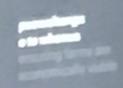




tiakitanga o ngā wāhi tapu
*acknowledging and protecting cultural /
ancestral sites and burial areas*

whakaitanga o ngā wāhi tapu
acknowledging and
protecting cultural /
ancestral sites and
burial areas

puawaitanga o te whenua
ensuring farms are economically viable



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Jo Bailey
NRO4
Exhibition

Whakatairangitia rere ki uta, rere ki tai exhibitions

Smith, H., Allan, P., Bryant, M., Manning, M., Bailey, J., Richardson J; Richards A; Spinks A; Poutama M; Shelton A et al. (2017).
Whakatairangitia rere ki uta, rere ki tai exhibitions [Exhibition]. The Dowse Art Museum (14 April–30 July 2017), Dairy Sheds 436 Kuku Beach Road (11–12 March 2017), New Zealand.

Visual system banners in place at the Kuku Beach Dairy Sheds exhibition, March 2017.



Exhibition 1: Kuku Beach

- 3 The Whakapa Shed at Kuku Beach**
- 5 Banners and typographic details**
- 6 Hikoi Shed at Kuku Beach**
- 7 Oral Narrative Shed at Kuku Beach**

Design elements

- 8 Bilingual banners**
- 10 Oral narrative banners**
- 11 Threshold images system**

Exhibition 2: Dowse Art Museum

- 12 Set up and testing for This Time of Useful Consciousness at The Dowse**
- 13 Banner system at The Dowse**
- 16 This Time of Useful Consciousness at The Dowse**



PROJECT TEAM
 Huhana Smith, Penny Allan, Aroha Spinks,
 Moira Poutama, Martin Manning,
 Jane Richardson, Martin Bryant,
 Murray Patterson, Abdallah Richards,
 Yota Kojima, Jo Bailey, Derrylea Hardy



**whakatai-
rangitia
rere ki uta,
rere ki tai**

A DEEP SOUTH PROJECT

**Kaumātua of Ngāti
Tūkorehe and Ngāti
Wehiwehi have often
spoken of the cultural
importance and commo
sense protection for**

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Whakatairangitia rere ki uta, rere ki tai exhibitions

The Whakapa Shed at Whakatairangitia rere ki uta, rere ki tai exhibition, Kuku Beach Dairy Sheds. Typographic detailing on the banners foregrounds Te Reo Māori. Giving Te Reo the prominent hierarchical position references the exhibition location on iwi land, and makes the project's values visible.



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Whakatairangitia rere ki uta, rere ki tai exhibitions

The Whakapa Shed at Whakatairangitia rere ki uta, rere ki tai exhibition, Kuku Beach Dairy Sheds. Note how the colour palette draws from the environs with warm tones drawn from wood and silt.



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Whakatairangitia rere ki uta, rere ki tai exhibitions

The Hikoi and Oral Narrative Sheds at Whakatairangitia rere ki uta, rere ki tai exhibition, Kuku Beach Dairy Sheds. The three sheds (whakapapa, hikoi and oral narratives) respond to different stages of the project and also step the viewer through the experience like stages of a pōwhiri.



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Whakatairangitia rere ki uta, rere ki tai exhibitions

Banners as used in the Oral Narratives Shed at Whakatairangitia rere ki uta, rere ki tai exhibition, Kuku Beach Dairy Sheds. The banners require minimal intrusion into the far buildings, and their placement in the open shed allows them to respond to the elements.

whakatairangitia rere ki uta, rere ki tai

A DEEP SOUTH PROJECT

Kaumātua of Ngāti Tūkorere and Ngāti Wehiwehi have often spoken of the cultural importance and common sense protection for sacred and natural areas at Kuku and Waikawa Beaches, and within the inland coastal waterways.

Narratives of occupation and settlement recount how inter-tribal contest customarily secured land tenure that stretched from the beaches, the dune systems adjacent flood plains to the mountain ranges. In particular many coastal areas were regarded as restricted to human access and activity. As people who knew the coastal environs well when seeking sustenance or at seasonal harvest, such kaumātua accounts also recalled long observed and consistent protocols.

