

W H A

rest as resistance

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toi
pōneke
gallery

61 Abel Smith St, Te Aro, Wellington

 **creative** *nz*

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Absolutely Positively
Wellington City Council
Me Heke Ki Pōneke

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rest as resistance

A group exhibition of new works by 12 Wahine Toa.
Toi Poneke Wellington during Matariki 2022.

'Rest' as a concept has evolved from the Lockdown periods of COVID 19 & Covid Delta. Everyone has been forced to stop and stay in haumarū, a place where one must reflect. Rest, is a form of resistance for this group of wahine toa.

Hā will provide a space for the audience and artists to 'rest' together. Artworks will cover mattresses and the space will be filled with a soundscape and interactive light works to create a scenario of calmness within the busy centre of Wellington.

During the exhibition, four wānanga will be held with selected community charity groups who work hard as volunteers. These wānanga will rangahau the concept of 'rest' during Matariki providing the opportunity to stop, rest and reflect and share.

Jamie Berry

Te Aitanga a Mahaki, Rongowhakaata, Ngāti Porou, Ngāpuhi

Sound Artist

<https://www.circuit.org.nz/artist/jamie-berry>

Jamie Berry is a multidisciplinary artist who creates multimedia artworks that explore Aotearoa histories while reflecting on identity and whakapapa. Originally from Tūranganui-a-kiwa and based in Pōneke, she draws inspiration from both locations.

Her work uses connections between past, present, and future forward creating narratives through her DNA based soundscape, moving image, and installation. She is also a digital artist at CORE Digital/CORE Education, creating digital content for the education sector.

Te Kahureremoa Taumata

Ngāti Kahungunu, Ngāti Tuwharetoa.

Sound Artist

@tekahureremoa

Te Kahureremoa Taumata is a sound and visual artist living in Pōneke. She is an exponent of taonga pūoro and te whare tapere.

Hiwa

Audio production

Hiwa means 'vigorous of growth'. Hiwa-i-te-rangi is the final star in the group of Matariki stars, A sacred female star that is connected to the promise of a prosperous season. The purpose of this work is for anyone who comes into the space to relax and reflect on the year that was, flowing and acknowledging each star and finally calling upon Hiwa-i-te-rangi who deals with the deepest desires of the heart. I hope this work allows the mind to rest and reflect to enable the participant to tap into their dreams and desires for the year to come.

"Listen, meditate, relax."



Lanae Cable

Ngāti Awa, Ngāti Pūkeko, Tūhoe

Visual Artist

<https://www.kauaeraro.com/akoranga-1/textile-staining>

Lanae spends her time along the awa Ōhinemataroa.

In 2019, Lanae and her fellow dirt lovers Sarah Hudson and Jordan Davey-Emms formed Kauae Raro Research Collective. Since then Lanae has been re-learning our ancestors earth pigment practice.

For the last 2 years, Lanae has been experimenting with a variety of staining/dyeing techniques using whenua. She has catalogued the earth pigments on bandanas and other fabrics. Lanae's work speaks to identity, reunion, whakapapa and connection to places which have nourished our people for centuries.



