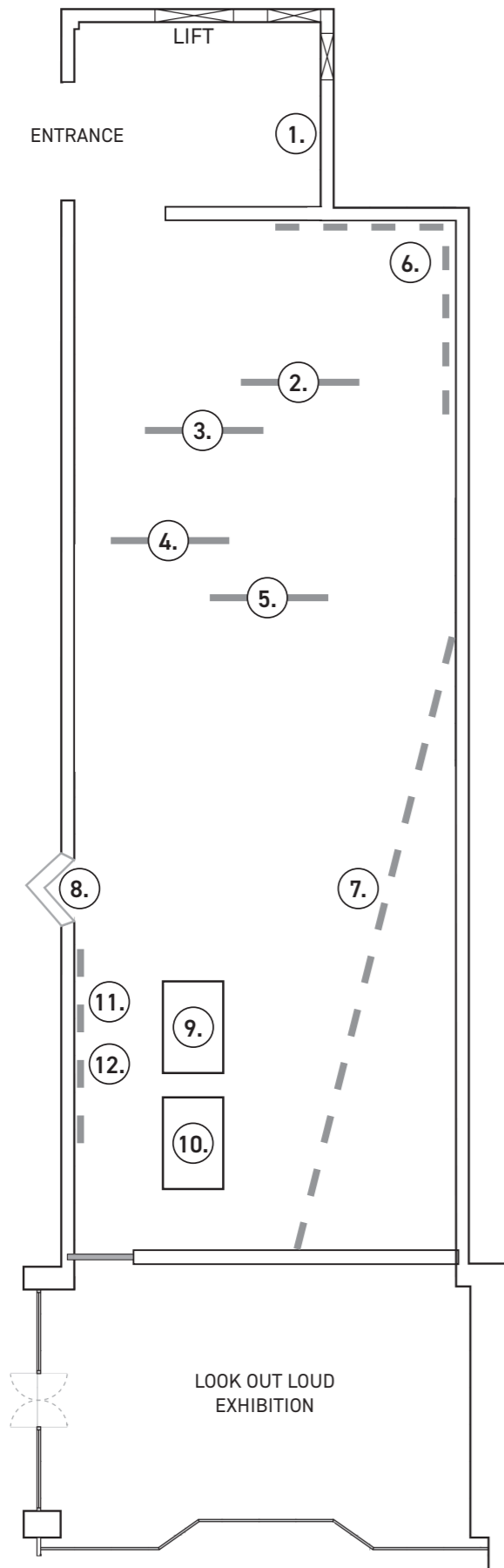


FIRST FLOOR:
CORA ALLAN: ENCOUNTERING AOTEAROA



In 2021 Cora-Allan (Ngāpuhi, Ngātitumutumu, Niue; Alofi, Liku) was selected for the Parehuia residency, in Titirangi, Tāmaki Makaurau, Auckland, hosted by the McCahon House Trust. Realising the residency was within a few minutes walk from the beach, she bought a small dinghy (after finding out Colin McCahon also had a dinghy) and moved her studio out to sea. The experience led to an important change in her work, shifting her position and process of making from the whenua to the moana.

Since the residency, Cora-Allan has traversed different bodies of water throughout Aotearoa and created a process to document each place. Firstly, she finds a boat (any boat) and then sketches vigorously during her time on the water. Secondly, she sets up her studio with a fresh palette of whenua paint and uses her sketches to guide each new painting. With the colours shifting during different states of being wet and dry (appearing darker when wet), the finished paintings are always a surprise to the artist.

This new direction in Cora-Allan's work has introduced narratives from Pacific navigation and the period of first encounters between Māori and Pākehā. She began further research into the roles of artists and botanists on board the Endeavour during its maiden voyage in 1769, people who collectively created a perspective of Aotearoa that forever changed its place in history. She also developed her knowledge about Tupaia, the Tahitian navigator on board the Endeavour. Tupaia was an important figure, with his Tahitian language similar enough to te reo Māori to allow him to act as an intermediary between European explorers and tangata whenua during this first encounter period. During her own journeys by boat, Cora-Allan began to wonder about how Tupaia might have felt crossing the moana on a different boat, with different people for the first time in his life. Although he knew the Pacific Ocean well, his expertise in navigation by stars, sun and ocean currents was not taken seriously by sailors used to following Western maps and charts.

