



# *Ngā Hau Ngākau*

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*Allow one's spirit to exercise its potential, to guide us in our work as well as in our pursuit of ancestral traditions. Take hold and preserve it. Ensure that it is never lost, hold fast, secure it, draw together, affirm.....*





Nga Hau Ngakau

Whakarongo!

Ki te tangi a te manu e karanga nei

“Tui, tui, tuituia!”

Tuia i runga, tuia i raro, tuia i roto

Tuia i waho, tuia i te here tangata.

Whakarongo!

To the voices of the manu and the patterns they create,  
the strands of past and present they weave.

Whakarongo!

To the many creatures including human calling,  
drumming, singing to the beat of Papatuanuku.

## KUPU WHAKATAKI

We that are bound together, we all, everything, whakapapa back to Te Po, into the night that the gods sang the world into existence.

From the world of light into the world of music the whakapapa takes us through layer upon layer.

From the narratives, sounds and marks of the past that are fragmented at times we are bound and woven into the present, marks left on stone walls, hoe (paddles), heke (rafters and boards in a whare) and in the wharenuī; stone, bone, wood and other (new) materials, carved, etched and constructed showing the spiralling nature and adaptation of innovative actions and ideas to reflect where we are at the present.

Our kaupapa has been to work together, using painting... carving... music... to bind narratives that celebrate the forms and histories of the whenua.

These narratives can be expressed by a spiral, kowhaiwhai, a bird's song, a carved form, a woven kete - any symbol that may reflect the understandings and/or links with the land of the receiver/viewer/listener.

As in kowhaiwhai, we repeat the continuous form at times inverting, at times reflecting... moving forwards or back depending on where the story takes us through ear and touch and eye into mind and heart.

Onetahua Marae, with its wharenuī Te Ao Marama, is a small marae in the heart of Mohua. Its Iwi affiliations are Ngati Tama, Te Ati Awa (Taranaki), Ngati Rarua (Tainui), Maata Waka (everyone else).

People from the local community worked for many years to create this place where the Maori voice could be heard and narratives expressed within the rohe of Mohua.

It is from the creating and designing of the wharenuī, Te Ao Marama, that this spiral of works, this collaborative exhibition, has expanded.



Pukaea 'Kokako'

## THE PAINTINGS

Many of the forms we use are manu, because they reflect back at us.

Like the demi-god, Maui, who transformed himself into various manu forms in order to complete particular tasks, we too can adopt manu to symbolise aspects of events and people in our histories.

Through their actions we can relate to success or failure, understanding consequences from the reward or punishment they receive.

Like us, manu have iwi, clans; they karakia in the morning and in the evening... waiata during the day or night in some cases, and by flying they connect us between realms. They are kaitiaki, with special roles and responsibilities, as we also are: and through this reciprocal relationship we are bound to one another.

These relationships have emerged from the dynamic era of forested land, noisy and interactive.

What, then, do we make of their ever-increasing silences?

Not the comfortable silence, like the space between heart beats... like breathing in and breathing out; like the space between one sound and another, that space which allows the moment of creative action.

No. It is the other, the uncomfortable silence; where there is simply an end and only the memory of the past, where those voices can no longer be heard; where just the mark in bone and paint are left to remind us of loss, and to challenge us to question our priorities, and to support every effort at providing landscapes in which all that remains of that forest world might better survive.

As Adrienne Meria wrote:

Where ever we go they were before us.  
Where ever we go we have damaged their place.  
If the wellness of birds is the wellness of the planet,  
What dare we make of their silence.



Regarding the works themselves, though each painting and carving can be seen as separate, they also connect to each other within the visual narrative. Just as in a wharenui, their connections and relationships expand. The taonga puoro, in turn, enhance the stories by relating to the sounds suggested in the visual narratives.

*Robin Slow*





WARAKI (Dawn chorus)

Ka hangaia ano ra, He taonga korero, Hei honore, I nga tupuna e.

I create anew, a singing treasure to honour the ancestors.



### POUTAHU

Tui form the two outstretched wings of Tane. The tui was the guardian of the doorway between the 11th and 12th heavens that held the esoteric knowledge. This doorway was called pumotomoto, this being also the name of the instrument that elders chanted through and played to pass on knowledge. This instrument, too, was often played over the fontanelle of the young, again from one doorway through to another, like the night when the gods sang the world into existence.

From the world of light into the world of music.



## POUTUORONGO

Rehua

Draw or write it in the sky

Write it in the earth

Write it in the hearts of men

All there really is, is love.

Underneath this pou are two kete. 1. Kokowai from Parapara Maunga. 2. Pakohe  
Sacred objects were often placed under the Poutuorongo.



PUNAWEKO/HURUMANU

Two manu (profiles) come together to form Tane. The eggs were formed from clay by Punaweko and Hurumanu, and breathed on by Tane who then spoke ...'me whakaira tangata' – give it life. Punaweko is kaitiaki of the land birds and Hurumanu of the sea birds.



TE HOKIOI/KOTUKU

These two manu are the sacred manu of Tane.



HURUHURU

The people lived on a great landmass. On moving from this area, they came across the sea for the first time. They saw the sea and the sky and wondered if there was a way through the horizon, so they built a waka from feathers and sent it adrift. Many days passed until it finally returned, battered about by a great storm in the ocean. From this the people surmised that there was a passage through between the horizon and the sky. This waka was said to be the Huruhuru and the pattern for the Uruao.



MOHUA

Mohua is the old name of Golden Bay, the area that spirals out into Onetahua (Farewell Spit). It is also the name of the yellow-headed manu that was seen as a spiritual connector and as a guide. The putatara references the connection between the area and the visit by Abel Tasman in 1642. The event that happened at this time was said to be caused by the differences in understanding between the two parties of the meaning of the sounds created by each side. In the kowhaiwhai below is Taiehu who moved his waka from Patu-nui-o-aio – the land from the visible horizon.