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Yota Kojima, Jo Bailey

mātauranga māori

KNOWLEDGE SYSTEMS

Mātauranga Māori (knowledge systems) is an indigenous worldview that cherishes the connections between everything, and everything we see and do.

The separation of Papatūānuku and Ranginui is a major Māori cosmological event that allowed light to enter the space between the original parent's loving embrace. Their separation led to the rise of environmental entities or an extensive range of 'gods', including those responsible for the growth of forests, all insects, animals, fishes and human life.

The Papatūānuku and Ranginui genealogical narrative continues to express the potential of procreation and the promise of new generations to come. As the ultimate parents of iwi, hapu and whānau they are also honoured as the essential expression of whanaungatanga between a wider cosmology, peoples, environmental properties, lands, sacred grounds, subsurface waters and waterways.

Many powerful mātauranga Māori messages and precepts are present in other Māori cosmological or genealogical narratives. Each narrative is a practical guide for the cultural and philosophical sustenance of Māori, both from a customary perspective and for the benefit of current generations.

The three sheds at this former dairy bale site show three methods or ways of looking at these lands, waterways, the sea, Māori environmental and spiritual entities and their related peoples.

By looking at farming land (with these methods in mind) we can see different ways to think about the effect of sea level rise in ways that are not only reliant on western science. An interconnected worldview is integral to Māori, which also benefits the wider New Zealand culture.

WAI-ORA: (pure water). *This is water in its purest form. It is used in rituals to purify and sanctify and has the power to give life, sustain wellbeing and counteract evil.*

Waiora also means health. **WAI-MĀORI:** (freshwater). *This is referred to as ordinary water which runs free or unrestrained and it has no sacred associations.*

WAI-KINO: (polluted). *The mauri of the water has been altered through pollution or corruption and has the potential to do harm to humans.* **WAI-MATE:** (dead water). *This class of water has lost its mauri and is dead. It is dangerous to humans because it can cause illness or misfortune. Geographically it refers to sluggish water, stagnant or back water.*

Some tribes refer to it as waikawa. **WAI-TAI:** (salt or water from the ocean). *This term also refers to rough or angry water as in surf, waves or sea tides.*

WAI-TANGI: (grieving waters). *Refers to a river or part of a river which through some mishap has caused death, much pain and grieving to the tribe.* **WAI-ARIKI:** (hot springs or curative waters). *The term ariki means "chief" in English and they are referred to as the chiefs or patriarchs of all waters.*

WAI-KATO: (full flowing river). **WAI-RĀKEI:** (the place where the pools were used as mirrors). **WAI-RARAPA:** (the glistening waters).

Whakatairangitia rere ki uta, rere ki tai *Proclaim it to the land, proclaim it to the sea*

DALA FLODA BOLD AND MEDIUM ITALIC

Whakatairangitia rere ki uta, rere ki tai Proclaim it to the land, proclaim it to the sea

GRAFIK BOLD AND REGULAR ITALIC

The earth's low lying water-lands have been ebbing and flowing for millenia, enduring storms and calm, floods and droughts, high seas and low seas, erosion and accretion. The planets and the moons and the atmosphere conspire to keep the cycles running endlessly. Māori attribute a spiritual dimension to this phenomenon:

Ko te mātauranga he wai nō ruawhetū

*Māori knowledge flows from the
cosmos/the stars*

Kia mahara koe i te puna inā inu koe i te wai

*When you drink the water, remember
the spring*

He pukenga mai te hohanga tangata, he putanga korero

*The spring is likened to a repository of
knowledge when the grinding stone made
by humans is used; regarded as the place
for human wellbeing, and the site from
whence knowledge flows*

He wai ki te tāne, he toko ki te wahine

*Like the water of men,
the blood of women*

Ko wai koe? Who are you?

Who am I?

