

artists+writers

simon cuming dion hitchens katerina mataira james ormsby josh watene  
nicola farquhar tessa laird warren olds jenny rhodes leafa wilson  
jon bywater te rita papesch

herman@s  
kia ora

This poster collection is the creative response by artist amig@s from Aotearoa to the invitation to design a poster and write a text about a liberator/activist from these islands whose work resonates personally with them.

The designs were printed in the legendary screenprint shop of the ICAIC (Instituto Cubano de Arte e Industria Cinematográfica) in Havana, Cuba. The ICAIC printers have produced seminal posters vital to the Cuban Revolution, and cinema and education since 1959. Justino and Enrique have worked in that print shop for more than 40 years and Justino's team did a great job under basic conditions that have not changed since the Revolution. They don't have a computer, making the communication 'old style' and the designs had to be sent by courier. They only use manual techniques. The designs are hand cut and their colour system - they call it 'vitrina' - amounts to using whatever they have on the shelves. Nevertheless, Abdul, the colourist, managed to get all the colours right.

For reasons no one can explain, the designs stayed in the Cuban customs office for two months, putting pressure on the printers first to 'liberate' the artwork and second to meet the deadline. Then we got the news from my main contact in Havana, Nilda Blanco 'Cuqui', that the printery was closed because there was no



xavier meade  
poster project aotearoa liberators



paper available, an effect of the USA embargo. At the time we left Havana we saw yet another consequence of the embargo. The printers could not continue the work required for the yearly Cuban film festival because they could not get alcohol (a main ingredient in the cleaning of the screens).

By the time we got to Havana all the posters were printed with the exception of "the one with the elephant", as they put it - Nicola's about Richard Henry (really it's a kiwi). She had specified transparent inks, something unheard of by the Cuban printers, as they work with poor quality Cuban inks mixed with Spanish when available. We took some drastic decisions about the image. Jenny's (Eva Tuaiwa Rickard) needed some reprinting, too. All the final products are just fine in my opinion. They bear an artisanal look. The process of numbering the 50 series of 12 posters at the printery was delightful with the aid of Baby's strong sweet coffees. Our project injected some energy they needed: new imagery, colour schemes, and the fact that people from the other side of the world required their skills.

During our time we were invited to the première of a documentary about the Cuban poster since the revolution in 1959. Even though Justino and Enrique featured in the documentary, they and the rest of the printer's crew (another five) were unable to go as, at the screening time, the 'guaguas' (public buses) had stopped running and to take a taxi home is just beyond their budgets (needless to say they don't have private vehicles). All this we found out the next day.

The posters were ready for their first showing, as arranged by Flor de lis Lopez Hernandez, at the ISDI's FORMA 2007 open day to coincide with the World Design Congress organised by ICOGRADA (International Council of Graphic Design Associations). The Aotearoa Liberators had the toughest competition they will ever have. There were poster shows in almost every gallery in Havana from over 30 countries around the world.

After two intense weeks in Cuba we left, having made the decision not to courier the bulk of the posters (25 kilos skilfully packed by Carolyn and Justino) from Cuba given the customs experience of the artwork but to take them on the plane to Cancun, Mexico, and to courier them from there via DHL. At the José Martí Havana airport boarding gate I got the call: "Xavier, you are required at customs". The last thing we wanted was to open the package. Customs did not have any sticky tape (we only had a little left ourselves) or a cutter. Finally a huge knife - probably used by the army in Angola - arrived, we made the cut. They confirmed that the two packages contained the posters. A quick patch up, and off to Cancun.

We were relieved and relatively happy, as we were not charged for extra weight by the airline. Everything will be easier in Mexico we thought... wrong! Customs in Mexico wanted to charge import taxes. The officer did not want to know about cultural exchange or educational material and, more to the point, that the final destination of the posters was New Zealand. We left the posters there with customs and washed away our bad experience for three days (national holidays - dia de los muertos) on the beautiful coast of the Mexican Caribbean before facing up again to the fact that we had to pay to be able to get to Merida in time for the 'Jornada de Diseño' to hang the posters for the conference. The welcome from Mariana Estrella, Patricia Etcharren and their team from the Modelo University was awesome: they were ready and had done a great job with the introductory statement and texts that were displayed by each poster.

Then the bonus. Exhibiting the posters in Oaxaca. While in Oaxaca in September we had talked about the poster project with several artists and curators. Letitia Dufracantel and Rocio Carvajal from Casa de la Ciudad had liked the concept, set the exhibition for the 15th of November, and asked me to do an hour-long presentation for the opening. Casa de la Ciudad is a prestigious cultural centre and gallery of the Oaxaca City Council in a magnificent colonial building located in the heart of Oaxaca. By the time we got back to Oaxaca with the posters, we encountered posters for our show on the city walls (they adapted 'Te Ika a Maui' by Josh Watene). They had issued invitations, arranged a newspaper article, a TV interview, and had the mezcal ready for the opening.

