taaniko

Plain flax fibre, dyed flax fibre (tutu and paru), coloured cottons



Hiinaki Muka Kete

Koorari, maanuka, tarata, karamuu (native trees)



Karl Rangikawhiti Leonard

(Te Arawa, Ngaati Awa, Ngaati Raukawa)

Karl's lineage has been instrumental in influencing his induction into all Māori art forms. Both grandmothers were weavers but his paternal grandmother Ranginui, lived with his family until he was 13 and played a pivotal role in his passion for weaving. He also acknowledges the encouragement and sharing of senior guides and kuia of Whakarewarewa.

The circular kete taaniko are a reflection of his time spent amongst North American tribes. Karu Atua was the first of this style for him. While not obvious there are two styles of taaniko, one Māori and one being a reflection of American Indian designs which are less sharp in triangular symmetry.



Awhina Uruamo Creswell

(Ngaati Kuri, Ngaati Wai, Ngaati Whatua, Ngaati Kainuku)

This is woven in remembrance of my mama, Marlina Uruamo and nana, Saana Murray. They taught me the fundamentals of raranga. It is a transitional piece from raranga to whatu working with te manawa o te koorari, the muka. This represents a hiinaki which is a symbolism of networking and resourcefulness. It is made up of 150 whenu with a whatu base and each whenu are paired and twisted twice and whatu in each row. The finishing pattern represents the binary code in computer programming. I am in my 2nd year currently studying the Bachelor in Māori Arts specialising in raranga at Northtec.



Ngaa Taaonga Tuku Iho

Plain flax fibre, dyed flax fibre (tutu and paru), coloured cottons



Elaine Tepania

(Te Rarawa, Ngaapuhi)

Highly prized and protected by the movement of the sand dunes, the Piingao will survive!

As I weave this treasure, I am reminded of my obligation to care for and protect that which is precious, just as the ruuruhi fulfil their obligations, as the protectors of ngaa taaonga tuku iho.

Glossary of Terms

Ahi kaa	People who keep the home fires burning
Eehe	wonder
Hapuu	subtribe, kinship group
Harakeke	flax, phormium tenax
Houhere	lacebark
Iwi	tribe
Kahu	cloak
Kahu Pokohiwi	shoulder cloak
Kahu Whakairo	panelled cloak
Kaakahu	cloak, clothing
Kaakahu Muka	flax fibre cloak
Kete	basket, kit
Kete raakei	decorative basket
Kete Whakairo	patterned basket
Kookoowai	red ochre
Koorari	flax or flax flower
Kowhiti whakapae	horizontal cross stitch
Kuaka	bar-tailed godwit
Kumete	wooden vessel
Maanatu	wood ribbon
Maawhitiwhiti	cross over stitch or weave
Maro	short loin cloth or apron

Maumahara	remember-respect through remembrance
Maunga	mountain
Muka	flax fibre
Paraikete	blanket
Piingao	golden sand sedge, Ficinia Spiralis
Piupiu	waist-to-knees garment made of flax
Poi	light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment
Pokinikini	rolled flax tags
Purapura whetuu	pattern representing stars
Raranga	weaving
Raureekau	large-leaved coprosma
Roopu	group or organisation
Ruuruhi	elderly women who hold the weaving knowledge
Taaneekaha	native tree - celery pine
Taaniko	finely woven threaded pattern resembling embroidery
Tauira	student
Taonga	treasure, artwork, item of great significance
Taonga tuku iho	treasures handed down
Taonga tawhito	treasures of old, antiquity
Te Ao Maaori	the Maaori world

Te Tai Tokerau	Northland, North Auckland
Te Tiritiri o te Moana	Southern Alps
Te Whare Pora	house of weaving
Teetahi	each
Tuupuna	ancestors
Titiro	look, to look at
Tukutuku	panels formed by horizontal battens which patterns are built from cross stitching
Waananga	house of learning
Waahine	women
Whakairo	pattern
Whakapapa	genealogy
Whakapono	to believe, trust
Whakarongo	listen
Whaanau	family group, extended family
Whanaungatanga	sense of family connection
Whaariki	mat, floor mat
Whatu	hand twisted single weave (weft)
Whenu	hand twisted single strand lengthwise (warp)
Whetuu	star
Whiri	to twist, plait, spin or weave
Whiri tuapuku	woven with four strands



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Ngā Hua o te Rito



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