Ko wai ahau I am water

whakahokia ngā kai o te awa
practicing traditional resource management

whakahokia ngā kai o te awa
practicing traditional resource management

tiakitanga o ngā wāhi tapu
acknowledging and protecting cultural / ancestral sites and burial areas

tiakitangā o ngā wāhi tapu
acknowledging and protecting cultural / ancestral sites and burial areas

kaitiakitanga mō āpōpō
protecting the farm for future

kaitiakitanga mō āpōpō
protecting the farm for future generations

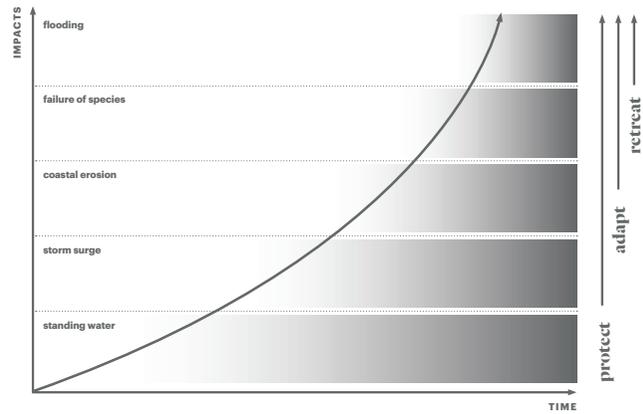
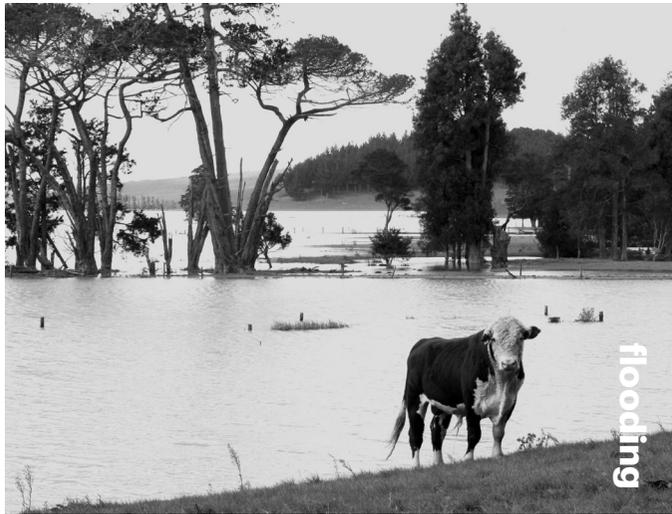
puawaitanga o te whenua
ensuring farms are economically viable