KOMAKAHUA

Brought the three taniwha to Aotea, Pouaki, Kopuwai and Ngararahuarau. He was seen at Wainui for many years as a white manu protecting the people from the excesses of Ngararahuarau. Above him are the three stars that reference both the bringing of the Maero, said to have brought many of the taonga puoro and sounds with them on that same waka, and Maui's brothers - represented in the three holes of the wind instruments.



MAUI

The bird changer. Maui had the ability to change his form and often these forms were manu. He was a white kereru when finding his mother and a kahu when battling Mahuika – the goddess of fire. In his many adventures, he often rewarded other manu with special features by giving them different colours, better voices or, for instance, stretching their legs.



MANU KAHU

Tuku manu, ka turua atu nei, He kapiripiri, he kaeaea; Turu taku manu, Hoka taku manu, Ki tua te haha-wai, Koia Atu tahi, koia Rehua. Whakahoro tau tara ki te kapua, koia E! My bird, by power of charm, ascending. In the glance of an eye, like the sparrow hawk, by this charm shall my bird arise. My bird bestrides the heavens, beyond the swirling waters like the stars Atuaahi and Rehua and there spreads out thy wings to the clouds.



KAUAE RUNGA

Celestial Knowledge.

The hau spirals through time and space. Rongomai took the form of a whale and his aria was usually perceived as a comet or meteor.





## OHAKA TAPU

Haumanu

“Hirini began playing softly, slowly building momentum and as he played the sound filled the still air above us. Soon the echoes were circling over us and in that magic moment it was as if we were inside a crystal glass that was singing to the finger’s touch” - *Brian Flintoff*

This is the place where the taniwha’s scales created these formations in his death throes.  
A place where the Maero played their taonga puoro.





#### TE HAU

Makaurangi – adorn with spirals.

Maui, in the form of a kahu, was helped by kokako in providing water to extinguish the flames of the fire he had created in his battle with Mahuika. As a reward, kokako was told to eat casemoths and therefore sing like the goddess of flute music, Raukatauri herself.

Raukatauri so loved her flute she ended up living inside it. She is now personified as the casemoth, the form of which is the putorino.



### KOKAKO - TUI - KOKOMAKO

In the 'dawn chorus' of old, the kokako started the call; this was followed by the tui and then further enhanced by the kokomako. These three works were envisioned for our kaumatua, who is blind, and therefore the taonga around their necks (created by Brian) are able to be touched, held, removed and worn.





### PAKANGA

Battle, engagement, conflict.

Battle of the Manu. The shags could not agree as to whether the river or the sea was the best place to find fish. Ultimately all the birds became involved in a battle, hence the checkerboard pattern.





PUREREHUA  
(Butterfly/moth)  
Bull roarer.

Kahukura (personified as the red admiral butterfly), known in the north as Uenuku (rainbow), but also by some as an ancestor from Hawaiki. Uenuku had a famous feather cloak, Te kaka o Uenuku.





NGA HAU E WHA  
(Triptic)

From the four winds, the manu have travelled.

The kotuku often travels to Aotearoa from Australia, and is also found in the Northern Hemisphere.

The sparrow was introduced in the 1850s, and called soon after, 'the flying rat'.

Tikapa ki te hau, kotuku ki te rangi.

The plaintive wail of the wind heralds the approach in the sky of the rare visitor.



### RURU

Whero o te Rangi – the kaitiaki of all small manu. Ruru of a hundred eyes sits on the fence post with the cut strands of wire. The maunga/whare is behind her and on the maihi are the two manu forms standing for Te Whiti and Tohu. The apex of the maihi forms what is known as 'the dog's leg', telling the story of how the dog stopped one of the canons firing on the people of Parihaka. The poi and the waiata held the story of Parihaka close. Behind are the cicada, they who create the song of Tane, representing the children in the narrative.



### PARIHAKA (Triptic)

### TOROA

“The tearful cry, the tears shed of the Albatross that adorn the chambers of my broken heart.”

The sparrow, representing the colonisers and the attack on Parihaka. The checkerboard plus button pieces referencing the checker games Te Whiti and Tohu liked to play, at the same time referring to the action that has taken place.



### KAKA

Brings the mana of the world of Hawaiki to Aotearoa.





### THE CARVINGS

My attitude to carving is inspired by that of traditional artists, who strove for excellence in order to please the spirit world. Their understanding that harmony is the balance of Spirit and Physical elements has enriched my life and is the basis of my carving. The saying 'plait the rope that binds the past to the future' guides my desire to take inspiration from old art and present it in forms that retain their philosophy and essence and honour their ancestry, to enrich our living.

Support and guidance from Maori has been the greatest influence and inspiration for my carving and I am proud to have many pieces 'at home' on Marae throughout Aotearoa, New Zealand. I have been given 'Elected Artist' status by the NZAFA and honoured with a QSM for my work. Some works are present in museums, private collections and musicians' repertoire both here and abroad.

Working and making instruments with Te Haumanu, a group dedicated to the revival of taonga puoro, under the leadership of Dr Hirini Melbourne, has brought me recognition as one of the leading makers of these.

I am delighted to be working with my friend Robin Slow who also finds that illustrating mythical stories, sayings and concepts helps people understand basic concepts of the Maori world.

Several birds in my carvings on taonga puoro in this exhibition have taken inspiration from this timeless and treasured ancient taoka from Te Pataka o Rakaihautu which is now under the guardianship of Te Runaka o Koukourarata. My versions pay respect to its creators and owners and seek to honour the magic it conveys to enrich our world. On this ancient carving, notched profile face stylisations along the sides probably represented ancestors as I depict in my reconstruction of this treasure.

In some carvings, the faces use the manaia, a form which is derived from the profile, half of a stylised human figure or often just its face. The concept is that

all creation is composed of two complementary opposites, Ira Atua and Ira Takata, or Spirit Life Force and Physical Life Force and our stylised profiles thus represent our two halves. As all of creation can be personified and shares the same spirit, the stylised human derived profile or manaia can represent the spirit of anything in creation. In their various physical appearances, manaia therefore have unlimited possible uses and have developed to represent both spirit and physical aspects.

