

# GINGLING WITH KHTHX KHTHX KHTHX

6 Apr – 26 May 2023

Mahaki Akauola \ Luda Ashford \ Regan Balzer \ Lacey Barlett \ Israel Tangaroa Birch \ Miss Tino (Jess Rauora Collins)  
Toni Herangi \ Kelly Jarvis \ Tania Lewis-Rickard \ Clayton Tansely Matena \ Kellez Mcmanus \ Te Atu Rangi Moana Mohi  
Maihi Potaka \ Tyla Te Kanawa-Maxwell \ Tessa Williams \ Curated by Jess Rauora Collins and Ramp Gallery

# WHY TANGI

E te tī, e te tā  
E te tiriti, e te oati whati  
Nā te reo tāhae whenua  
Nā te tini tinihanga  
Te rangatiratanga i takatakahi

The Treaty of Waitangi and Te Tiriti o Waitangi are separate documents considered foundational in New Zealand's history. Yet, the 1840 Treaty/Te Tiriti agreement signed between British Crown representatives and more than 500 Rangatira Māori is not well understood by those living on what was formerly entirely Māori land and what is now 'New Zealand'. The document was never clearly understood in the first place: the intentional discrepancies between the English language Treaty and the te Reo Māori Te Tiriti are irreconcilable (Mikaere 2011; Walker 2004).

Artists from across the motu have contributed to this exhibition and have shared how Te Tiriti has affected them, their whānau, their hapū and their iwi. *Waitangi, Why Tangi, Why We Tangi* originally opened in February 2022 in Manawatū, and has since travelled to Whakatāne and Rotorua before landing here in Kirikiriroa, Hamilton. In spanning te Ika a Māui, the show demonstrates both the solidarity of Māori resistance across the motu and the importance of mana whenua and place. The opening at Ramp Gallery sits in the Ngāti Wairere rohe, te pā o Kirikiriroa, and features mahi toi from local mana whenua creatives.

Rangatira Māori signed Te Tiriti o Waitangi in favour of a commitment to retain their rangatiratanga over their lands and to make legal a partnership with the British (Binney et. al 2015). The English language Treaty of Waitangi provided the Crown with the authority to formally colonise Aotearoa and to steal sovereignty from Māori. And so, it did. Colonisation, as an ongoing process and not merely an event in New Zealand's shameful past, denies Māori access to rangatiratanga as well as the interdependence our tūpuna hoped for (Jackson 2020).

In this travelling group exhibition, Māori artists respond to the lasting legacy of this betrayal. They collectively grieve the loss of stolen land, of broken whakapapa, and of colonial violence

and displacement that continues to affect Māori since the signing in 1840.

The show has gained a momentum and agency of its own: it has brought Te Tiriti o Waitangi and Māori creative voices to the forefront. Additionally, it has served as a platform for the mahi toi of rangatahi Māori and of emerging ringatoi.

These artworks of different mediums seek to spark a conversation and provoke us to think about Te Tiriti o Waitangi and The Treaty of Waitangi as living documents that shape our lives everyday. As these mahi toi highlight, The Treaty continues to significantly impact Māori in a myriad of ways. From the loss of tikanga and te reo to the poisoning of waterways, the artworks in this show point to the unceasing failures of the Crown to honor its treaty obligations.

This exhibition does not only highlight collective loss and mamae, however. Celebrating Māori resilience and resistance to colonisation is another key theme across the mahi toi. Just as intergenerational trauma to Māori land and Māori bodies has been passed down since 1840, so too has tūpuna mātauranga and taonga tuku iho. The artists in *Waitangi, Why Tangi, Why We Tangi*, honor their tūpuna, their mana and their wisdom, and consequently create avenues for healing and forging indigenous futures.

No discussion of the traumatic legacy of the New Zealand nation state can be made without mentioning Te Tiriti and the Treaty. And yet, the works in this exhibition not only show the resilience of Māori living in the shadow of the treaty breaches, but, more importantly, they speak to te Ao Māori as superseding British-Crown-Māori relations and the arrival of pākehā. Te Ao Māori, Māori culture and creation stories, cannot be simplified to its importance merely in relation to co-governance. Rather, our Māoritanga is rooted in our whakapapa: we were here far, far before colonisers could forge, and then defy, a Treaty to governance in Aotearoa. And we will be here long after.



**Beyond the Shadows –  
I GET TO CHOOSE? AĒ, YOU DO**  
(detail)  
Tania Lewis-Rickard  
2018  
Mixed media paint  
1020×700mm

**Pāmamae mō pāmamao**  
Miss Tino (Jess Rauora Collins)  
2022  
Acrylic on canvas  
1800×1200mm

**Rau Ora**  
Miss Tino (Jess Rauora Collins)  
2023  
Framed digital print



The taonga in this exhibition – whether made from rimurimu, muka, a salvaged flagpole or acrylic paint – ask us to consider how Aotearoa New Zealand can preserve the mauri of all our taonga for the future generations to come. For te reo rangatira, our awa, our tamariki,

our whenua – all taonga Māori tangible and intangible – are invaluable to New Zealand. Upholding what our tūpuna aspired for in signing Te Tiriti o Waitangi offers us a chance to enhance the lives of all that live here (Jackson 2020).

**He taonga te wai** (detail)  
Tessa Williams  
2022  
Plant cellulose, wai  
(water), kōkōwai (red  
ochre), kōtore (white clay),  
ngārahu (charcoal)

**Collective Wisdom**  
(detail)  
Kelly Jarvis  
2021  
Earth fired uku

Cover image:  
**Mango Whai** (detail)  
Toni Herangi  
2019  
Natural Pigments  
360x950mm

We weep for our tūpuna, their  
dreams, language, and taonga  
stripped from them

We weep for our mokopuna and  
the scarred land they will inherit

And yet, we continue to weave,  
to paint, to build liberated futures

How might we honor these tears  
and transform them to truly respecting  
Papatūānuku?

How might New Zealand and all living  
in its borders honor its commitment to  
this land and to the people of this land?

Mai i a Ranginui

Mai i a Parawhenuamea

Tūkuna ngā roimata huamo

Kia rere atu ai ki te tiriti  
piri ki a Papatūānuku

Hei huarahi whaihua mō ake tonu atu



#### References

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