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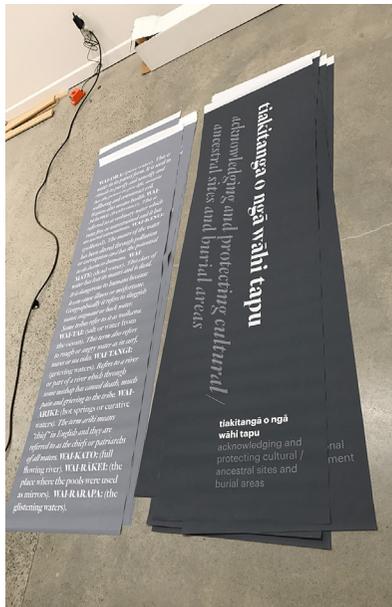
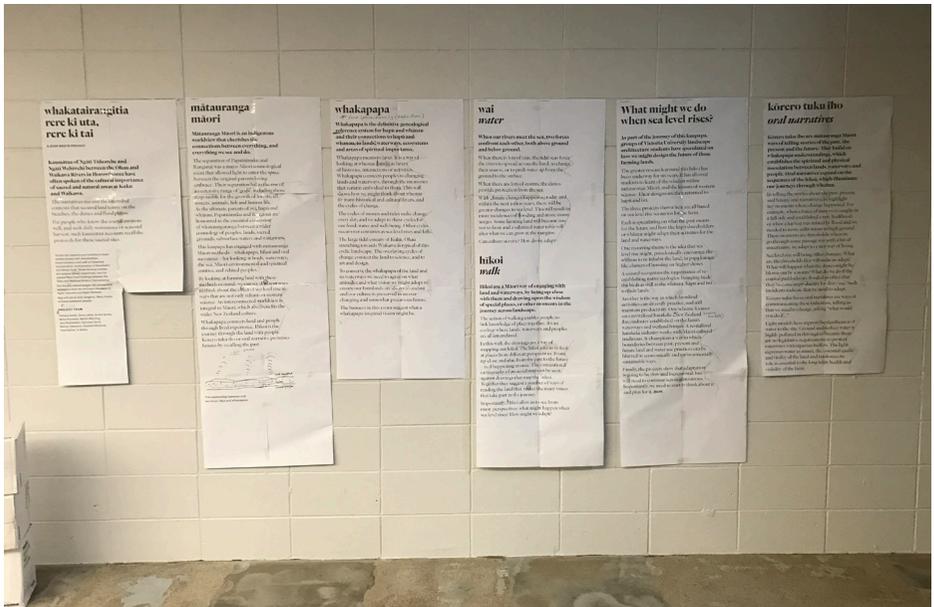
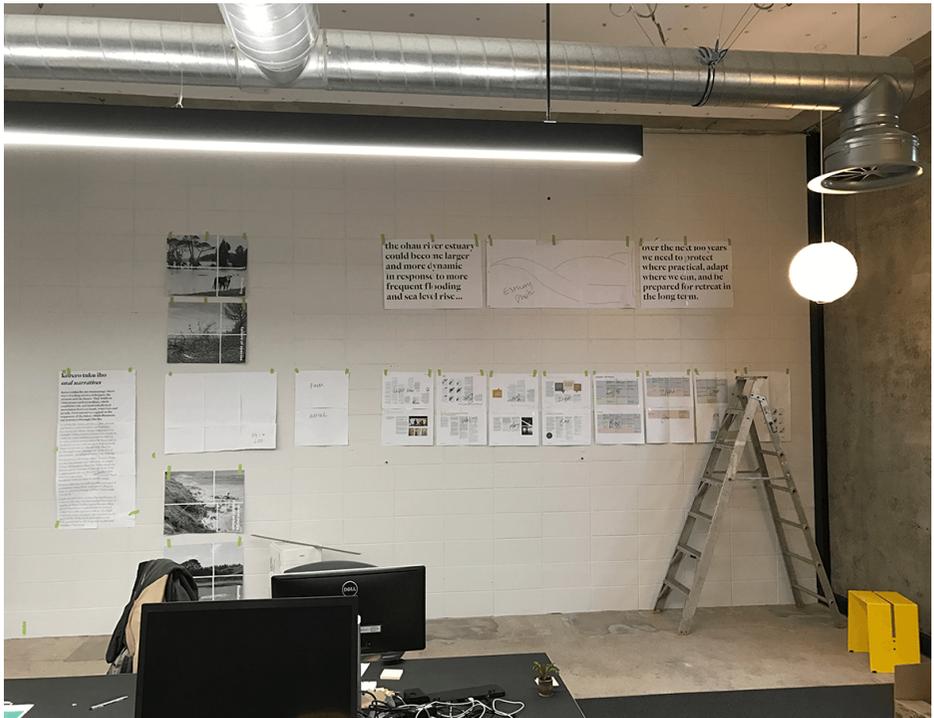
NRO4 **Jo Bailey**
Whakatairangitia rere ki uta, rere ki tai exhibitions

Banners as used in the Oral Narratives Shed at Whakatairangitia rere ki uta, rere ki tai exhibition, Kuku Beach Dairy Sheds. These large scale banners bring the pressing issues into the space to confront the viewer.



NRO4 **Jo Bailey**
Whakatairangitia rere ki uta, rere ki tai exhibitions

Threshold illustrative system. Where imagery is used to illustrate scientific observation, the Grafik typeface supports it to suggest a more formal concept. This contrasts narrative, metaphorical or poetic elements which are set in Dala Floda's more whimsical style.



NRO4 Jo Bailey Whakatairangiā rere ki uta, rere ki tai exhibitions

Development, testing and set up of the system and layout for This Time of Useful Consciousness exhibition at The Dowse.