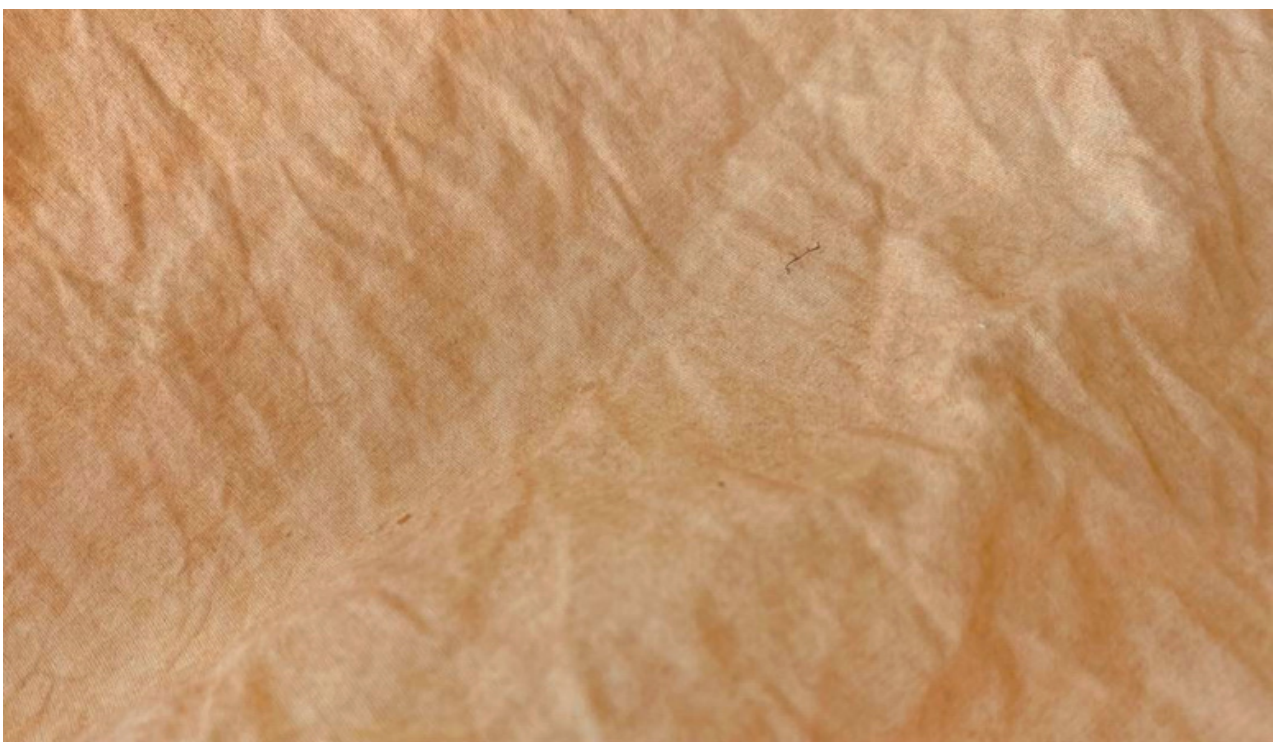
Te oranga o te tangata, he whenua, he oneone.

Ngāti Pūkeko kōkōwai, cotton sheet

The kōkōwai used in this work was gathered close to a pā where my Ngāti Pūkeko tīpuna once lived. For the last 2 years I've been experimenting with staining/dyeing techniques with varieties of whenua. With this sheet I soaked it in soy milk which helps bind the whenua to the fabric. The process is a slow one, like all of our kauae raro mahi, so the next part, like I said is slow and it's rubbing the whenua onto the sheet. The beautiful thing about this technique is you really feel the texture of the whenua, the smell of the whenua, you hear the sound it makes when rubbing and crushing. Using earth pigments highlights all these senses it's like communication between then whenua and yourself.

Rest as resistance, is resistance against capitalism and colonisation. There is a pressure to be productive 24/7. As Māori, not only do we work and look after our babies but we are also consistently contributing to iwi, hapū and whānau kaupapa . After 250 years of colonisation we deserve rest.

Lay on it. I want people to feel like they're lying on their whenua.



Tegan Hautapu

Muaūpoko, Ngāi Tara, Ngāti Kahungunu ki Wairarapa, Taranaki,

Te Aitanga a Hauiti

Visual Artist

@tuhitapu_art

Tegan Hautapu is a Manawatū/Horowhenua based freelance artist. She studied at Massey University, under the tutelage of Bob Jahnke and graduated with a Bachelors degree as well as a post graduate diploma in Māori Visual Arts.

Tegan is deeply invested in Te Ao Māori. She works as a kaiako of Te Pūtaketanga o Te Reo Māori at Te Wānanga o Aotearoa. It is a position where she is able to promote positive messages of our Māori people, our language and culture to all learners from different backgrounds. Added to this are her studies of Māori Performing Arts, Raranga, Tū Taua and Whakairo over the years. "He wahine remurere ki tōna ao Māori."



