

Whakataka te hau ki te uru
Whakataka te hau ki te toka
Kia mākinakina ki uta
Kia mātaratara ki tai
E hī ake ana te atakura
He tio, he huka, he hau hū
Tīhei mauri ora!

Our first acknowledgement must go to the ones who started the fires that burn, our tupuna (ancestors). Secondly, to Paemanu, the Ngāi Tahu Arts collective who continue the work of our tupuna in keeping these fires burning. Thirdly, to the directors, managers and staff at Moroki Toi Centre of Contemporary Art (CoCA) for understanding the need for these fires to be tended to.

We also wish to acknowledge contributors from Otago Polytechnic who answered the call for materials to enhance these flames and to the wonderful Editorial Team who made sure the flames were 'kept in check' and 'fit for purpose'.

Finally, it is imperative to acknowledge staff in the Office of the Kaitohutohu and the designers who assisted with the continual fanning of the flames; this has been a collaborative effort and thanks must go to all involved.

Nō reira, ki kā tupuna kua wheturakitia, kā tohuka mahi toi, kā tumuaki rātou ko kā kaimahi o te Whare o Moroki Toi, kā kairakahau rātou ko kā kaituhi o Te Kura Matatini ki Ōtago, kā hoa mahi hoki, nāia te mihi kau atu ki a koutou katoa. Aoraki matatu!

As this issue of Scope: Kaupapa Kāi Tahu goes to print, the Nohoaka Toi Exhibition is coming to a close at the Centre of Contemporary Art, Toi Moroki CoCA in Christchurch. This exhibition focuses on the rock art left by tupuna in North Otago and South Canterbury caves and contemplates the importance of these drawings in contemporary Kāi Tahu visual culture. It also investigates the concept of nohoaka, the practice of staying in transitory sites following the practices of food gathering, resource collection and migration.

The Nohoaka Toi Exhibition was devised and curated by Paemanu, Ngāi Tahu Contemporary Visual Arts collective, which is a group of contemporary Kāi Tahu artists who have an interest in, "Advancing Ngāi Tahu visual culture through creative and innovative artistic expression". Members of Paemanu range from nationally recognised and established artists, to those whom are emerging artists finding their voice within the cannon.

The art pieces contained in this edition are largely collaborative pieces created for the Nohoaka Toi Exhibition. There is one very important exception to this, that being the Kōhatu Mauri, a piece of rock art that was removed from its position at the Takiroa, near Kurow in North Otago. It is on loan to Paemanu and the Nohoaka Toi Exhibition by the Moeraki and Arowhenua Rūnaka, and the Ngāi Tahu Māori Rock Art Charitable Trust. This taoka, as well as other examples of mahi toi left by our tupuna in caves and overhangs, provides a focal point to which the artists respond. Artists in Paemanu made various hikoī to the inland ana and other sites, visiting these taoka and gaining an appreciation of the work insitu. These hikoī have provided inspiration for the artists and opened doors to many questions regarding Ngāi Tahu visual culture and the importance making a mark and telling a story.

The Paemanu philosophy centres on the need to, "Engage, investigate, and celebrate Ngāi Tahu tanga". One way this is achieved is through whanaukataka, supporting each member's growth within their practice, which in turn encourages connection and collaboration. One of the major departures that you will notice in this edition of Scope: Kaupapa Kāi Tahu is the absence of the artist names on the visual images. This is due to two factors:

1. The majority of the works in the exhibition were born from collaboration - not one single artist can claim ownership over a work, as they exist as a result of the mauri that was created during the nohoaka; and
2. When conversations were held about ways to attribute names to collaborative work, Matua Ross Hemara made the statement, "How can we name, when the most important piece has no name". In this, he was referring to the Kohatu Mauri and the fact that it has no attribution - it exists out of a time and place.

By extension, this also references the many Kōhatu Toi, and indeed other works that come from our tupuna; we may not know who made the marks, but they are of us and we are of them. Names were also purposefully omitted from written pieces resulting from the recorded transcripts of conversations that were held during the nohoaka; even though the words belong to individuals, the thoughts belong to the collective.

One of the purposes of the exhibition was for the artists to take residence within the gallery; a new take on the concept of the artist in residence! This was quickly linked to the idea of the "radical" land occupations where Iwi Māori took the steps of "occupying" "public" and "disputed" places (parentheses are added to highlight subjective nature of word usage). This residency stems from that radical tradition, but further; owes its existence to the umbilical connection between people and place.

An important quote that arose from discussions about this concept was from Tāua Rānui Ngarimu who said, "If you are going to occupy, then occupy!". This was one of the defining moments for the artists as it changed the mindset from one of residing at the bidding of others, to the possession of autonomy, allowing Paemanu to own the kaupapa and enact appropriate tikaka. This coincided with the debate had about the naming of the exhibition; initially, the name Houpuni was suggested (this loosely means 'to camp'). For Paemanu, this aligned with the idea of occupying under the gaze of another. The feeling of the collective, backed up by conversations with other whānau members, was that the artists were in fact acting under the kaupapa of 'nohoaka'; the seasonal revisiting to a place where the relationship is both enduring and constant, a relationship based on whakapapa and the concept of ahi kā (keeping the home fires burning).

A very important element of nohoaka is naming, a process that needed to be exercised as an act of consecration and a declaration of intent. The three places within the gallery that Paemanu occupied became known as, 'Te Whare Mārama', 'Te Whare Moemoea' and 'Te Whare Puna', all descriptive names, each of which had different tikaka attached to them that needed to be adhered to.