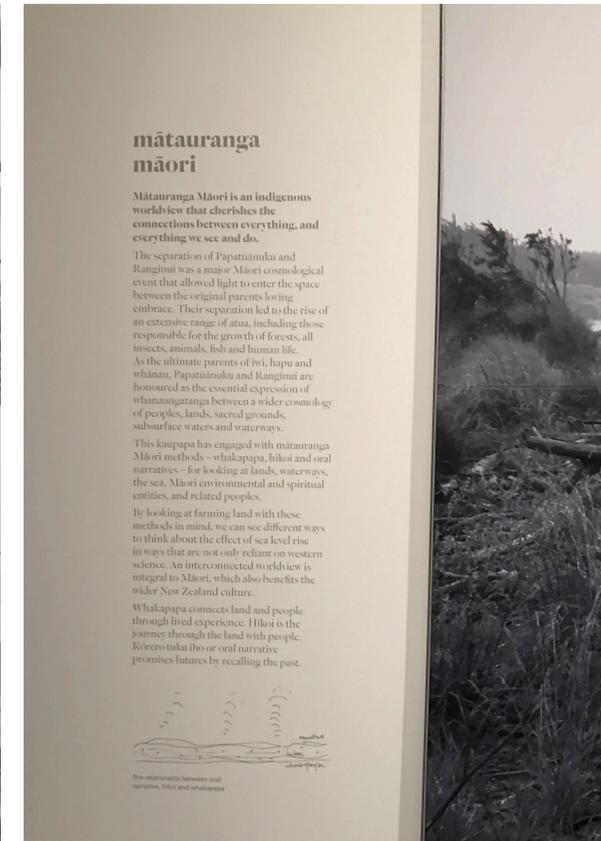
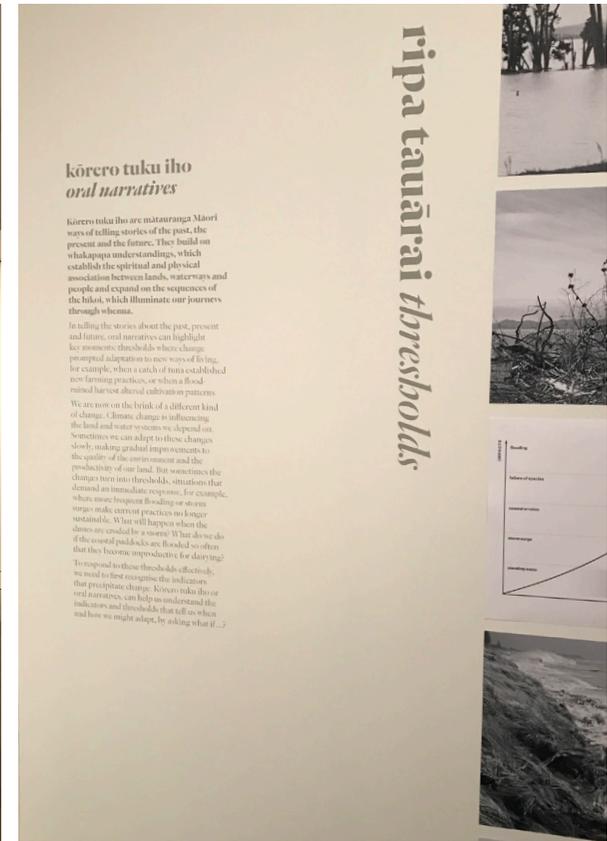
NRO4

Jo Bailey
Whakatairangitia rere ki uta, rere ki tai exhibitions

Banner system in situ at The Dowse Art Museum. Large scale photography from the site brings the Dairy Sheds experience into the more formal space of the gallery.