An unexpected outcome of the exhibitions was the amount of time people spent looking at the posters and reading the accompanying texts. It was as if they were looking at a huge book walking from one page on to the next. For many people it was their first glimpse of the cultural history of Aotearoa.

Today, Oaxaca is the most exiting city for graphics. The walls are a constant flow of communication, in the form of graffiti, stencils and posters. The political unrest since 2006 has increased the visual flow and there are serious young artists who use the walls to 'talk' to the people and there are government painters who constantly erase the comunicados, creating an interesting patchwork. The ASARO group (Socialist Assembly of Revolutionary Artists from Oaxaca) printed a special run for Aotearoa of xilographs - plywood engravings - some of which occupy the Ledge and small space at Ramp Gallery to coincide with our Aotearoa Liberators.

Arohanui  
Xavier Meade de la Cueva



RAMP PRESS



ISBN: 978-0-9582902-1-0

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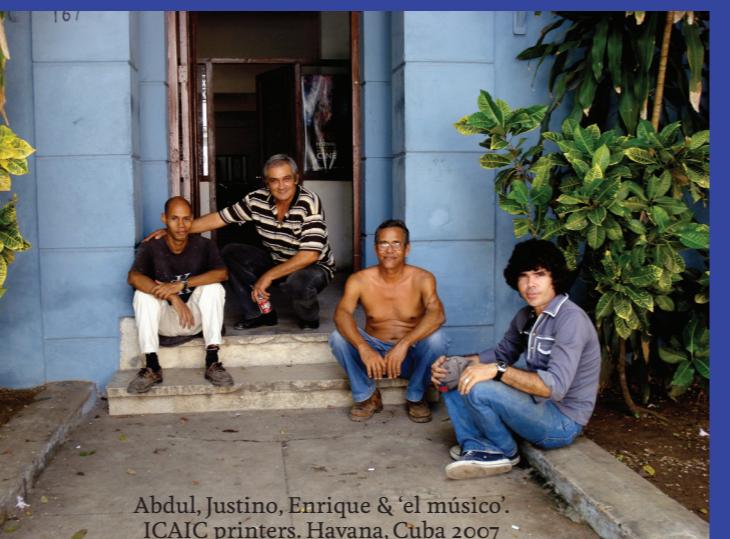
**graphic design:** Xavier Meade

**web design:** Pranesh Lal

printed in Hamilton Kirikiriroa, New Zealand  
Aotearoa

**GRACIAS:**

Carolyne Hart-Meade (*Raukaramea, Whaanga Coast*),  
Te Miringa Hohaia (*Parihaka, Taranaki*), Angeline  
Greensill (*Whaingaroa, Raglan*), Margi Moore  
(*Mediarts Head of School*), Surya Pandey (*Wintec  
Research Director*), David Cook (*Mediarts Research  
Leader*), Michelle Mayn (*mainart.co.nz*), Nick Spratt  
(*Room 103 Gallery, Auckland*), Jon Bywater (*Elam School  
of Arts, Auckland*), Danny Butt.



Abdul, Justino, Enrique & 'el músico'.  
ICAIC printers. Havana, Cuba 2007

**WINTEC Researc Office Funded Project**

Kirikiriroa / Hamilton, Aotearoa / New Zealand

**LOGISTICS IN CUBA:**

Nilda Blanco (Cuqui) & Flor de Lis López Hernández

**SILK SCREEN PRINTING:**

Justino Rodríguez (jefe de taller) & team. ICAIC Printery,  
Havana, Cuba.

**TRANSLATIONS:**

English to Maori: Te Rita Papesch

English to Spanish: Xavier, Carmen & Gaby Meade

**EXHIBITIONS** (From September 2007 to March 2008):

CUBA • Instituto Superior de Diseño Industrial, Havana (coordinadora: Flor de Liz López Hernández)  
MÉXICO • Universidad Modelo, Mérida, Yuc. (Coordinadora: Mariana Estrella) & Casa de la Ciudad, Oaxaca (coordinadora: Leticia Dufrancantel)  
AOTEAROA • Parihaka International Peace Festival (Jocelyn Millard) • Te Ao Marama Festival, Whaingaroa Raglan (Angelina Greensill) & Ramp Gallery, Wintec Hamilton (Janice AboGanis)

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# jon bywater

essay

Initiated by a Mexican New Zealander, designed in Aotearoa, crafted in Cuba, exhibited in both places and in Mexico, the Aotearoa-Cuba Liberation Posters project relates distant cultural, political and artistic locations. Something about its successful address to each can be traced out of Xavier Meade's call for participation, which named the subject of the posters with the alternate terms "liberator / activist".