As an exhibition, Nohoaka Toi offers the viewer many ways to observe and reinterpret Ngāi Tahu visual culture. As a publication, Scope: Kaupapa Kāi Tahu has endeavoured to capture as many of these art works as possible in order to give the reader a taste of what was experienced in both the creation of the exhibition, and the exhibition itself. Further, it provides comment on a number of images.

Requiem for a Dream challenges us to view art from a different angle...literally. The work is suspended from the ceiling to a height of about two metres. To get the full effect, the viewer is invited to lie under the work to gain an accurate perspective.. This references some of the art in the caves where the drawings themselves were placed under overhangs, drawn while lying on the ground. Black building paper is the main medium used, with holes punched out to let the light through. These punch outs, essentially the remnants of the negative spaces of the work, were used in Para, which is truly a collaborative project. Para was born from a interest in rāanga coupled with a philosophy celebrating the use value of all things, even the cast offs of other works. By using the off cuts, Para is fundamentally a midden, a place of refuse, within a place of refuge. Many conversations led to the creation of Para and many hands were needed to weave and bind it together.

Occupation requires sustenance. As a response to this need came the re-conceptualisation of the whata or tirewa, the drying rack used after harvest to help preserve food. This tirewa stands over four metres tall and on it are written iwi Maori place names from throughout the Ngāi Tahu takiwā. Artist and whānau groups were encouraged to produce work and hang it from the tirewa, offering them for trade, taking a piece and replacing it with another of their own construction. This kept the tirewa 'fresh' and ensured the sustenance was shared with other community members as they transitioned through the nohoaka space.

The spiritual focal point for the nohoaka was the Kohatu Mauri. This provided the site for many discussions and many different art responses. Within Te Whare Mārama, the walls were scattered with stories and floating figures that spoke of Kāi Tahu's long association with rock art. The end wall in particular highlights both the collaborative nature of the Nohoaka Toi Exhibition, as well as the whakapapa that linked the collaborators together.

The view of this collaboration is interrupted by a rather large scaffold installation. To gain access to the work, viewers are required to walk up onto the scaffolded stage where they are caged in, able to only see the wall art through the steel mesh of the cage. This offers a beautiful reflection of the far wall in Te Whare Moemoea, where, in a 'cave' right next to the case that holds Kohatu Mauri, two digital screens display two different images; a work entitled Takiroa, takinui, takitāwhiti, taki hotuhotu, takinoa e. These images are live streams from Takiroa. the live projection comes from two cameras positioned back to back, one looking into the cave where the Kohatu once sat, the other looking out through a now-caged vista. This is a place the tupuna once sat, talked, ate, told stories and made marks.

One of the walls of Toi Moroki CoCA held written pieces, including poems by Brian Potiki. Several of his works are recreated in this edition of Scope, as well as one from Vicki Lenihan, who worked tirelessly as the project manager for Nohoaka Toi and another project that also included tapu (sacred) works. Her work reflects living two nohoaka simultaneously! Pages of text also include reviews written by whānau members who participated in the noho, and a transcription of an interview between Tahu FM and a roomful of artists.

One of the prime functions of Scope: Kaupapa Kāi Tahu is to offer the opportunity for academics to publish their art. In this edition, embedded within the Paemanu works are academic writings from staff at Otago Polytechnic who identify themselves as Iwi Māori. Richard Kerr-Bell shares a piece of writing that he initially presented at the 22nd annual conference of the New Zealand Studies Association in Lugano Switzerland in 2015. His paper discusses "storied landscape", the naming of place and of occupation. His linkage of contemporary names to those people and events of the past are a constant reminder of who we are and where we reside, and that we do so only because of whakapapa. However, there is a conflict at play; when whakapapa is enshrined in the landscape, it requires people to know and understand the 'who' and 'why' of occupation, ensuring whakapapa is understood.

Adrian Woodhouse has provided a reflection on his change of 'occupation'; occupation concerned with activity and its effect on the individual. This work came out of a time of contemplation while completing his Masters of Professional Practice. He positions himself in a transitional state: "From a cook who teaches, to a teacher who cooks" and the role that reflexive storytelling has had in helping him negotiate the distinction.

The nohoaka of our tupuna was based on seasonality, exchange and economics. This theme is reflected in the paper authored by Janine Kapa, Diane Ruwhiu, Corey Bragg and Roma Simmons-Donaldson's research project, Te Pārekereke o te Kt. Preparing the Seedbed: Innovation in Māori Entrepreneurship Education. This work defines indigenous entrepreneurship and offers a unique business planning model that can be used to assist the economic development of indigenous communities. It also includes a case study looking at how a local rūnaka has successfully trialed the model as part of its own economic planning process.

This edition of Scope: Kaupapa Kāi Tahu is unlike previous editions, which have primarily been a vehicle for academic staff at Otago Polytechnic to publish their research.; This edition is more outward looking, acknowledging our Kāi Tahu artist community and their articulation of nohoaka and collaboration. It does, however, offer a great advantage to Otago Polytechnic in this era of ongoing redevelopment, especially the integration of 'Te Ara Honohono' into the campus environment. Te Ara Honohono is the philosophy that underpins the institution's redevelopment plans; as a stopping point for people on those pathways, Otago Polytechnic provides a site of temporary occupation, a nohoaka that will undoubtedly have an influence on those who choose to venture through. It will become part of their whakapapa, and they in turn will become part of ours.

**Mā whero, mā pango, ka oti ai te mahi,
With red and black, the work will be done.**