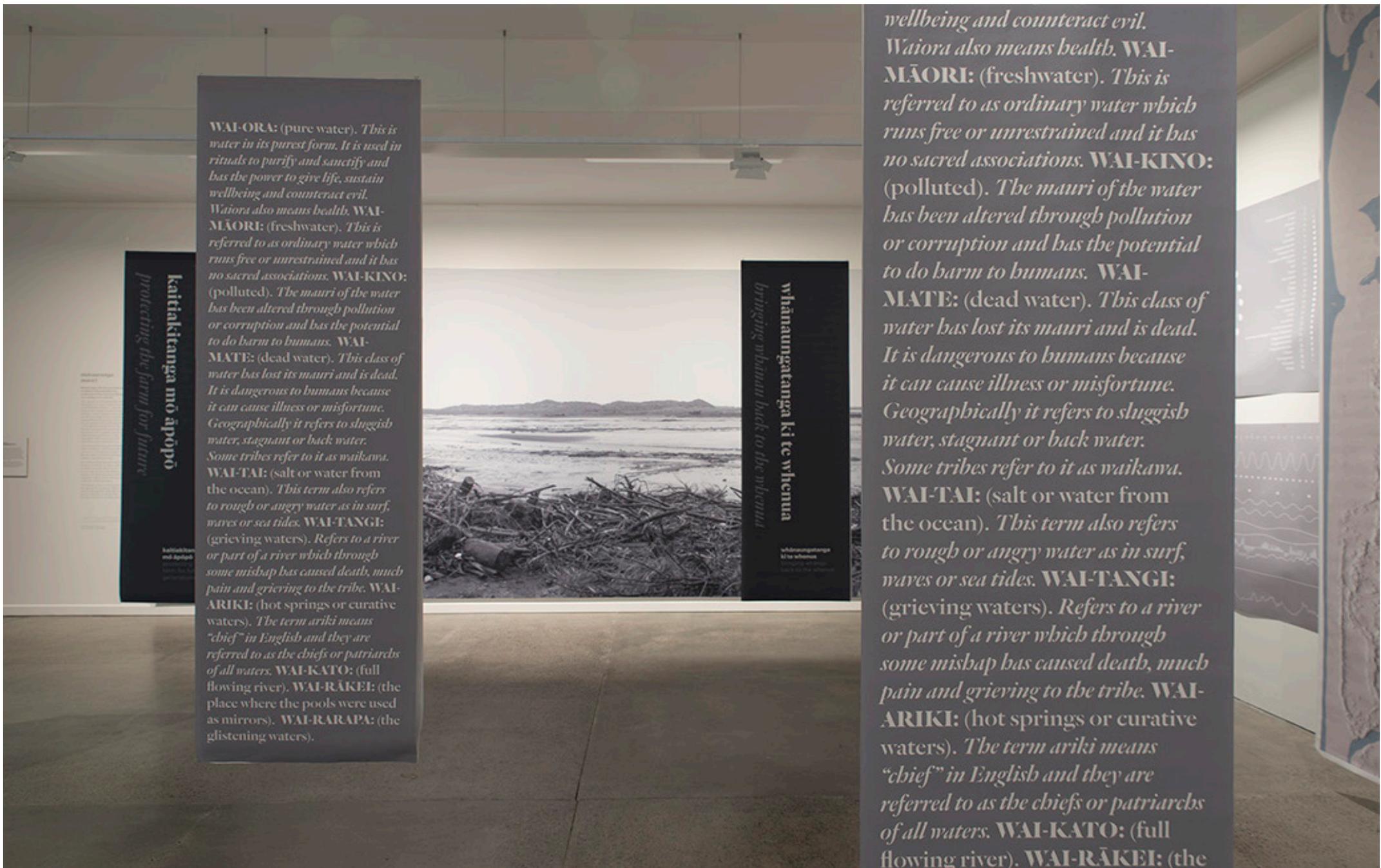


WAI-ORA: (pure water). This is used in its purest form. It is used to purify and sanctify, and has the power to give life, sustain and counteract evil. WAI-KINO: (polluted). The nature of the water has been altered through pollution or corruption and has the potential to harm to humans. WAI-MATE: (dead water). This class of water has lost its mauri and is dead. It is dangerous to humans because it can cause illness or misfortune. Geographically it refers to sluggish water, stagnant or back water. Some tribes refer to it as wikaia. WAI-TAE: (salt or water from the ocean). This term also refers to rough or angry water as in surf, waves or sea tides. WAI-TANGI: (grieving waters). Refers to a river or part of a river which through misadventure has caused death, mourning and grieving to the tribe. WAI-ARAKI: (hot springs or curative waters). The term araki means "chief" in English and they are referred to as the chiefs or patriarchs of all waters. WAI-KAWA: (flowing river). WAI-RAKEE: (the mirrors). WAI-RARAPA: (the glistening waters).