This unusual disjunction or equivalence derives from the preceding translation between the Americas and here, Xavier having arrived in Aotearoa from Mexico; and so one between his first language, Spanish, and his additional language, English. In it is embedded the history of the *Libertadores*, Simón Bolívar, José de San Martín and others, honoured with this word - written the same way in Spanish and Portuguese - for leading the early nineteenth century revolutions which gained the nations of Latin America independence from their European colonisers, Spain and Portugal; among them Miguel Hidalgo (Cura Hidalgo, Priest Hidalgo) regarded as the founder of the movement that led to the Mexican War of Independence.

In this connection, then, the word 'liberator' has a primarily anti-colonial sense, and in the selection of figures from Aotearoa celebrated in the posters, Tāwhiao, Rua Kenana, Te Whiti o Rongomai, Eva Rickard, and Dean Hapeta answer to it directly in for their various parts in the struggle against the British Crown who colonised this land; what Ranginui Walker's book (first published in 1990) has named *Ka Whawhai Tonu Mātou: Struggle Without End*, using a phrase attributed to Rewi Maniapoto. (In 1864 Maniapoto led a resistance against the invasion of the Waikato region by government troops, and defying a call to surrender at Orakau, he retorted: "ka whawhai tonu matou, ake ake ake" [we will fight on against you for ever and ever].)

The twentieth century political term 'activist', on the other hand, might be projected back onto Richard Henry, a proto-environmentalist, and is regularly applied to Susi Newborn, founder of Greenpeace, and researcher and protester Owen Wilkes (whose boldly oppositional stance is advertised here with a "vs."). Considering them as liberators, their own emancipation as free thinkers or free spirits can be seen as something they have shared, leading others to have the courage to support 'radical' positions.

The conjunction of both sets of connotations resonates particularly with a selection like Maui, that might otherwise seem unusual. At once a founder of a nation, in a sense, a *Libertador*, he is also himself liberated, a trickster who goes against the tribe, transgressing to activate for greater eventual benefit, even at his own expense; slowing the sun, hauling the North Island out of the sea, and stealing fire for human use. As does one of Xavier's own choices, Tane Mahuta, who tears apart his parent's embrace, creating the world between them - Ranginui the sky father and Papatuanuku the earth mother - we can therefore inhabit.

Many of the poster figures are associated with the power of story or image, and it is the aesthetic gesture that unites Te Kupu's hip hop and 'rapumentary', Hemi Baxter's poetry, and Ralph Hotere's painting most closely with the form of the works themselves. The medium of the poster, though, is foremost a tribute to its heritage in Cuba and Mexico, and its role in political struggle there [q.v. Lincoln Cushing, *JRevolución! Cuban Poster Art*, Chronicle Books, 2003.]

2007 was the fortieth anniversary of the death Che Guevara, who joined Fidel Castro's revolutionary 26th of July Movement while in Mexico in 1956, and who went on to lead Cuban guerrillas. The legacy of his activism is powerful and confused. Created in 1968, the iconic two-colour poster image of Che, made by Irish designer Jim Fitzpatrick from Cuban photographer Alberto Korda's classic portrait, for example, is at once the most legible and the most exhausted and empty signifier of revolution: What does it mean when Venezuela's President Hugo Chávez often appears wearing a Che t-shirt, while here in New Zealand a few years ago you could buy a novelty ice cream named after him? [Cherry Guevara, part of the "Sixties 9" limited edition of Magnum ice creams made by Australian company Streets, a division of Unilever; also featuring John Lemon, Jami Hendrix, and Candy Warhol.]

In Wellington, New Zealand, you can sit in the a café called Fidel's (formerly Castro's!) in Cuba Street and sip coffee made from beans roasted by the Havana Coffee Works, but political conditions are remote from the Caribbean (and for that matter the recent actions in Oaxaca, Mexico, where the poster project has also been shown). From here, it would be easy to be cynical about the gesture of making a political poster. Not only the technology of the printing press (so tied to the history of socialism), the form of the poster (adopted for advertising almost as soon as colour lithography was invented in Europe at the turn of the nineteenth century), but the handmade look, the urgency of the stencil or the graffiti, and the very iconography of particular political struggles, have been appropriated by commerce.

Working in and between the contexts it does, the poster project demonstrates how an image, or indeed a medium, can retain the possibility of political efficacy in the face of these conditions. Being produced at the ICAIC, what Xavier here describes as the posters' "artisanal look" is, of course, determined by material necessity rather than fashion. The consistency of the results of these restrictions, as it shows up in Hamilton, New Zealand, and its relative familiarity to a Cuban audience, give the posters a related effectiveness in each situation. The colour and line of the hand-rendered prints in combination with their New Zealand content is thus something in the posters themselves analogous to the specificity I have begun to make out in Xavier's conceptual couplet "liberator / activist". In this way, the geographic and cultural translations this project makes effectively return us (in the most inclusive sense) to the images, and to our own connections to and distances from them.