Unuhia

Print on Poly Cotton

As a Māmā, Kōkā, and Daughter, it can be strange to give ourselves permission to rest; if you're not working, you're not being productive, and if you're not being productive, you're useless. I am constantly on the move and can easily become exhausted. Even when I'm sleeping, my mind is undoubtedly working overtime. To respond to this kaupapa of Rest as Resistance, I created a kōwhaiwhai and wrote an 'I am' poem to remind us of our uniqueness and infiniteness, and to challenge ourselves to surrender and give ourselves permission to rest and be content with that. To completely disconnect from our surroundings and reconnect with ourselves on a spiritual deeper level, so we can be rejuvenated and continue to be the magic that we are.

The poem itself encourages readers to disconnect, reconnect, and lie down. So that's how I'd like people to interact with the work.



Kelly Jarvis

Te Aitanga a Hauiti

Visual and Sensory artist.

@keli.j.art

Kelly Jarvis is an artist and eco-therapist, based in Palmerston North. Her creations are inspired by observing the intrinsic relationships between people, wairua, and te taiao; The magic and interconnectedness of everything around us in the natural world. Through exploring ancestral wisdom in her creative process, she strengthens her relationship with te taiao and ngā atua and deepens her understanding of the obligations of kaitiakitanga through our divine whakapapa to the natural world and beyond. The intention within her creations acts as a conduit of the mauri and rongoā which she connects to within these realms, to encourage and inspire people to grow reciprocal, healing relationships with nature, and to be active in the nurturing and protection of te taiao and of each other.



Āwheto

Foraged flora, recycled materials, and fabric.

Tāwai (To dye), Tui kōpure (Patchwork), Tui papangarua (Quilting)

Deep in the ngahere upon the rich brown soils of Papatūānuku lays a blanket of nourishing leaves. Hidden amongst them are small delicate flowers; some look like fallen stars, others like drinking vessels of the Patupaiarehe. As I wander, I'm drawn to a space that feels like home. I lay my head amongst the leaves and begin to breathe, flickers of shadow and light adorn my body and I blend into my surroundings. I tune into the calls of the inquisitive manu and feel the energy of Tāwhirimātea dancing though the towering rākau above me, as they creak and rustle in response. In the distance I hear the rush of Parawhenuamea navigating her way around the rocks, clearing, and purifying as she travels. As I drop deeper, I experience the vibration of the fungi and bacteria within the soil; a world of reciprocity. Working together so harmoniously, I now feel my heart beating to the rhythm of te taiao. The colonial construct of time has paused, my busy mind has quietened, and all my senses have awakened.

The title Āwheto, doesn't transfer into the art, it is there as a reminder of the times I did not respond to my need to rest and ultimately was forced to rest.

"Get comfortable and tune in to the mauri and rongoā of the ngahere"



Emma Kitson

Kai Tahu, Kati Mamoe, Waitaha

Visual artist, Curator.