NRO4 **Jo Bailey**
Whakatairangitia rere ki uta, rere ki tai exhibitions

Banner system and environmental graphics in situ at The Dowse Art Museum.



WAI-ORA: (pure water). This is water in its purest form. It is used in rituals to purify and sanctify and has the power to give life, sustain wellbeing and counteract evil. *Waiora* also means health. **WAI-MAORI:** (freshwater). This is referred to as ordinary water which runs free or unrestrained and it has no sacred associations. **WAI-KINO:** (polluted). The *mauri* of the water has been altered through pollution or corruption and has the potential to do harm to humans. **WAI-MATE:** (dead water). This class of water has lost its *mauri* and is dead. It is dangerous to humans because it can cause illness or misfortune. Geographically it refers to sluggish water, stagnant or back water. Some tribes refer to it as *waikawa*. **WAI-TAI:** (salt or water from the ocean). This term also refers to rough or angry water as in surf, waves or sea tides. **WAI-TANGI:** (grieving waters). Refers to a river or part of a river which through some mishap has caused death, much pain and grieving to the tribe. **WAI-ARIKI:** (hot springs or curative waters). The term *ariki* means "chief" in English and they are referred to as the chiefs or patriarchs of all waters. **WAI-KATO:** (full flowing river). **WAI-RĀKEI:** (the place where the pools were used as mirrors). **WAI-RARAPA:** (the glistening waters).

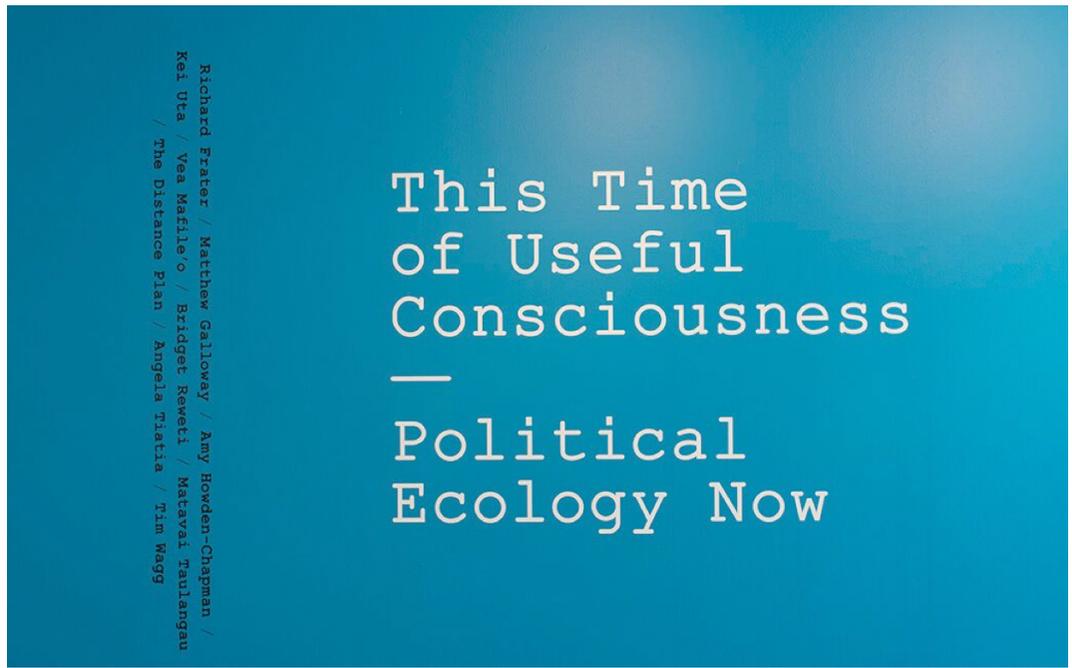
protecting the farm for future
kaiaitakanga mō āpōpō

bringing whānau back to the whenua
whānauatanga ki te whenua

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NRO4 Jo Bailey Whakatairangitia rere ki uta, rere ki tai exhibitions

Banner system and environmental graphics in situ at The Dowse Art Museum.



NRO4 **Jo Bailey**
Whakatairangitia rere ki uta, rere ki tai exhibitions

The open exhibition at The Dowse Art Museum.