**TANE MAHUTA**

- Te Mātaamua

**Tane Mahuta – El Viejo**

Hubo un tiempo cuando los padres originales estaban enlazados en un primordial abrazo. Sus hijos comenzaron a protestar dada su creciente incomodidad apachurrados todos juntos en la oscuridad y buscaron un camino hacia el mundo de la luz. Entre estos dioses surgió una batalla para decidir quién de ellos iba a separar a sus padres. Tane tenía en mente el bienestar de todos ellos, por ello no participó en la pelea, así que dejó a su hermano Tumatauenga enfrentar una batalla con sus hermanos menores. La sangre que cayó formó los arroyos y ríos en el cuerpo de la madre tierra. Tu desterró a sus hermanos a los lugares en que ahora se encuentran – Tangaroa como dios de los mares; Haumi-etiketike y Rongo-ma-tane a la tierra, a ser dioses de los alimentos cultivados y salvajes; Tawhirimatea a los cielos para habitar con su padre Ranginui y a Raumoko; el mas joven a quedarse nonato en las entrañas de su madre Papatuanuku.

Finalmente Tane fue abrumado de tristeza al ver lo que Tu había hecho e hizo valer su posición como hermano mayor y se dió a la tarea de separar a sus padres. Para hacerlo, usó sus piernas para empujar a su padre a los cielos y sus manos para empujar a su madre abajo a la tierra. Ellos continúan hasta ahora en ese estado de separación.

A pesar de que Tane no quería separar a sus padres, él sabía que era la única forma en que podía alcanzar la meta deseada. Esta es la primera constancia de protesta de la visión maori del mundo que resultó positiva. Tane es personificado por los majestuosos árboles del bosque, en que aún se pueden ver sus piernas como ramas manteniendo a su padre arriba y las raíces de sus árboles abrazando para siempre a su madre, brindándole cobijo.

Térā te wā i te kore e noho piri ana ngā mātua, arā, a Ranginui me Papatūānuku. Nā tēnei piri tata ka timata ngā amuamu, ngā whakahē a ngā tamariki i te kōtē me te kōpā o tā rātou noho. Ka puta te whakaaro kia whakawheha ngā mātua kia puta ai rātou ngā tamariki ki te ao mārama. Heoi he pakanga i tū i waenganui i ngā atua nei kia kite mā wai e whakawhehe. I a Tāne te whakaaronui mō te katoa, ā, i te tīmatanga kāore ia i uru ki te whawhai. I riro mā Tūmātauenga, mā Tūkariri kē hei pakanga ki ngana tēina. Ko te toto ka heke i ngā whawhai ka uru ki te poho o te whaea, o Papatūānuku. I tana toa ka tukuna e Tū ngā tēina ki ngā wāhi e noho nei rātou i tēnei wā tonu nei; a Tangaroa ki te moana, a Haumi-etiketike ki te whenua, a Rongo-mā- tane ki te whenua, a Tawhirimatea ki ngā ringa kapua awhi o tana matua, o Ranginui. Ka ngunguru tonu a Rūaumoko, te pōtiki, i te poho o tana whaea. Nā ngēnei mahi kino a Tū ka ara ake a Tāne ki te whawhai ki tana tēina me tana kī,” Ahakoa te aha ko au tonu te tuakana, te mātaamua, nā reira he tika kē atu māku ngō tātou mātua e whakawhehe.” Ka pupuri ia ki tana whaea ki ngōna ringa me te whātoro atu i ngōna waeawae hei pana atu i tana matua. Tae noa ki tēnei wā kei te noho wehe tonu ngā mātua.

Ahakoa kāore ia i te hiahia kia pērātia ngōna mātua i mōhio kē ia koirā tonu te huarahi e puta ai rātou ki te whei ao. Ko Tānemāhuta hei tauira tuatahi i te ao Māori mō tēnei mea te whakahē engari he hua pai i puta i ngāna mahi whakahē. Ko tātou ngā uri whakaheke ka noho pai i tēnei ao tūroa nā tana mahi whakahē. Ka kitea tonuhia a Tāne e whakatinanahia ana hei rākau kākahu i tana whaea, arā, ko ngā rākau e piri tonu ana ki a Papatūānuku ki ngōna ringa me tōna pane, me ngōna waewae e ahu tonu atu ana ki te Rangi, hei tauira o tāna mahi.

