

**Being with *Hinemihi***  
*Te Kohanga Reo o Ranana*  
January – July 2009



# Being with Hinemihi

## Draft of workshop series:

Storytelling, spoken word, song, visual art, performance will be used to articulate our feelings of what Hinemihi means to us through a series of workshops. The tamariki will also learn aspects of Maori tikanga (protocols) to do with going onto a Marae as well as aspects of Maori art and Hinemihi own histories, these all feed into the development of a performative version of their reflections and an exhibition.

## Workshops:

### **Saturday 31<sup>st</sup> Jan: Day trip to Hinemihi**

A chance to all come together and start the workshop series at the source. A perfect opportunity for those who haven't met her before to be formally welcomed to Hinemihi and a more intimate meeting for those who maybe be more familiar with her through the big hangi gatherings. After the formalities and kai we will start a series of activities starting with a storytelling of (can use the prose here as is only 7 mins, then look at her carvings, kowhaiwhai as well as taking the opportunity to learn more about the parts of a Whare -amo, maihi, koruru, pare etc....compare images and talk about their marae in Aotearoa

Programme: Formalities- Powhiri, blessing, Te Haakari, Activities, Poroporoaki

Costs: Travel, kai, materials

Materials: outline drawing for colouring, paper, card, crayons, colouring pencils, folder to put the work in, room to draw in if Hinemihi to cold.

Outputs: coloured in drawings of Hinemihi (good for under 5's), drawings of Hinemihi kowhaiwhai and whakairo

Outcomes: Kohanga will use this trip as an opportunity to concentrate on Marae Tikanga e.g.: what is the paepae and explain the Powhiri process in detail before the day trip to Hinemihi where we will be able to render the actual powhiri. We can engage with her in her cultural role, Tamariki also get to learn the Maori names for parts of a Whare as well as learning more about her story before she came to the UK.

### **Saturday 7<sup>th</sup> Feb: Workshop 1**

A personal storytelling day sharing each other's experiences with Hinemihi, each person to bring a photo or something they can talk about. I would like to film/record these stories and then add their images to create a large collage. Depending on how long this takes have the after lunch session to have writing activities based on the images they bring in

Output: Collage of the images to make a visual piece for them to refer to each time we come in, personal oral histories for archive.

Outcomes: This would enable me to find out how much they know and understand about Hinemihi, who has been before etc., how many times, and we could transfer this into a PowerPoint type visual that could be used later. I would also like to have the stories transcribed, which can be used later on in the sessions.

Materials: blue tack, board, video camera, operator, transcriber, pencils, paper

## **Saturday 28<sup>th</sup> Feb: Workshop 2**

Storytelling using images (hopefully in a PowerPoint) as a starting point for the children to respond through their own drawings. Show images, talk about Hinemihi, her names, show images of eruption- what would it sound like, what colours were in the sky, Hinemihi in NZ, her people- do we have any direct descendants...yes get them to talk about how they feel, how she was moved, what did the boat look like, how long did it take etc. After lunch have a drawing session inspired from the morning session.

Materials: paper, crayons, colour pencils, paints, brushes projector, computer

Outputs: Drawings, paintings

Outcomes: Material for archives, drawing to be collected and scanned (so that images can be returned to families, or their own art exhibition at Hinemihi as well for later use in PowerPoint for presentations and archives.

## **Saturday 21<sup>st</sup> March: Workshop 3**

Carrying from the last two sessions, a quick summary of the past workshops showing the images and drawings we have made, introduce the performance side and explaining conference in July etc. (This would come out of a meeting with Kohanga and choosing elements from the past workshops to create a 5-15 minute performance. This means looking at the strengths and weakness of the performers and moulding a performance where everyone has something to contribute, working with kiako to plan a teaching timetable for the rehearsals)...Then start session on Taonga Puoro and how to play them-Maori musical instruments- purehua, tumutumu, koauau, poi,takhia

Materials: Bamboo, wood, sandpaper, cord, wool, tissue paper, plastic bags, stones

***MAYBE ANOTHER WORKSHOP IN APRIL PENDING ON MY DATES....want to develop a TUKUTUKU workshop...need to talk to Cathy re her workshops with us as this would be good preparation for it.***

## **Saturday 9<sup>h</sup> May: Workshop 4**

Costuming and adornment session, designing body art and costumes, first drawing on paper, creating designs from Hinemihi to make into body art designs, (good to concentrate on Hinemihi designs, good to talk to Jim here, he might be willing to create templates for us or

point out good icons to concentrate on to do with her) after lunch drawing the body and/or learning to make a simple flax tipare (headband) end session with Pukana practice and photography session.