These small trips led to the idea for *Encountering Aotearoa*, as Cora-Allan began wondering what a longer journey around the coastline of Aotearoa from South to North consecutively might look like. With the role of the artist and botanist in mind, she set out on a journey to paint the changing shapes and views of the whenua of Aotearoa from the perspective of the moana. Through research she found Heritage Expeditions, a company based in Ōtautahi Christchurch that delivered a journey by sea that visited Endeavour-focused heritage sites.

With her vessel selected, Cora-Allan asked her pāpā to accompany her on the journey as an assistant, which was something Tupaia had done with a young family member Taiata, on board the Endeavour. As an observer to her experiences, her pāpā recorded each day through handwritten notes and pictures. These included his reflections of their daily encounters, which give an overview of the busy days of the journey. These personal interactions of father and daughter are captured on film by Emily Parr, who accompanied them on the trip, creating two moving-image works that sit alongside this exhibition.

In some of this documentation Cora-Allan is seen working on hiapo landscape paintings in their small cabin onboard. Parts of the hiapo used were soaked in different wai moana during the trip. With a small hiapo toolkit on board and whenua in jars, she created a hiapo whenua-scape each day to document the mauri of each space while they were within it. This is reflected in her different methods of archiving, which draw upon her capacity to record without taking from the whenua.

Encountering Aotearoa brings this two-week journey together with Cora-Allan's wider artistic practice, and the ideas, forms, and techniques that she has been developing over recent years. Her works encapsulate the two-week journey taken by boat, combining established themes with new ideas, and highlighting her knowledge of traditional materials such as hiapo and whenua pigment. In this, the exhibition creates a space where the artist's Niuean and Māori cultures meet in Te Moana-nui-a-Kiwa.

Encountering Aotearoa **CORA-ALLAN**

Mai i te moana kei te karanga ahau
Karanga ahau ki ngā atua o te ao
Kei te karanga ahau ki tēnei whenua,
ki te ngahere, ki te tangi o ngā manu
Kei te karanga ahau ki ngā maunga,
ki ngā toka, ki te tangi o te horowai
Kei te karanga ahau ki te moana, ki
te pupuhi, ki te tangi o te kekeno
Tena koutou, tena koutou, tena
koutou katoa
Ki te hunga mate
Kua whetūrangitia koutou
Kei te mihi i āu mokopuna
Ki ngā tangata whenua
Ki ngā iwi o Te Waipounamu me Te
Ika-a-Māui
Kei te mihi ki a koutou katoa
Kei te kite au Motupōhue, Rakiura,
Tamatea, Ōtepoti, Ōtautahi,
Tōtaranui,
Pōneke, Hikurangi maunga,
Aotea, Ahuahu, Ipipiri me Tāmaki
Makaurau
Tōu whenua, tōu maunga, ngā manu
he tohu mai i ngā atua
Kei te kakara au i te tote kei runga i
te rangi
Kei te marama au e noho ana i te
taiao o te Moana Nui-a-Kiwa
Kei te mirimiri au i ngā onepū me
ngā pakahiwi o Papatūānuku
Kei te waiata au ki ngā uku ka taka ai
te papa mai i te aropari
Kei te karanga ahau
Kei te mihi ki a koutou
Ko Ao
Ko Ao
Ko Aotearoa
Tihei mauri ora!

Ko e toto he haaku a tino mai ia Moana-
nui-a-kiwa
Haha i loto foki e kona masima he tau
hihina mata he haaku a tau matua tupuna
kua toka hifo e ha laua a tau maaga.
Pihia foki mo e mamahi e loto he fenoga
mai ki Aotearoa ke kumi e maveheaga he
moui foou.
Ko e tama ha laua, ko e matua taane
haaku kua uta e ia au viko takai i
Aotearoa mai he faahi toga hake ke he
faahi tokelau he motu.
Ka manamanatu au kia Niue, mailoga e
mafania he loto, e agaaga fakamokoi
he tau tagata mo e tau leo lologo kua
fakatagitagi he kaina he matua tupuna
taane haaku.
Ka onoono viko au he magaaho nei kitia
e loka mo e momoko e puke tahi ko e
kaina he tau tupuna ha tautolu.
Logona tau tala ke he loga he tau akau
kehekehe ne kua tamai he tau motu ia,
falu magaaho nakai tuaha ko e mooli
nakai.
Kae manatu e au e matua tupuna taane
haaku ne tamai tau akau mai i Niue, tuku
i loto he katoleta haana mo e to ke he
kaina ha mautolu i Massey.
Ko e fakatata 'Encountering Aotearoa'
fakatata e tau fakatino ke he puhala ne
kua kitia e au e fonua nei ko Aotearoa.
Tau hiapo kua fakaaoaga e tau koloa motu
ko e matutakiaga ke haaku a tau tupuna.
Liu manatu he kitekite atu ke he tau
tolofine kua kakau he tapa he tau
vakatoga mo e manatu ko e heigoa la he
tau tupuna ne taute?
Ko e tapaki kia mo e kai a lautolu!
Iloa he moana e tau tala mo e tau mena
tutupu, kitia mai he tau vaka e tau tala o
fenoga kua fofola mai ke kitia.