**Tāne Māhuta – The Elder**

There was a time when the primeval parents were bound in a close embrace. Their children began to protest at the growing discomfort of being squashed together in the darkness and sought a way out into the world of light. A battle ensued between these gods to decide who should part their parents. Because Tāne had the welfare of all in his mind he did not enter the fight but left it up to his brother Tūmātauenga to battle with his younger siblings. The blood that fell became the streams and rivers in the body of the earth mother. Tū banished his brothers to the places they now dwell in – Tangaroa as god of the sea; Haumi-etiketike and Rongo-mā-tane to the earth to be gods of cultivated and uncultivated foods; Tawhirimatea to the heavens to dwell with his father Ranginui and Rūaumoko, the youngest, to be unborn and dwell within the bosom of Papatūānuku. Eventually Tāne was overwhelmed with grief at what Tū had done and asserted his elderly status and took over the role of separating his parents. In order to do this effectively he used his legs to push his father up into the heavens and his hands to push his mother below to be the earth. They remain in this state of separation today.

Although Tāne did not want to separate his parents he knew that it was the only way they could achieve their desired goal. This is the first record of protest from a Māori world view which resulted in the desired outcome. Tāne is personified in the great trees of the forest where his legs as branches can still be seen keeping his father at bay and the roots of his trees his arms forever embracing his mother and keeping her clothed.

Text / Texto:

Te Rita Papesch

Kirikiriroa/Hamilton, Aotearoa/New Zealand

August 2007



#### El Pez de Maui

Incómodos y sospechosos debido a los poderes mágicos de Maui, sus hermanos detestaban que él fuera de pesca con ellos. Sin embargo, Maui se escondió en su canoa, armado con un anzuelo encantado que había tomado forma de la famosa quijada de ballena. Él no salió de su escondite hasta que estaban ya mar adentro y luego exhortó a sus compañeros a ir mas y más lejos. En la distancia se detuvieron, y la pesca comenzó, pronto la canoa se llenó con la captura. Los hermanos querían regresar pero Maui deseaba probar su suerte. No tenía cebo y sus hermanos no le quisieron dar, sin alterarse se golpeó la nariz y untó su sangre en el mágico anzuelo. Este anzuelo tomó la casa de Tonga-nui, nieto de Tangaroa, dios del océano, y el pescado que estaba colgando del anzuelo de Maui era no menos que una porción de la tierra. La canoa hizo tierra y Maui dejó a sus hermanos con instrucciones precisas de no comerse ni cortar el pescado hasta que él hubiera hecho las oraciones y ofrendas apropiadas a los dioses. Pero sus hermanos no le obedecieron, el resultado fue que el pescado comenzó a brincar – de ahí lo accidentado de la tierra hoy en día-. Esta tierra es hoy conocida como la Isla del Norte de Nueva Zelanda o El Pescado de Maui. El anzuelo, según la leyenda, se convirtió en el cabo en la punta sur de la Bahía Hawkes.