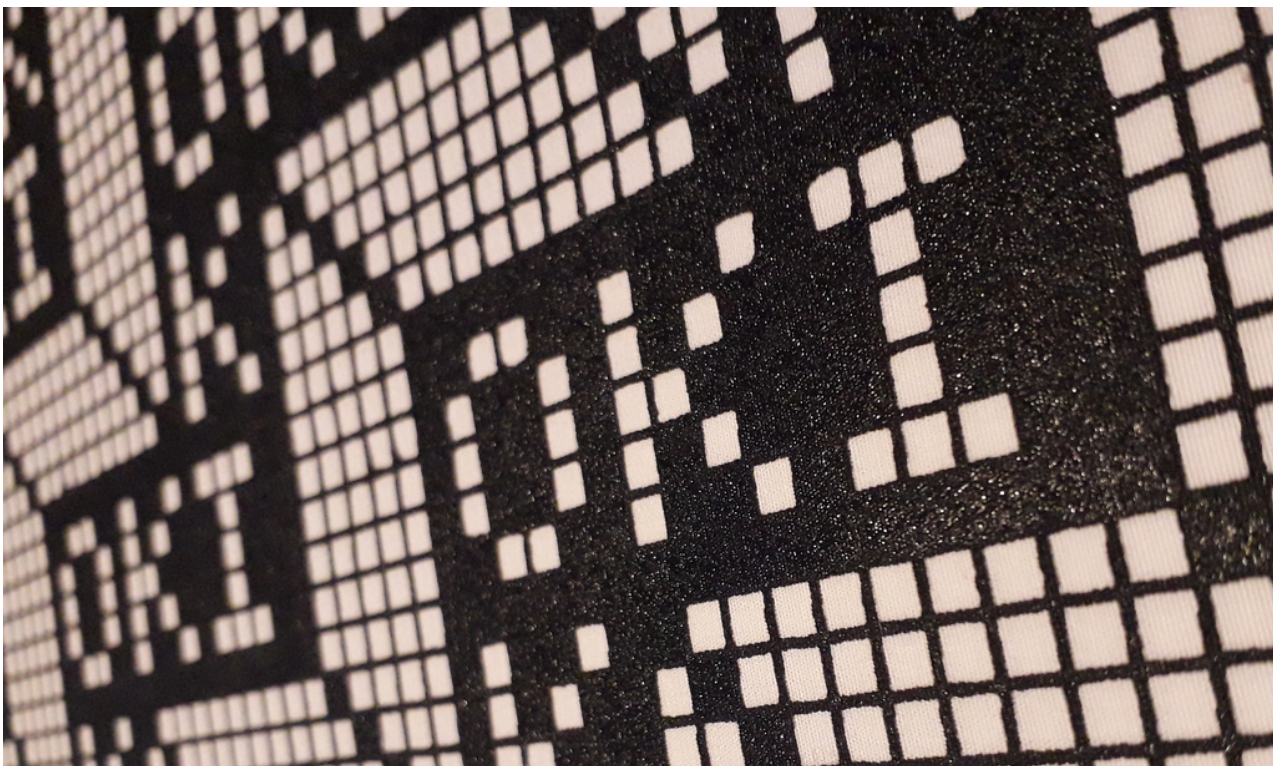
@lesserknownnative

Emma Kitson is an Artist, Designer and Curator who resides in Whanganui a Tara. Her whakapapa traces its roots to Rakiura and Whenua Hou.

Her art practice is inspired by Te Ao Māori and NZ Native species. While often witty, bold and playful, her artworks also carry underlying themes of loss.

Emma has degrees in Fine Art from Dunedin School of Art and Industrial Design from Massey University and has worked at many museums and art galleries in New Zealand and Australia.

A member of Paemanu Ngai Tahu Contemporary Artists since 2014 she has been a contributing artist in their exhibitions *Nohoaka Toi* at COCA and *Tauraka Toi*, Dunedin Public Art Gallery. She recently joined Toi Whakaata - Maori Print Collective.



Rā Okioki (rest day)

Cotton sheet, ink

Screen print.

Okioki means to rest. RIP.

This work was partly influenced by the roadway signs that popped up after the first covid lockdowns entreating us to stay calm and be kind. It also references tāniko and raranga. In reo Pakeha it looks like "I OK" a covid anxiety chant used to fight away the fear.

I find it hard to rest sometimes because of anxiety, however I find colouring in to be a calming and peaceful activity. It's freeing to play with colour when there are no rules, I was never very good at colouring inside the lines.