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1. EMILY PARR (Ngāi Te Rangī, Moana, Pākehā)

Encountering Aotearoa 2023

Digital video

2. *Whāia e kore te iti Kahurangi; ki te tuohu koe me he maunga teitei*

Whenua, kāpia, cyanotype on hiapo

Te Ngaere gold, Te Ngaere burn, Karangahape blush, Rangipō, Te

Aroha kiwikiwi

Featuring four landscape compartments, these separate compositions are taken from our arrival into four different harbours during sunrise. Maunga are sites of significance for Māori as they are seen as living relatives, but also the perspective at the top of a maunga allows you to see the layout of the land in its vastness. The Te Ara Poutama pattern has been used here to signify higher spaces of learning, which is also accompanied by a piece of technology - a water carrier brought to Aotearoa from the Pacific.

3. *Manaaki whenua, manaaki tangata, haere whakamua*

Whenua, kāpia, cyanotype on hiapo

Te Ngaere gold, Te Ngaere burn, Karangahape blush, Te Aroha kiwikiwi, Kōkōwai, Waikura, Paihia parauri, Waiporoporo, Parauri mā.

Some areas of the whenua are known for their landmarks and special animals. I was so inspired by the stories of the Titi. These beautiful birds and ancient practices were remarkable to see up close at the Oban Museum on Rakiura. Walking over the hill from the dock you are overwhelmed by the views of the moana from all angles, and understand why the ocean towards the island is so rocky. At the bottom of Aotearoa there is such a strong wairua, and this is why I incorporated taonga from this area in this work.

4. *He toka tū moana*

Whenua, kāpia ink, cyanotype on hiapo

Karangahape blush, Pukepoto, Paihia whero, Paihia Gold, Waikura, Paihia parauri, Waiporoporo, Pupanga dusk

As a connecting entity, the moana has been a highway of sorts for the waka and communities who have settled in Aotearoa. Many things were introduced and brought to Aotearoa by accident, one of those being the kiorewai (Polynesian rat). On our journey, we learnt a lot about the different rat species and how much of our wildlife are killed by them. This illustration sits close to a traditional rat trap which is another example of technologies that were developed and used in Aotearoa. The piece of hiapo in the centre, with rod like shapes, is the karakia used to bless each day of travel in the Atārangi method, which is a Māori tool for learning. This knowledge system itself pays tribute to the knowledges brought, shared and those that have evolved.

5. *He waka eke noa*

Whenua, kāpia, cyanotype on hiapo

Te Ngaere gold, Te Ngaere burn, Karangahape blush, Pukepoto, Rangipo, Te Aroha kiwikiwi, Paihia whero, Paihia Gold, Kōkōwai, Waikura, Ōtepoti gold, Paihia parauri, Pupanga dusk, Parauri mā

This work has a waka shape, encouraging the eye to follow some of the taonga or objects that were brought to Aotearoa from different islands of the Pacific. We see some of these objects in the collections of museums, and some of the plants that we have along our shores today are from some of the first arrival periods.

6. *While at sea*

Whenua, kāpia, hiapo, brass

This series was painted while at sea on the Heritage Adventurer, painted each day from sketches made in my notebook. The works are inspired by windows on the boat, which the framed our view of the whenua every day.

7. *Ko Ao, Ko Ao, Ko Aotearoa!*

Whenua and kāpia ink on birch plywood panels

Colour palette: Te Ngaere gold, Te Ngaere burn, Karangahape blush, Pukepoto, Rangipo, Te Aroha kiwikiwi, Paihia whero, Paihia Gold, Kōkōwai, Waikura, Ōtepoti gold, Paihia parauri, Waiporoporo, Pupanga dusk, Parauri mā, Pukepoto + Kiwikiwi, Taioma ngāpuhi.