Outputs: Tipare (headband) for performance, more drawings, and a series of portraits of the tamariki

Outcomes: Designs can be incorporated into costuming that the whole whanau can help with. Learn names for Harakeke and some weaving patterns

Materials: drawing materials, paper, feathers, body paint, brushes, cord, flax, raffia, shells, liquid eyeliner pens, wipes, sponges, towels, and camera

End of Workshops

**Proposed presentation and performance at:**

**Visuality/Materiality: Reviewing Theory, Method and Practice JULY, 2009**

**“whareNOW”:** Ruth Panelli (UCL Geography), Dean Sully (UCL Archaeology) and Rosanna Raymond (Ngāti Ranana)

**“Being with *Hinemihī*”** Rosanna Raymond (Ngāti Ranana) and Performers from Kohanga reo o Ranana

*Hinemihī* was constructed as a meeting house in *Te Wairoa, Aotearoa* (New Zealand) in 1881; she was transported to her present location at Clandon Park, Surrey, UK in 1892, and is currently cared for by the National Trust. This journey from *Maori taonga* (treasure) to historic property has been disrupted by recent *Maori* reappropriation, in which *Hinemihī* has been reimbued with a spiritual presence through contact with *Maori*; *Ngāti Hinemihī* (*Hinemihī*'s spiritual descendants), *Ngāti Ranana* (London-based *Maori* group), and the *Kohanga Reo o Ranana* (the London *Maori* preschool). Recently a collaborative heritage conservation project between the National Trust and *Maori* has focused on developing relationships between *Hinemihī* and her people. *Hinemihī*'s position as a trans-cultural and trans-temporal focus for human interaction is mirrored in the lives of *Maori* living in Britain in the 21<sup>st</sup> century, making sense of their own identity, their relationships with *Maori* culture, their relationships with British culture, and their relationships with home, whether conceived as distant in space and time, or being lived here and now. Ruth Panelli (UCL Geography), Dean Sully (UCL Archaeology) and Rosanna Raymond (Ngāti Ranana) will discuss the role of *Maori* protocol in the academic-community research project “whareNOW”. As a part of this project ‘Being with *Hinemihī*’ will be presented (see Appendix 1 for details). *Maori* schoolchildren from *Kohanga Reo o Ranana*, who are growing up in the UK, will present a multilayered performance and exhibition (storytelling, spoken word, song, visual art) representing stories of *Hinemihī*. This will be led by Rosanna Raymond and developed through a series of workshops which will reflect how *Maori* in the UK feel when they visit with *Hinemihī*.

# Being with Hinemihi: Embodied, material, visual and diverse cultural realities

## Session outline

### 1 Welcome and entry of audience (10 min)

#### ***PPT - 1 static image of Hinemihi Displayed***

*Dean/Ruth meets 'audience' in foyer and gets them to assemble*

Within Wren Room:

Conch - Kaitlyn

Purerehua – Sade

Karanga – Donna

Whaikorere - Scott

Waiata – Te Aroha

#### ***PPT - 2 image of Te Kohanga Reo at Hinemihi***

Anglo welcome, introduce Kohanga and explanation of what has happened by Scott

### 2 Weaving this session into the conference – Ruth (5 min)

#### ***PPT – 3 Session Title and presenters***

Being with Hinemihi:

Embodied, material, visual and diverse cultural realities

Provide context – situating the Hinemihi presentation into the broader themes of the conference

- Debates over visibility and materiality can be enhanced by considering the challenges and interconnections evident beyond the centres of western (esp anglo) thought – indigenous worldviews and contemporary practice open new opportunities – we offer you one example from Maoridom