Some birds have their wings depicted as hands with fingers to convey their recognition as 'bird people', just as we are 'human people'. Similarly some of the whale flippers are shown as 'hands'. Art works are also personified and given personal names.

In the carved bone kaitiaki, which are worn by birds they represent on some of Robin's paintings, the manaia faces carved on the wings acknowledge the gift of flight bestowed on their 'hands'. In these carvings the bone is the physical aspect and the cut outs are the spirit aspects, so that when worn others see through these cut-out areas to the wearer, who becomes an integral part of the spirit of the design. The pleasing shapes of the cut outs are therefore a vital part of the design. The balance of plain and textured surfaces also convey this concept. As in Robin's paintings these traditional concepts are often combined with more naturalistic stylisations.

Ancient rock art inspired beings are also featured on several pieces, sometimes hidden in kowhaiwhai style surface carving. The rock art shows aspects that seem to be the genesis of the above concepts.



Bone has always been a special medium for Maori artists. In today's world we usually have to use substitute animal ones for moa or human ones but with this collection I have been privileged to use koiwi paraoa, or sperm whale bones, for the small carvings and three items use niho paraoa, sperm whale teeth. These have come from the iwi of Mohua where the whales stranded.

Such strandings are seen as gifts from the Sea God, Takaroa, and carving them is a wonderful way of honouring that gift.

## TAONGA PUORO, SINGING TREASURES

Maori musical instruments are seen as families of the atua who brought them into being. The primal parents are Rangi, the Sky Father and Papa, the Earth Mother. Music is made with rhythm and tunes and her heartbeats are the essence of rhythm while the rangi or tunes ascend to Rangi after being played.

The most significant atua of taonga puoro are these children of Rangi and Papa; Hine Raukatauri the mother of the flute family; Hine pu te Hue, the mother of hue, or gourds, who brought us the peaceful sounding group of gourd instruments; and Tawhirimatea whose children have no body and therefore have mystical spirit voices.

Songs add the words of human experiences to music, and taonga puoro are a kinaki or embellishment to the songs and sometimes one can hear the words which a skilful player can breathe through their flute.

Most of my wooden instruments are made from recycled matai which is a straight-grained, resonant timber.

Many of the instruments have the face of that instrument carved around the blown end and a similar face on the other end. The meaning I apply to this is, that to play the flute the player must hongi with it and thus the breaths of instrument and player are shared. This shared breath creates the music, which is depicted on the other end as a face with two noses. The music itself can be 'seen' making pleasing shapes in the silence by the design on the body of many of the instruments.

*Brian Flintoff*



Porutu 'Na Te Po Ki Te Ao Hou'

### 'KAHUKURA UENUKU'

This carving depicts Kahukura Uenuku the Maori God who has the special function of looking after the Earth Mother, Papa tu a Uenuku or Papatuanuku.

His colourful manifestations are as kahukura, the red admiral butterfly and as Uenuku, the rainbow. These are both represented here with the red admiral form represented on this side as a 'butterfly person' and distinguished by antennae.

Because the caterpillar of the red admiral eats only nettle it has become endangered by our wish to keep stinging things away, usually by using various toxic methods which also reach the soil.

This piece is therefore a reminder of the wisdom of this god and his messages and a reminder that we can assist and hopefully somewhere find space to plant some nettle.

On the other side he is seen as the spirit of Uenuku with the rainbow's colours represented by the upstretched fingers and down pointing toes.

Traditionally an image of Uenuku was kept near the garden to ensure the health of the soil was protected. Sometimes an image of him was taken when on the warpath to assist with divining. Rainbows are carefully observe as they can be tohu or signs to help people make the correct choices or decisions.

This representation is carved from niho paraoa, the tooth of a sperm whale which came ashore on Onetahua, Farewell Spit and was named Whaowhia.

In its display case it hovers over a healthy-looking depiction of a mara where some green ongaonga, or nettle grows.



### 'FELIX', THE KAKAPO

The original ancient, but now incomplete, carving which inspired this has been a marvel to me for many years, the remaining detail, its shapes and its flowing form indicate awesome skills, even more so when one considers the tools available to its creator. I also wondered what story it told. It had come from Te Pataka o Rakaihautu, Banks Peninsula and is now in Canterbury Museum under the guardianship of Te Runaka o Koukourarata. This version pays respect to its creators and owners and honours the ideas it conveys to enrich our world.

When I received a suitable niho paraoa, or sperm whale tooth to do my imagined version of it completed I waited more years while I thought of a story which would explain my version. Reading the book Kakapo by Alison Balance



I decided a current story would be fitting so I carved the bird as Felix the male kakapo who has sired so many chicks in the kakapo recovery programme.

The line of upward curves represent his great booming calls and the serrations along the top are the high-pitched directional sounds he makes.

The stylised face profiles along the bottom represent some of his ancestors, and the ones along the sides represent his mates and some of his progeny.

The carving is nestled in an old piece of driftwood which washed up on the beach near my driveway.

### TOROA , ALBATROSS 'TE ATA'

The enormous toroa spend most of their lives gliding over the wave crests on motionless wings seldom even meeting their relations. For this carving, toroa views his reflection in the waters of a very calm day when he has to use his wings more often.

While the sounds of albatross cries are not music to most other beings, when these great birds come back to land at their nesting sites and greet their mates, the rhythmic clapping of their bills punctuated with a variety of gentle vocalisations is quite memorable. That their eyes appear to be crying makes their homecoming so special that it is captured in traditional sayings, song and art.



### TAU HOU , RINGEYE 'KAIWAWARA'

These tiny, delightful birds which tend to arrive in small flocks to our gardens in winter are usually noticed first by their gentle flocking calls as they clean up insects or sip nectar from kowhai and other flowers.