Following along the coastline from Te Waipounamu towards Ipipiri in the top of Te ika a Māui, this large painting is a collection of whenua shapes from my sketchbooks. The images and silhouettes of the landscapes were drawn upon our arrival to each location, as I often woke before dawn to capture the first light.

The whenuascapes hangs upon a frame that takes its measurements from the house of James Busby, which is located at the Waitangi treaty grounds. This house is where the final draft of te Tiriti o Waitangi was edited, and the impact of that document is what this frame refers too.

Upon the first sighting of land, Hine-te-aparangi, the wife of the famous navigator Kupe, called out “He Ao, He Ao, He Aotea, He Aotearoa.” This story is the inspiration for the title of the work, given the spirit of my trip was to encounter, learn, experience, and breathe in parts of Aotearoa that we had never been too.

The painting does not follow the coastline. Instead, it gives a layout of the whenua that is shaped in reference to the different waka that Māori refer to regarding the great migration journey here from te Moana-nui-a-Kiwa. Different whenua and areas were experienced at different times in history, therefore I believe the whenua doesn’t need to be presented in the same order as the Western map created of Aotearoa.

8. EMILY PARR (Ngāi Te Rangī, Moana, Pākehā)

Daily reflections with Pāpā and CA

Digital video

9. **Vitrine 1:**

Nga tae o Aotearoa, sample palette of whenua pigments

Cora-Allan’s sketch books

Pigment containers

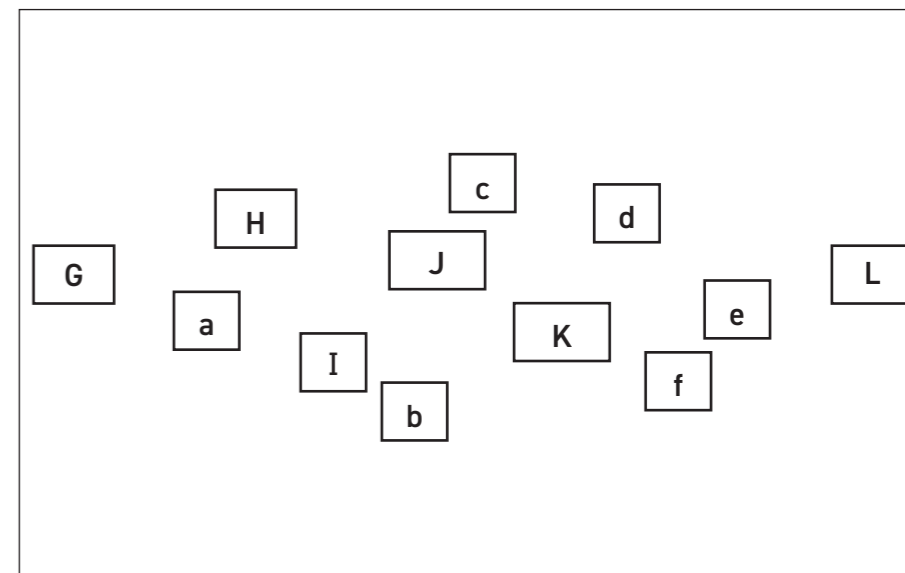
Tools

10. **Vitrine 2:**

Cora-Allan’s sketch books

Pāpā’s journals

Hiapo samples



11. (a-f left to right)

Mauri

Hand-painted cyanotypes on hiapo

Capturing the life force or essence of a space, in order to connect to history and culture in certain areas of our journey, was done through the process of making cyanotype prints on hiapo. Preparing the small hiapo, which look like polaroid photographs, provided a wonderful soft result, exposing the gentle light at luncheon cove in Aotea and the beautiful landscape on Ahuahu (Mercury Island). These small works hold mauri from the different whenuascapes.

12. (G-L left to right)

These pieces are named for the moana that the hiapo was soaked in before beating. During the journey I was able to soak pieces in the different ocean paths that we visited, swelling the cloth once more with the moana.

G. Nō Te Wharawhara ahau

Te Ngaere gold on Hiapo

H. Nō Aotea ahau

Pukepoto on Hiapo

I. Nō Rakiura ahau

Te Aroha Kiwikiwi on Hiapo

J. Nō Ahuahu ahau

Karangahape blush on Hiapo

K. Nō Ipipiri ahau

Rangipō on Hiapo

L. Nō Tōtaranui ahau

Kōkōwai on Hiapo