#### ***PPT – 4 image of Ngāti Ranana with Hinemihi at the Hangi***

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- In NZ senior Maori academic Prof Mason Durie has called for the need to recognize 'diverse Maori realities'. Today we will demonstrate that this includes contrasting NZ and international Maori worlds and lived practice – In this session we have the chance to consider how the Maori Diaspora in UK navigate a range of embodied, material, visual and diverse cultural realities (including range of cultural practices and politics)
- *Being with Hinemihi* is an ongoing dialogue and relationship between many parties, this includes:
  - o Maori (living in both NZ/UK),
  - o *Hinemihi* - a specific ancestral meeting house now located at Clandon Park in Surrey,
-

- **PPT – 5 image of maintenance days at Hinemihi**

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- o the world of heritage and material culture manifest in the NT and associated professionals and networks, and
- o the academic commentators and collaborators who are thinking about culturally-appropriate 'heritage conservation'

**PPT – 6 image of Hinemihi and her people**

- This session will:  
present expressions of being with Hinemihi and  
outline some of her cultural significance. Among many other things,

**PPT – 7 image of Hinemihi's carvings**

- o Hinemihi is a material embodiment of particular Maori ancestors and she supports the ongoing practice of various cultural lore.

- **PPT – 8 image of Hinemihi's carvings**

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- o Visually, she is also immediately recognizable as an ocular reminder of Aotearoa and tikanga Maori, and
- o Her location is also a constant visual reminder of the complex politics that entangle British and Maori cultures and interests,

- **PPT – 9 image of Clandon Park and the National Trust at Hinemihi**

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- o Hinemihi prompts us to ask questions about the visual, the material about embodied culture and about the politics of practice.
- We provide you with a range of presentation and reflection and welcome your discussion - we start with a *pepeha*, an introduction of whanau from Kohanga Reo o Ranana

**3 Ko au te whare – Kohanga with Rosanna (10+ minutes)**

**PPT -10 annotated elements of Hinemihi in Te Reo and English**

Rosanna opening

Tamariki - Performance of ko au te whare I

Rosanna explaining/commentating after first performance

Tamariki - Performance of ko au te whare II

**4 Time line + Ngāti Hinemihi, Schuster family, eruption, wahi tapu, to Clandon Park, contemporary relations – Annual Hangi and activities (10mins)**

**PPT 11-32**

Briefly outline of the complexity of Hinemihi's whakapapa (historic and ongoing) and the multiple 'stakeholders' and kaupapa surrounding her.

... focus on the peoples through time 'being with her'

Outline of the importance of transcultural collaboration (as ethical principle and active practice) in keeping space and dialogue open for the way Maori Diaspora can be in a reciprocal relationship with Hinemihi and the NT can reflect on its actions and plans ... the role of the development project and materialities which constrain and provide opportunities

## **5 Kohanga being with Hinemihi (10 minutes)**

***PPT 33-36 Scans of tamariki writing and pictures***

Rosanna to facilitate tamariki and parents reading out their pieces and speaking  
Rosanna and parents to discuss informally

## **Reflections: Dean and Ruth and Rosanna (10 minutes)**

***PPT -37 Decolonising Conservation cover shot***

- Lessons and opportunities we have learnt from Hinemihi
- - o Dean – contemporary processes and side-steps
  - o
  - o Ro – interplay between consultation process and Hinemihi's people and the need to adjust to different paces; or as an artist working with Hinemihi and her people
  - o
  - o Ruth plural Distances/Places/Relations in Te Ao Maori, in London, in UK/NZ (formal relations, lay lives)

## **6 Closing Waiata – Kohanga, Rosanna, Dean and Ruth (2 minutes|)**

***PPT 38 – Ngāti Ranana performing at Hinemihi***

*Waiata: Pūrea nei and Ku mutu*

## **7 Conference Acknowledgement – Divya/Gillian (2 minutes)**

Kohanga will be acknowledged and receive certificates of their participation/contribution.