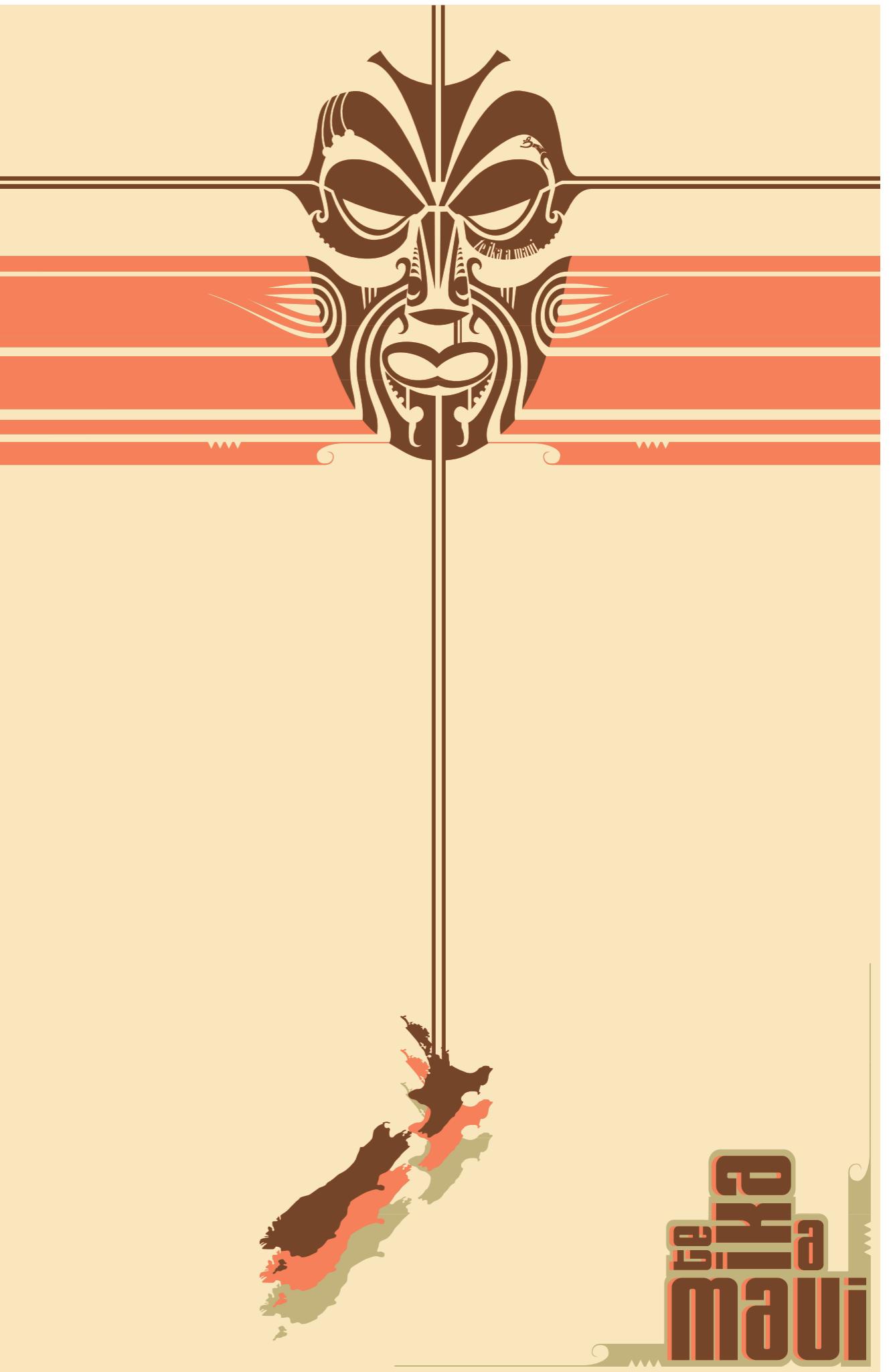
#### Te Ika a Maui

Nā te mataku me te harawene kāore ngā tuākana o Māui i te hiahia kia haere tahi ia ki te hī ika. Heoi anō i huna a Māui i te takere o tō rātou waka me tana matau nō te kauae o Murirangawheuna. Ka tae ki waho rā anō i te moana ka puta ia me te akiaki o ngōna hoa kia tawhiti ake te haere. Nā wai rā, nā wai rā ka tū, ka timata ki te hī. Kāore i roa ka kī te waka i te ika. I te hiahia ngā tuākana ki te hoki, engari a Māui ka hia hi ika tonu. Kāore ngāna mounu, ā, kāore ngā tuākana i hoatu ngētehi ki ia. Nā reira ka huri ia ki te whati i tana ihu kia rere te toto ki runga i te matau miharo. I hopu tēnei matau i te kāinga o Tonganui, te mokopuna a Tangaroa, atua o te moana. Ko te ika ka iri i te aho o Māui he wāhangā o te whenua tonu. Ka tau te waka ki uta ka kī a Māui kia kaua ngōna tuākana e tapahi, e kai rānei i te ika i mua i te tuku karakia ki ngā atua. Kāore ngā tuākana i aro atu ki ngāna tohutohu nā reira ka oreore, ka nukunuku te ika. Nā taua tū mahi kua pērā te takoto o te whenua i ngēnei rā me ngana puke katoa. Ko Te Ika a Māui o Aotearoa tēnei whenua. E ai ki ngā kōrero ko te pito whakatonga o Heretaunga te matau a Māui.

#### The Fish of Maui

Uneasy and suspicious because of Maui's magical powers, his brothers were loathe to have him accompany them fishing. Notwithstanding, Maui hid himself in the bottom of their canoe, armed with an enchanted hook which had been shaped by the famous jawbone. He did not emerge until they were well out to sea and then urged his companions to go yet further and still further. At length a halt was made, the fishing began, and soon the canoe was filled with the catch. The brothers now wished to return but Maui desired to try his luck. He had no bait and the others refused to give him any; however, undeterred, he struck his nose and smeared the blood which gushed over the magic hook. This hook caught the home of Tonga-nui, grandson of Tangaroa, god of the ocean, and the fish that was hanging from the line of Maui was no less than a portion of the earth. The canoe came aground and Maui left his brothers with strict instructions neither to eat nor cut up the fish until he had made appropriate prayers and offerings to the gods. But the brothers disregarded these warnings, with the result that the fish started to toss about – hence the unevenness of the land today. This is now known as the North Island of New Zealand or Te Ika a Maui, the fish of Maui. The fish hook, according to legend, became the cape which now forms the southernmost tip of Hawke's Bay.