However, like several taonga puoro, they also have quiet songs. These are heard when they are alone and sound like a blackbird whispering, so much so that for years I just thought that I was hearing a blackbird in the distance. It is a delicate song that is well worth listening for. I have carved this one as both the flocking member and as the singer.



### KOKAKO 'KANIKANI AROHA'

As well as having such special songs that even the other songbirds keep trying to emulate them, these amazing birds have a very special pair bond, probably lasting for life. This is seen as mutual feeding, and also in their mating dance, or sometimes, from a perch in a tree, the male dances with wings flapping and tail fanned while singing.

They often sing while feeding and when one breaks the song to catch an insect or eat a berry the other will continue the song.

Here they are carved with the male dancing around the female in a courtship display.



### KORIMAKO, BELLBIRD 'NGAKAU MOHIO'

Korimako are exquisite birds both in looks and song. Sadly their massed singing of a dawn chorus like a chiming of bells, is seldom heard now. But it is from this that their English name is derived. In Maori oratory it is a huge compliment to liken someone to a bellbird, either for their beauty, oratory or fine singing.

In this carving korimako sees her reflection as she flies over a pond but in her heart knows that she is a 'wahine korimako' or 'bellbird person' with a song that quickens the listener's heart.





### PUMOTOMOTO 'TE HEKENGA'

The pumotomoto is a flute from the family of Raukatauri and has just one finger hole toward the far end. Traditionally it had a special function and was played while the words of tradition were also chanted through it. This was done to implant tribal lore into infants while their fontanelle was still open.

This pumotomoto tells some of the story of Maori instrumental music. The face of the music with two noses to represent the concept that music is the combined breaths of player and instrument, is carved around the lower end.

Tane is depicted with two birds, kotuku and hakuwai who accompanied him on his climb to the twelfth heaven to obtain the 'Kete Matauranga', the baskets of knowledge. Opposing them are the hordes of sandflies, mosquitoes and bats etc sent by Whiro to try and stop him. The body of the flute is covered with a design which depicts the music flowing out into the world and creating pleasing shapes in the silence.

Both instrument and stand are carved from recycled native matai.



### PUTORINO 'KOKAKO'

This putorino features Raukatauri, goddess of flute music, and it takes the shape of the cocoon she lives in. Her face, shown singing to attract her mate adorns the centre hole.

The manaia face represents kokako who has heard her song and arrived to eat her and further sweeten his song.

The tiny face at the end is the face of the music, with two noses showing that the music is created by combining the breaths of taonga and player.

The instrument is carved from ancient, swamp-preserved native matai and coated with special oils enhanced with traditional kokowai or ochre. The bindings are split cane which tightens on drying.



### PUTORINO 'WHANAU KAKA'

This putorino is carved to tell the story of Raukatauri, goddess of flute music, and it takes the shape of the cocoon she lives in. The face which adorns the centre hole is the face of Raukatauri singing to attract her mate.

The tiny face at the end is the face of the music, with two noses showing that the music is created by combining the breaths of taonga and player.

The three figures carved above the face of Raukatauri represent the three families of kaka, kakapo and kakariki. It was a thrill when Hirini Melbourne called a kaka which landed in a tree just above us. Then he and Richard played

several taonga puoro and after each the kaka replied with a different song of his own. I had no idea they had such a repertoire.

The surface designs on the instrument represent the music creating pleasing sounds in the silence and uses similar designs in four fields to represent *Nga Hau e Wha*, the four winds, a traditional saying representing people from around the world.

The bindings are split cane which tightens on drying .



### PUKAEA 'KOKAKO'

This is a small pukaea or trumpet. These were traditionally used to send warnings and messages and also to make announcements to the locals or to the gods to obtain their blessing on what was happening, be it a birth or the planting of crops.

The face at the blown end represents that of the instrument .

The large face on the end is adapted from the myth of kokako a bird which was given the secret of singing as beautifully as Raukatauri, the goddess of flute music.

She loved her flute so much that she changed herself into a casemoth and lives within that putorino like case. Kokako eats casemoths and thus not only gains her voice but also amplifies it so that we can all hear it. This is a young bird but still with the ability to throw a sound directionally and loudly.

This pukaea is carved from a recycled matai verandah post. Its binding is rattan cane, an aerial root which shrinks tight on drying and adds a special quality to the sound. It replaces the traditional split keikei aerial root which is now not as available.

### PUREREHUA 'WHANAU NGARARA'

Purerehua are children from the family of Tawhirmatea, the wind god, and as the winds have no visible body they are 'spirit children', these instruments try to emulate their sounds and therefore they also share that esteem.

In a Southern story they also had a practical purpose and then were named 'Hamumu Ira Garara' for the sound that entices the lizards from their hiding.

The carving on this one depicts a family of lizards attracted by the sounds they sense which resembles the fluttering of a big juicy moth or purerehua.

It comes with a handle which makes its use less stressful for the user. This is adorned with a small effigy representing Tane the father of trees and many living things.



### PUREREHUA 'NGA HAU E WHA'

The purerehua is like similar instruments found in many cultures and its common stature as a child's plaything belies its traditional status. Its urgent chant was used for spiritual purposes and some were famed as rain callers, with the player's own life force deemed to be travelling along the cord to disperse their thoughts to the four winds.

This Purerehua is carved from beef bone. It is played by swinging it around above the head after giving it a twist to set it spinning as it is launched. The pattern is an acknowledgement of the wind songs it creates as the sounds make shapes in the silence. The design is done in four sections representing *Nga Hau e Wha*, the four winds, a traditional saying which includes people from all places. The plain and carved areas also represent the complementary concepts of Ira, the Life Force, Ira Atua, the Spiritual and Ira Tangata, the Physical.



### POROTITI 'KOPARAPARA'

Porotiti create ultrasounds and vibrations and they were used by old people to ease arthritis pains. Playing them over the faces and chests of sleeping children helped clear the mucus from their sinuses. They are one of several instruments which create quiet, private sounds like Raukatauri and can also become beautiful, functional pendants.