"Use the highlighter pens provided to colour it in. Use the blue lights to see it glow. Relax and enjoy"



Gina Matchitt

Te Arawa, Te Whakatōhea

Visual Artist

ginamatchitt.com

Gina Matchitt studied jewellery at Unitec School of Design in Auckland. Drawing on her Maori tribal affiliations, Te Arawa and Te Whakatōhea, her work is a fusion of Māori and Pākehā concepts. Matchitt explores the rich traditions of Te Ao Māori, by reworking customary Māori pattern and language with contemporary materials. Using recycled computer keys, stickers, fabric, photography and duct tape, Matchitt's work contributes to Māori visual language in the 21st century. In 2019 her work He Tohutono (The Commanding Sign) was the runner up at the National Contemporary Art Awards at Waikato Museum. Widely exhibited in New Zealand, Australia, The Netherlands, United States and Switzerland, Matchitt's work is featured in many major New Zealand collections such as Te Papa Tongarewa - The National Museum of New Zealand, Auckland Museum, Auckland Art Gallery and The Dowse.



Tukurua 2022

Fabric, recycled fabric, dye, paint

Dyeing, sewing, painting

Tukurua refers to repetition. I find rest and rhythmic calmness in repeated physical actions such as knitting, sewing, crocheting, weaving, swimming, hammering, kneading, dancing, walking. Te Reo Māori kupu often reflect this repetitiveness structurally such as pakipaki, kanikani, omaoma, katakata, rerere etc. Repetition is a foundation of raranga and other Māori pattern. There are physical and conceptual connections between the actions, concepts, sounds which are reflected in nga mahi a te tangata and te taio.

"I am happy for people to touch and lie on the work and feel the rhythmic pulse."



Renee Paku

Ngāti Kahungunu, Ngāti Maniapoto

Visual Artist

Renee utilises yarn and colour to tell our pūrākau, focusing on narrative correction, especially around our Atua Wāhine. She hand dyes yarn in colours inspired by our taiao and teachings and designs knitting and crochet patterns to tell our stories in a way that keeps mana and wairua safe for all crafters and combats racism in the wider fibre community.



Ringatoi weū wūru

Wool/Acrylic

Hand Crochet

Crafts are often seen as 'hobbies' or 'women's work' completely belittling the skill, mātauranga and hours that go into producing a piece.

The process from sheep to product is long, hard work, and because yarn crafts are often seen as hobbies rather than the work that they are, all of those hours are deemed invalid.

This piece is reflective of all the hours of invisible mahi that we do as māmā, so that people can see the final piece. Whether that's a tidy home, happy kids or a work promotion, your time to reach that goal isn't invalid, it's not invisible.

If resting looks like spending time with a crochet hook and some Wūru, creating something beautiful, then take solace amongst those invisible hours and rest in your creativity.

Pattern is Sacred Space by Helen Shrimpton. Crocheted by Renee Paku.

The pattern name spoke to me and I knew it was going to be perfect for this kaupapa

"Lie on it. Sit on it. Lie under it. Wrap up in it. Kei a koe."



Vanessa Wairata Edwards

Ngati Tuwharetoa, Whakatohea

Visual Artist

@calmwaterspress, <https://www.vanessawairataedwardsart.com/>

Edwards is a member of Toi Whakaata - Maori Print Collective and creates from her home studio in Whanganui on the West Coast of the North Island. Current work looks at the history of print in Aotearoa and more specifically a Maori approach to print in comparison to eurocentric traditions.

“My interest lies in developing a shared narrative around an indigenous approach to print as a decolonising act. Processes used to create multiple prints have unique relationships and connections to Maori world view through customary practice like whakairo (carving) and taamoko.”



1. He hōnore he korōria ki Te Ātua - Honour and glory to the energy beyond
2. He maungārongo ki te whenua - Peace to all the land
3. He whakaaropai ki ngā tāngata katoa - good will to ALL peoples.

Relief printed site specific cyanotypes
Cotton sheet, fabric

Recently I have been at wananga with Whaea Marilyn. Wananga is a space of purposeful discussion and debate and is a powerful act of resistance to the influences of everyday life. As Marilyn might say, it brings you back into yourself.

During a recent wananga we discussed at length a karakia and although it was one I was familiar with, the act of wananga elevated my understanding and offered me new enlightenment. In which I find peace.