Source:  
<http://www.teara.govt.nz/1966/M/MauiLegendsOf/The-FishOfMaui/en>



TARANAKI, LA MONTAÑA, ¡CONFISCADA!  
TARANAKI, LA TIERRA, ¡CONFISCADA!  
TARANAKI, EL MAR, ¡CONFISCADO!  
TARANAKI, ¡SU DIGNIDAD, ¡SIGUE FIRME!  
¡TIHE MAURI ORA!

ACÉRQUENSE, BIENVENIDOS, GENTE DE LA TIERRA  
PARA QUE PUEDAN VER LA FUENTE DE LA CANCIÓN.  
PARA QUE PUEDAN VER A LOS GUARDIANES. PARA QUE  
VEAN A TOHU KAAKAI Y A TE WHITI DE RONGOMAI,  
QUIENES DAN VOZ A LAS QUEJAS DEL PAÍS, EL  
QUE DESPLIEGA EL EMBLEMA, QUIÉN PLANTÓ LA SE-  
MILLA DE LA PAZ COMO FUNDACIÓN DEL MUNDO...  
Te Miringa Hohaia.

Haka verses (1881). Cánticos guerreros.  
LA PALABRA ES PROCLAMADA A LAS MASAS.  
EL GALLO ESTÁ CALMADO Y TRANQUILO.  
EL HERMANO PATO VUELA RÁPIDAMENTE HACIA  
DELANTE.  
NO HAY COMIDA QUE PICAR, NO HAY COMIDA QUE  
RECOGER.  
LA GENTE ESTÁ ARREJUNTADA COMO PAPAS.  
Y PRESOS SE ENCUENTRAN LOS FUERTES Y FIRMES.  
EN SU CANOA DE PAZ.

"CUANDO HABLO DE LA TIERRA, SU MEDICIÓN, LOS  
ARADORES, Y ESE TIPO DE PEQUEÑECES, LOS LÁPICES  
DE LOS REPORTEROS VUELAN A LA VELOCIDAD DEL  
VIENTO, PERO CUANDO HABLO LAS PALABRAS DEL  
ESPÍRITU, ELLOS DICEN QUE ES EL SUEÑO DE UN  
LOCO."

Te Whiti de Rongomai, Parihaka, junio 1979.

PALABRA FINAL  
"YO SOY EL FRUTO DEL PROCESO CORRECTO,  
UNA HIERBA CURADORA DEL EMBLEMA SAGRADO,  
MI EMBLEMA SAGRADO ES UN SEGURO PARA EL  
MUNDO"

Discurso de Te Whiti o Rongomai, documentado por Te Kahui Kararehe.

#### **EXTRA** **THE NEW ZEALAND TIMES** (PUBLICADO DIARIAMENTE)

SÁBADO, NOVIEMBRE 6 DE 1881  
NOTICIAS DESDE PARIHAKA.  
PARIHAKA RODEADA.  
LECTURA DE ACTA DE MOTIN.  
UNA HORA DE GRACIA OTORGADA.  
A LAS 11 DE LA MAÑANA EL GOBIERNO RECIBIÓ  
DEL SR. BRYCE EL SIGUIENTE TELEGRAMA.

LLEGUÉ A PARIHAKA A LAS 9 A.M.  
ENCONTRÉ EL RECINTO MAORI LLENO DE NATIVOS.  
EL SR. BUTLER TUVO ORDEN DE SOLICITAR DE TE  
WHITI UNA RESPUESTA A LA PROCLAMACIÓN.  
TE WHITI NO RESPONDIÓ.

A LAS 9.30 EL ACTA DE MOTIN FUE LEÍDA Y SE

DIO UNA HORA DE GRACIA DE ACUERDO CON LA

LEY. DESPUÉS DE LA HORA EL ÁREA SERÍA RO-

DEADA.

HIROKI ESTÁ AHÍ. LOS NATIVOS ESTÁN VESTIDOS  
DE GALA. SERIAMENTE NO HAY INTENTO DE OF-  
RECER OTRA COSA QUE RESISTENCIA PACÍFICA. TE  
WHITI LES DIJO A LOS NATIVOS QUE SE SENTARAN

JUNTOS Y TUVIERAN CORAJE.

MAS TARDE.

TE WHITI, TOHU Y HIROKI FUERON HECHOS PRI-  
SIONEROS A LAS 11.30, SIN OPOSICIÓN.

GRACIAS A TE MIRINGA POR SU AYUDA Y APOYO.

TARANAKI MOUNTAIN, CONFISCATED!  
TARANAKI LAND, CONFISCATED!  
TARANAKI SEAS, CONFISCATED!  
TARANAKI MANA STILL STANDS FIRM!  
TIHE MAURI ORA!