Porotiti are children from the family of Tawhirmatea, the wind god, and as the winds have no visible body they are 'spirit children', these instruments try to emulate their sounds and therefore they also share that esteem.

This one, carved from a knot of matai, features a rapidly flying kopara, or female bellbird because the sound of their fast beating wings is similar to her being twirled gently.



### POROTITI 'TAI UTA'

The porotiti is usually an oval disc with a cord going through two off-centre holes. It is played by looping the cord around the hands then twirling it a little to start it spinning. By applying alternate pressure then relaxing the cord each time the disc untwines, a hum is created. Then by carefully blowing gently on its vanes, it starts to sing and create its own songs. One naming has them as kororohua when just spinning, changing to kōrerohua when being blown on. By varying the breath, new rhythms can be created.

Porotiti are used as 'songcatchers' where the player listens to this korero to set rhythm for the composition of mōteatea, songs. They were also used as accompaniment to karakia, or prayers.

This one is carved from bone. The designs represent *Nga Hau e Wha*, the four winds, which carry the wishes of the player to the world.



### NGURU 'I TE AO HOU'

This nguru has its larger, blown end carved to represent the face of the instrument.

The two South Island kokako carved on the underside, have come to the sound of the song carved on the nguru. They are carved in the ancient style of the whale tooth kaka carving from Te Pataka o Rakaihautu, Bank's Peninsula. They epitomise the importance of keeping the essence of ancient traditions alive in today's world.

The patterning on the body of the nguru represents the music going out to the world and making pleasing shapes in the silence.



### NGURU 'KOPERE'

Underneath this small nguru, is korimako who has heard the song and come looking for Raukatauri to listen and learn her wondrous song. His design is inspired by the bird on an ancient whale tooth carving from the central South Island though the wings are depicted as hands to show that he is a 'bird person'.

This nguru has been slightly modified to become easily played from the upturned end with the breath of the nose.

The dawn chorus of a mass of these birds is reflected in its name, which refers to that carillon like sound and also to its rapid flight.



### NGURU 'KAIRAKI NGARO'

This nguru has the name *Hidden Songsters* because hidden in the song pattern on the body of the flute are songbirds shaped in the ancient rock painting style.

A wooden nguru in Te Papa Tongawera has a small poi or flax ball attached to it which fits snugly into the mouth of the flute. We found that sometimes wooden nguru, because of their enclosed design sometimes stop singing after a while but a quick wipe of the inside bore quickly restores their voice.



### NGURU 'TE NIHO REKA'

Despite the difficulty of making a nguru from such hard material as this whale tooth, especially with ancient tools, many have survived and are in museum collections. It is no wonder that they are prized taonga.

Their hardness and density also gives them esteemed musical qualities and it also means that they do not get their song fogged with condensation like wooden ones sometimes do. This sweet sounding tooth is carved as the paraoa or sperm whale from which it came many years ago.





*PORUTU 'NA TE PO KI TE AO HOU'*

This porutu celebrates the joining of the ancient with the world being shaped now. The taniwha Karara Huarau, who came in the waka Huru Manu, left behind scales shed in his death throes after being tricked and then burned. These were said to lie waiting to give rise to new taniwha. This image is inspired by the ancient rock art to represent that idea and so stands on this contemporary porutu to remind us of the truths hidden in these mythical stories, for indeed such shape shifting taniwha still thrive.

Fortunately the pleasing music we see carved on this instrument has obviously placated this monster, which is typical of the power of these porutu, as told in legendary stories where players were able to mesmerise even a hostile audience sometimes allowing the player to make their escape and join their beloved.



*PORUTU 'TOPU KOKAKO'*

The porutu is a flute from the family of Raukatauri and is similar to a koauau but is longer and has the finger holes toward the far end. It has the ability to be overblown giving it a second and sometimes a third register.

Around the open mouth of the blown end, the face of the instrument, a kokako pair is depicted.

The face of the music surrounds the other end and this has two noses to remind us that the music is the combination of the breath of the player and the breath of the porutu.

The finger holes are represented as faces to depict Maui Mua, Maui Roto and Maui Taha whose names are sometimes used for these wenewene (finger holes) and who are immortalised as the three stars of 'Orion's Belt'.

Above either end is a stylised manaia face representing a pair of kokako who have come to the song of the porutu hoping to find Raukatauri to eat and thus sweeten their own song.



#### PORUTU 'NGARO I TE RANGI'

The body of this flute is covered with a design which depicts the music flowing out into the world and making pleasing shapes in the silence. This design is created in four adjoining fields to represent the traditional saying, *Nga Hau e Wha*, the four winds, a saying to represent all people including those from far away. Here it also symbolically encompasses 'people' from times far away or hidden in the contemporary kowhaiwhai style surface carvings. There are twenty bird people and other beings engraved in rock art type stylisation. Pairs of tui, riroriro, korora, pukeko, kokako, korimako, putakitaki, kakapo, tiwaiwaka, and tohora are hidden.

Porutu are versatile instruments and their ability to play in two octaves and also jump up to another octave was, and still is, a prized facility.

#### PUMOANA 'RANGIMARIE'

The first mention of pumoana or putatara in ancient mythology is when two of them were blown to signal the success of the god Tane in his mission to ascend to the topmost heaven and obtain the baskets of knowledge necessary for survival on the earth. They are still used for announcing special events when they are blown like a trumpet. These were so special that people would recognise the identity of an approaching visitor by the sound of the putatara. Most of the old instruments were small heavy shells. Occasionally the large triton shells like this one were washed up to become very special treasures.

A later legend tells how a mysterious song heard by fishermen came from one of these shellfish as it retreated to safety when hauled aboard clinging to a net.

This taonga has a double face on the mouthpiece which represents its male trumpeting voice and the female crying sound of Hine Mokemoke, the 'Lonesome Maiden'. It also reflects the significance of joining a shell from the sea god's realm with the wood from the forest god's as a symbolic peace truce between them. Seabird feathers dangling from the end, complement the traditional adornment of this taonga.