Simultaneously I was making this work and sitting with it. Exploring actual spaces and having my own wananga within them.

These site specific cyanotypes are exposures of my surroundings, of places I find peace; the garden, the beach and the bush. I literally took a mattress into natural space and lay on it with flora that was at hand.

The sun and overhanging foliage creates natural shadows and Tamanui-te-Ra activates the fabric exposing a space in time. The birds are relief printed, added in after.

It has become apparent to me that “rest as resistance” is seeking peace in yourself and in your knowing, finding strength in your abilities and offerings. May this space offer a place of contemplation and enlightenment for you.

“People are welcome to lay on the work. It is designed so that your feet are at the wall and you look up at the extending images and consider and reflect what they are and what they represent and how they transcend into a higher space. Shoes off please.”

Kezia Whakamoe

Tūhoe, Ngāti Ruapani

Visual Artist

www.hinenui.com, keziawhakamoe.com.

He uri tēnei o Hinepūkohurangi me Te Maunga
He kōtare au nō Te Urewera hei te kitenga ngā mea kātoa..

Ko Mataatua te waka

Ko Ohinemataroa te awa! Ko Waikaremoana te waiū!

Ko Maungapōhatu ko Panekiri ngā maunga tapu

Ko Te Urewera te hapū, te ūkaipō, te poho o tāku ngākau

Ko Tūhoe, ko Ngāti Ruapani ngā iwi.

I am a multi disciplinary potion maker, a kairongoā Toi.

Takatāpui, neuroD, traumatised and transforming.

I see patterns flowing through all things.

I acknowledge and make interventions in repetitive destructive cycles
using indigenous ritual creatively to cast circles of safety, resilience and
curiosity.

In 2021 I completed my Masters degree in Māori Visual Art with distinction
at Te Pūtahi a Toi, Massey University, beside the loving and watchful eye of
Kura Te Waru Rewiri.

I am Māori. We are brilliant



WHAKAMOĒ

Mixed media

Process: Restful curiosity

Whakamoē is our name; invoking free breath and pure spark to move density towards love.

When our koro left Ruātoki he changed his name

Wahangu Noema Whakamoē to Wallace Dixon.

This one act embodied the full extent of colonial damage and division.

I rest for my koro, to restore our name.

I rest with intention, to restore mana.

I rest for all who can't, who didn't, who won't.

I rest as an intervention, to bind fractured whakapapa,

a spell to join mokopuna back to whenua, to make a bloodline safe.

I rest to heal the inner scorched earth of colonial narrative.

I rest to undo generational harm

I rest to reset my nervous system.

I rest because I am an antidote to white supremacy.

I rest to potentise.

Ancient petrified Kauri washes ashore

is ground in trance by restful hand

mixed with wai Māori

sprinkled with living pollen

sitting with markings from burnt bodies

freed with ikura

embraced, held by Olena, tuakana.

woollen blanket joins pink velvet

balancing material and The Word.

The Word is WAHANGU. He is silenced.

I am not

"Interact with this work thoughtfully and carefully."

Tessa Williams

Ngāti Rakaipaaka, Ngāti Kahungunu, Ngāti Kōtirani

Visual Artist, Curator, Administrator

@toibytessa; www.toibytessa.com

Williams is an interdisciplinary artist, who places her voice as a Māori mother at the centre of her practice. Understanding how she makes art will impact on the world her descendants live in, she explores using sustainable methods and materials when creating, unapologetically declaring the relationship Māori have with their environment. Williams work opens up conversations addressing current issues affecting Māori, always reflecting on whakapapa, mana and mauri.



Mum, how can I find Matariki?

Card

Laser cut

I'm most at ease when in the bosom of my whare tūpuna, so I wanted to create something that can provide me with a similar feeling in any space I enter. For Hā, my work hopefully signals the audience to their entering a space of which we hope they will feel comfortable enough to stay and rest for a time.

"It's supposed to present a calming space to sit or lay underneath. So I'd love it if people dragged a mattress under it."