***PPT 39 Hinemihi and her people***

## **8 Discussion + Questions (15 minutes)**

Open up to audience to engage with us – and acknowledge closure with hongiri



Facilitate questions  
Include parents

***PPT-40 Hongi***

***Scott/Dean to explain hongi and implement***

*To shoes  
To lunch*

# Visuality/Materiality: Reviewing Theory, Method and Practice

Organizers: Professor Gillian Rose and Dr. Divya P. Tolia-Kelly

**AN INTERNATIONAL CONFERENCE TO BE HELD IN LONDON 9TH-11TH JULY, 2009  
AT THE ROYAL INSTITUTE FOR BRITISH ARCHITECTS, LONDON.**

This conference takes as its starting point the apparent exhaustion in much critical theory of the term 'representation' as a means of grasping the effect of the visual in contemporary times (although, in contrast, 'representation' remains a key driver in advertising, geopolitical policy and military practice). Conventionally, critical interpretation has concerned itself with the meaning of images by situating their connections to broader discursive formations, but for many this is now a reductive analytical schema. There are suggestions that these approaches have become formulaic; that they ignore the physical materiality and political and cultural power of visual imagery and visualities; and that this approach can reinstate the power structures it intends to critique. The aim of the conference is to consider where representation and the need for a new interpretive paradigm may coalesce/intersect.

*Visuality/Materiality* attends to the relationship between the visual and the material as a way of approaching both the meaning of visual and its other aspects. The image as sign, metaphor, aesthetics and text has long dominated the realm of visual theory. But the material role of visual praxis in everyday landscapes of seeing has been an emergent area of visual research; visual design, urban visual practice, visual grammars and vocabularies of domestic spaces, including the formation and structuring of social practices of living and political being, are critical to 21<sup>st</sup> century networks of living. The relationship between *Visuality/ Materiality* here is about social meaning and practice; where identity, power, space, and geometries of seeing are approached here through a grounded approach to material technologies, design and visual research, everyday embodied seeing, labour, ethics and utility.

This conference is aimed at providing a dialogic space where the nature and role of a visual theory can be evaluated, in light of materiality, practice, affect, performativity; and where the methodological encounter informs our intellectual critique. One strand will invite sustained engagements with the theoretical trajectories of the 'material turn', the 'emotional/affective turn' and the 'practical turn' away from the 'cultural turn'. Where are these turns taking us, exactly? What are we leaving behind when we turn, and does that matter? The organisers are also keen to encourage contributions based on research experience and practice into specific aspects of visuality and visual critique including:

- What is the relationship between the material and the visual?
- How do we develop new theoretical approaches to new visual practices?
- What can we learn from everyday visualities?
- How can we approach the ethical through visual practices?
- How valuable are theories of materiality, performance, embodiment in research on the visual?

**We welcome participation from all disciplines and from varying research approaches. To participate in the conference please send a 200 word abstract before December 1<sup>st</sup> 2008, to: [Visuality-Materiality-Conference@open.ac.uk](mailto:Visuality-Materiality-Conference@open.ac.uk)**

***The two-day conference fee will be approximately £180 (waged) /£85 (students).***

**All details will be updated on the conference web site:**

<http://www.geography.dur.ac.uk/conf/visualitymateriality>

Conference organisers: Professor Gillian Rose (Geography, Open University)  
Dr Divya P. Tolia-Kelly (Geography, Durham University)

Organising committee: Dr Paul Basu (Anthropology, University of Sussex)  
Professor David Campbell (Geography, Durham University)  
Professor Nick Couldry (Media and Communications, Goldsmith's)  
Dr Stefano Cracolici (Modern Languages, Durham University)  
Dr Mike Crang (Geography, Durham University)  
Professor Elizabeth Edwards (University of the Arts)  
Dr Ruth Fazakerley (Visual artist, Adelaide)  
Dr Paul Frosh (Communication and Journalism, Hebrew University)  
Professor Marie Gillespie (Sociology, Open University)  
Dr Agnieszka Golda (Visual Arts, Wollongong)  
Professor Christopher Pinney (Anthropology, UCL)  
Dr Michael Pryke (Geography, Open University)  
Dr Nirmal Puwar (Sociology, Goldsmith's)  
Dr Mimi Sheller (Sociology, Swarthmore College)  
Dr Marquard Smith (Art and Design, Kingston University)  
Niki Sperou (Visual Artist, Adelaide)  
Professor Teal Triggs (University of the Arts)