### KOKAKO 'WHAKARAHI TUATAHI'

Kokako or the blue-wattled crow is the world's purest-noted songbird. This attribute was gained in mythological times after kokako did a favour for the demigod Maui, who granted him decorative wattles and told him the secret of song was to eat Raukatauri, the casemoth, goddess of flute music. Thus he became the first amplifier and lets us hear her beautiful song which other songbirds, like the tui and bellbird, also try to copy. The sometimes organ-like song of kokako is the most haunting sound and is truly unforgettable when heard in the forest.



When not being worn these kaitiaki, carved from koiwi paraoa, (sperm whale bone) become an interesting conversation piece in their nest carved from native matai.

### TOHORA , HUMPBACK WHALES 'KA KAITIAKI WHENUA'

Myth tells how the South Island was created from the waka of Aoraki and its crew who were turned to stone after their waka rolled onto its side after striking a reef in a great storm. Atua, descendants of Rangi and Papa, under the leadership of Takaroa and Tu te Raki Whanoa, were given the task of making it a suitable habitation for people. Since then these two, in the form of humpback whales, swim around our shores to keep a watch on their handiwork.



Humpbacks are awesome singers sometimes coming together to join in their song cycle which travels vast distances through the ocean. These songs when speeded up are in stanzas that sound much like that of a blackbird.

### KOTUKU , WHITE HERON 'TE HONGI AROHA'

To see the majestic white heron, the kotuku, is a sight to make your spirits soar. Its regal posture and pure colour reflect its status as the most sacred bird of Aotearoa. This is reflected in a famous saying, *He Kotuku Rerenga Tahī*, the bird of a single flight. Because for some it is a magnificent sight seen only once in a lifetime.

Kotuku also command a very special place in Maori lore as a spirit messenger. Kotuku and hakuwai were the guardian birds who accompanied Tane on his climb to seek the kete of knowledge from Io, thus they are a kaitiaki for people who are also special. Here they are reaffirming their bonds on returning to Okarito for the next breeding season.



### TOHORAHA, BLUEWHALE 'TIPUA MOANA'

Blue whales are the largest beings known to have lived on Earth, and are some of the eldest children of Takaroa, the Sea God. Their songs travel through the great oceans so well that recently a study group of scientists set their hydrophones out in the west of Te Ara a Kewa, Foveaux Strait, picked up their song then followed it down to Antarctica to learn more about them.



Because this song is so prodigious I carved this large wapiti leg bone as a koauau with his flippers carved as giant hands to remind us that he is a 'whale person' and indeed the bones within these flippers are like gigantic human hand bones.

### KOAUAU 'REKA TONU'

This koauau has its larger, blown end carved to represent the face of the instrument. The lips, nose and eyes are carved around the open mouth through which it is played. When playing, the instrument's nose is brought close to the player's as in the traditional Maori hongi, or greeting where breath is shared.



The other end is carved in a similar way, but with two noses as this is the face of the music, which is created by the breaths of the player and of the koauau.

Kokako is carved on the underside of this koauau having mistaken its song for that of Raukatauri who he has come to eat in order to enrich his song. Like him the koauau amplifies parts of her song which we also treasure.

### KOAUAU 'PEPE HANI'

This koauau has a male moth carved on the underside reminding us that when he hears the amazing sound of Raukatauri singing he must come to be with her. He is carved as a 'moth person' with antennae, which like heru or hair ornaments, help us to identify him as a moth. His arms rise up past his head and his hands flatten out becoming stylised wings. With the koru at the bottom signifying the wonderful gift of flight they have been given.



The slightly bulging shape of koauau represents the tungoungou or case of the casemoths. This shaping is often used as an acknowledgement of the importance of these 'houses'.

### KOAUAU 'TOPU TUI'

Koauau have several traditional functions from assisting in childbirth, to healing broken bones and mourning the departed. They also are used for transmitting history through songs and for songs which entertain where they act as a kinaki or embellishment to the song.



Along the sides are a pair of tui who have heard the song and come to listen and learn then try to imitate it. Their design is inspired by a bird on an ancient whale tooth carving from the central South Island though the wings are depicted as hands to show that they are 'bird people'. The patterning on the body of this koauau, which is carved from ancient swamp matai, represents the music going out to the world and making pleasing shapes in the silence.

### KOAUAU 'KORIMAKO TOPU'

Figures on the ends of this koauau represent a pair of korimako or bellbirds with their large hands representing their wings. The patterning on the body of this flute is adapted from the taowaru design to represent the flowering kowhai tree, which provides delicious nectar, a favourite food of bellbirds, tui and other birds.



Along the sides are two rows of manaia-style faces representing the traditions of passing the songs and tunes through the generations. This koauau is carved from ostrich bone which has very similar shape and size to the moa leg bones of long ago. Though human bones traditionally were known as making the most cherished songs, these and emu bones make an acceptable substitute.

### KARANGA MANU 'RIRORIRO'

There are several instruments which also create quiet, private sounds like Raukatauri and this is one. Some of these can also become beautiful and functional pendants and this one, carved from matai is a stylization of a riroriro, or grey warbler.



Originally, the purpose of this tiny flute was to lure birds by mimicking their own calls, sometimes to come into the hunter's range for easy capture.

By placing the pursed lips at the correct angle to the mouthpiece and blowing, the player is able to mimic several kinds of bird calls. Today this little flute can create interesting and humorous responses from garden birds and forest dwellers alike. Then as we reflect on these beautiful sounds we can create our own bird-inspired songs.

The matai karanga manu is treated with an organic oil enhanced with a mixture of traditional kokowai, or ochre.

### KARANGA MANU 'PIWAIWAKA'

This bird call represents the friendly and cheerful sounding little fantail, which sometimes in tradition, is likened to a warrior dancing around as if challenging us to catch it.

These bird calls were brought back to life when Richard Nunns, a member of Haumanu, a group dedicated to the revival of traditional Maori instrumental music, found a stone one in the collection of the National Museum of New Zealand, now called Te Papa Tongawera. He put it to his lips and immediately assured the custodians that it was indeed correctly labeled.

That original one was made from soapstone but these tiny ones made from matai are a charming substitute.



### KARANGA WEKA 'WEKA WHAKATOI'

In the Hall of Mankind of the British Museum lies a small soapstone carving like a nguru but with only the one finger hole at its upturned end. It was a great surprise to this researcher when he put it to his lips and heard the distinctive weka call that cheekily echoed from it so far from home.



From replicas of that first soapstone remnant we find they can also be played as a melodic instrument or be used to add weka's vocal colour to a song. By flicking the finger off the end hole while blowing, the cheeky call of the weka is produced. By manipulating the size of the end hole with your finger it also becomes a charming flute.

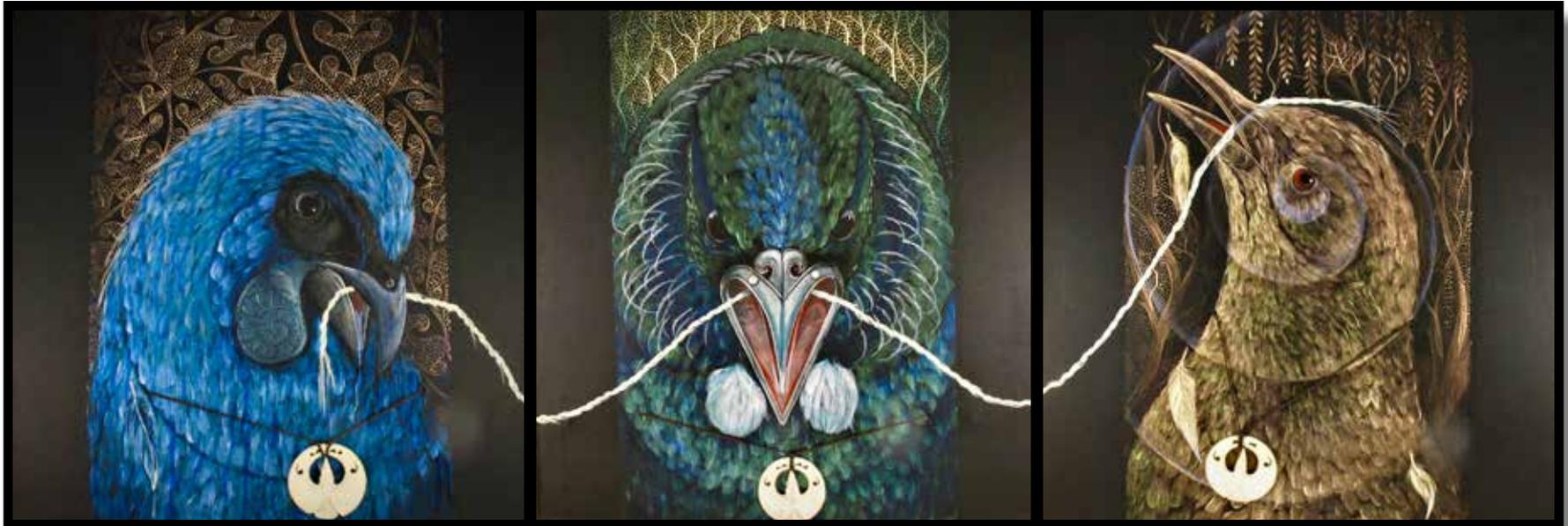
To communicate with weka the dimensions may need to be changed to suit local conditions as trials show that weka have dialects which require different pitches of instruments in order to elicit a response. These communication calls have been likened to cell phone rings.

### NGURU 'IHO MAIRE'

For this nguru I have adapted the traditional exterior shape to make it fit in with the series of karanga manu and weka. It does have the same interior shape and though nguru are generally smaller than koauau they have four functional wene-wene or finger holes.



This one is carved from maire which is a very special wood, treasured by Maori. Its hardness makes it very suitable for nguru and it is an ideal wood to use for depicting a kokako - we can see it's a kokako because of the rounded tail and wattles.



**KOKAKO** or the blue-wattled crow is the world's purest-noted songbird. This attribute was gained in mythological times after kokako did a favour for the demigod Maui, who granted him decorative wattles and told him the secret of song was to eat Raukatauri, the casemoth, goddess of flute music. Thus he became the first amplifier and lets us hear her beautiful song which other songbirds, like the tui and bellbird, also try to copy. Kokako's song sometimes has organ-like phrases and is the most haunting and truly unforgettable sound when heard in the forest. Kokako are not good fliers and the South Island birds which have orange wattles are deemed to be virtually extinct.

**TUI** is one of our character birds, with a white tuft of throat feathers stark against the iridescent darkness of its plumage. When the kowhai trees and flax are in flower tui flock to sip their sweet nectar. They acrobatically reach up into the flowers for it, then dash off madly chasing each other in a game which often ends in song from the top of the tallest tree. Traditionally tui were taught to talk and feature in many legends having fooled strangers trying to identify the talker. For this reason they have been adopted as a symbol for the revival of the use of Maori language.

This tui kaitiaki, or guardian, like these three birds has 'hands' shown as manaia faces to depict the gift of flight they have been given. It is carved from koiwi paraoa, (sperm whale bone).

**KORIMAKO**, the bellbird, is a beautiful singer and though not as large as tui has a more delicate sweet song. Though seldom heard nowadays, sometimes when a large group is assembled their dawn chorus sounds like a carillon of chiming bells. It has been speculated that this is initiated by the song of kokako as it is known that, like tui, when kokako sing they both mimic that song which stays in their repertoire for a week or so. When feeding on the honey in flax flowers their forehead becomes stained red with pollen.

These three birds are part of a series I work on, the design is limited by being a circle with a circle cut out and having traditionally-styled manaia faces carved on their hands to show some special attribute.

## THE MUSIC

The purpose of the music is to support, to act as an accompaniment to the visual images of the exhibition. In doing so, it leads the listener inside the paintings and carvings, alluding to stories of old, revealing new layers of experience. The music moves between the visual dimensions, touching on stories from the paintings and carvings and inferring new connections and layers to be explored. All imagery in the video is of the carvings and paintings in the exhibition and all sounds are made by taonga puoro or voice.

We start with *Te Kore*, silence and nothingness. It was the atua who sang the world into existence with the koauau and so it is with this music. The opening phrases are played on a toroa (albatross) ororuarangi, an instrument closely related to the koauau. With it, emerge the sound of Ranginui represented by air blown through a putorino and Papatūānuku represented by the grinding of stones.

Ariana sings *Io Whakatata*, a waiata which refers to moving through different layers, coming closer, as in the creation myth.

The emergence of Tane comes with the sound of the great tumutumu *Te Waewae Tapu o Hinewaipupu*, following which we hear *Waraki*, a dawn chorus, of manu which feature edge tones of putorino, karanga weka, karanga manu, karanga ruru, and hue puruhau. A second, whispered waiata by Ariana again speaks to the creation myth and is followed by a third waiata *Te Haeata* (the Dawn) with kupu by John Stirling. The original rangi to this waiata can be discerned amongst the cacophony of birdsong.

A seascape of Tangaroa speaks to the great *Waka Huruhuru* as it sails to find (if there is) a way through the horizon. The rangi is played on a toroa (albatross) ororuarangi.

But the discovery that lands exist beyond the horizon was not known by Māori alone. The next short section explores the first contact with pakeha in 1642 where a misunderstanding of the intentions played on instruments resulted in death. The pukaea and pupakapaka vie for ascendance and this is followed by a short rangi of the side blown putarata.

A disquieting stone-scape resonates with the taniwha Ngararahuarau, whose bones are strewn across the top of the Takaka Hill. The porotu *Na Te Po Ki Te Ao* brings peace again and maintains a sentry over the Mohua (Golden Bay).

*Ngā Hau E Wha* (the four winds) features four purerehua accompanying Hirini's waiata *Purerehua* sung by Holly.

Hine Pū Te Hue, daughter of Tānemahuta and Hinerauā, brought peace to the fighting between the atua which resulted from the separation of Ranginui and Papatūānuku. She became the mother of the gourd family and here we hear a selection of gourd instruments including two poi āwhiowhio, hue puruhau and hue puruwai. Ariana then whispers Hirini's waiata *Toroa*.

The pūmotomoto was an instrument used to impart knowledge to newborn babies through their fontenelle. Tumutumu were used as a vehicle for learning in the South Island. Here the tumutumu *Te Waewae Tapu o Hinewaipupu*, is heard again to represent Tane passing through the different levels of the heavens to return with the sacred knowledge from Rehua. This story is retold in the beautiful carving on Brian's pūmotomoto.

Hine Raukauri is the goddess of flute music. She loved her flute so much that she went to live inside it and was transformed into the cocoon of the casemoth. The kokako gains the beautiful voice of Raukauri by eating the casemoth caterpillar. Here a section explores the story of Hine Raukauri and the pūtorino, which is an instrument unique to Māori. It has three principal voices, the child, male and female. This section starts with the child's voice sounding not dissimilar to a dawn chorus. Male voices summon attention before a handled raupo poi (representing the restless Hine Raukauri inside her cocoon) creates an uncomfortable accompaniment to a whispered version of Hirini's *Kokako* by Holly and then a spoken version of *Taku Pūtorino* by Solomon. There follows a rangi played with the female voice of the instrument.

Haumanu is the name given to the group of practitioners who revived the traditional Māori instrument tradition in the 1960s. We are indebted to Hirini Melbourne, Richard Nunns and master carver Brian Flintoff for their mahi in saving taonga puoro. The calling of the putorino replicates the effect heard by Haumanu when Hirini first played at Ōhaka Tapu. A pākuru is used as a transition to *Tangimokemoke a Raureka*, a rangi which was often played by Richard and here played on Brian's Nguru *Iho Maire*. There follows a whispered version of Hirini's *Whakarongo mai, tūi* by Ariana. This precedes a sung version using Hirini's original rangi and a reflective rangi on the kōauau.

Finally Ranginui returns as Holly sings Hirini's *Waka Kapua*.

*Bob Bickerton*

## WAKA KAPUA

*Me he waka te kapua e rere nei  
Hei kawē ahau ki te rangi  
Ki te whai i te marama toriwha  
Kia ruku ki nga waiora a Tane  
Kia marangahou mai ano*

*Me he waka te kapua e rere nei  
Hei kawē ahau ki nga maunga  
Ki te whai i te tapuwai tawhito  
Kia purea e nga hau o Tawhiri  
Kia maranga hou mai ano*

If that cloud was a canoe it would carry me into the sky  
To follow the waning moon.  
To plunge into the life-giving waters of Tane, and be renewed.

If that cloud was a canoe it would carry me to the mountains.  
To follow those gone before, to be caressed by the winds of Tawhiri, and rise renewed.

## CREDITS

Paintings - Robin Slow

Carvings - Brian Flintoff

Taonga Pūoro - Bob Bickerton

Vocals - Ariana Tikao, Holly Tikao-Weir & Solomon Rahui

Book, audio and video production - Bob Bickerton

Many of the waiata in this production were composed by the late Hirini Melbourne. We thank his whanau for their support as we honour his mahi.

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*This catalogue features paintings by Robin Slow and carvings by Brian Flintoff as presented in the Ngā Hau Ngākau exhibition as well as a DVD featuring video and music by Bob Bickerton. Stories and layers behind the imagery and music are eloquently explored and insights are revealed into an ancient world which is still relevant today.*