DRAW CLOSE, WELCOME, PEOPLE OF THE LAND SO  
YOU CAN SEE THE SOURCE OF SONG.  
SO YOU CAN SEE THE GUARDIANS. SO YOU CAN SEE  
TOHU KAAKAI AND TE WHITI OF RONGOMAI, THE  
MAN WHO BRINGS TOGETHER THE GRIEVANCES  
OF THE COUNTRY, THE MAN WHO UNFURLED THE  
EMBLEM, WHO PLANTED THE SEED OF PEACE AS A  
FOUNDATION OF THE WORLD...  
Te Miringa Hohaia.

**HAKA VERSES (1881)**  
THE WORD IS PROCLAIMED TO THE MASSES  
THE FOWL IS CALM AND COLLECTED  
THE SIBLING DUCK FLIES QUICKLY ONWARD  
THERE IS NO FOOD TO PECK, THERE IS NO FOOD TO  
SCOOP  
THE PEOPLE ARE GATHERED LIKE POTATOES  
AND IMPRISONED THERE ARE THE STRONG AND  
FIRM  
ON THEIR CANOE OF PEACE

**A FINAL WORD**  
"I AM THE FRUITION OF RIGHTEOUS PROCEDURE  
A HERB OF HEALING FROM THE SACRED EMBLEM  
MY SACRED EMBLEM IS AN ASSURANCE  
TO THE WORLD"  
SPEECH BY TE WHITI O RONGOMAI,  
RECORDED BY TE KAHHUI KARAREHE.

## EXTRA.

### The New Zealand Times

(PUBLISHED DAILY).

SATURDAY, NOVEMBER 6, 1881.

NEWS FROM PARIHAKA.

PARIHAKA SURROUNDED.

RIOT ACT READ.

ONE HOUR'S GRACE ALLOWED.

At 11 o'clock this forenoon the  
Government received the following  
telegram from Mr. Bryce.

Arrived at Parihaka at 9 a.m.  
Found Maori enclosure crammed  
with Natives. Mr Butler was directed  
to demand from Te Whiti a reply to  
the Proclamation.

Te Whiti did not reply.  
At 9.30 the Riot Act was read and one  
hour had to be allowed to lapse according  
to law. The Marae will then be  
surrounded.

Hiroki is there. The Natives are  
dressed in holiday fashion. Seriously  
there is no intention to offer other than  
passive resistance. Te Whiti told the  
Natives to sit close and be stout hearted.

LATER.

Te Whiti, Tohu, and Hiroki taken  
prisoners at 11.30, without resistance.

Printed and published by the proprietor, JOHN  
CHANTREY HARRIS, at his registered printing  
office, Lambton-quay, Wellington, New Zealand.  
Saturday, November 6, 1881.

te whiti



... Yo soy originaria de Aotearoa, tangata whenua (del color de la tierra), y soy también de los primeros nativos de la Primera Nación de esta isla.

... Actualmente tengo 70 años y recientemente he tenido presentes a mis bisabuelos, a quienes asesinaron en Rangiriri Pa, así como a mi abuelo, quien, a pesar de que lo hirieron soldados británicos, escapó con su hermana de dos años de edad nadando por el río Waikato y caminando más de 110 kilómetros por tierra hasta llegar con su tribu en Whaingaroa. De no haber escapado en aquella ocasión, yo no habría nacido. ... Quienes negociaron con su gobierno exigieron también que se disculparan por haber llamado rebelde a mi gente. Como descendiente de dichos supuestos rebeldes, yo no espero una disculpa para los del Waikato. ... Para serle honesta, mi gente preferiría acciones en vez de palabras... No hay palabras que puedan borrar los errores o el dolor ni enjugar la sangre de mis ancestros. Mi madre me decía que perdonara si me era posible, pero que jamás olvidara, y como puede ver, no he olvidado.

El 28 de octubre de 1835, hace ciento sesenta años, su ancestro el rey William firmó la Declaración de Independencia reconociendo a nuestra nación maorí de acuerdo con la Confederación de los Jefes. Fue una época de comercio, de sustento económico y de prosperidad para nosotros.

Ciento cincuenta y cinco años atrás, se firmó el Tratado de Waitangi. Fue entonces cuando comenzó la decadencia de mi pueblo maorí. Una vez firmado el tratado, sus colonos empezaron a reclamar los 66 millones de acres de nuestra tierra. Desde entonces se han ocupado en vender nuestra tierra y sus tesoros a extranjeros sin nuestro permiso. Si usted así lo desea, puede detenerlos, o bien puede limitarse a ser una imagen en los billetes de 20 dólares.

... Por desgracia, los gobiernos sucesivos de este país han continuado faltando a los términos de dicho documento sagrado lucrando con ello, y el costo ha sido muy alto para nosotros, sus socios en el tratado.

... Así pues, el verdadero propósito de mi carta es informarle que haré la declaración de Whaingaroa, Aotearoa, Nueva Zelanda, como estado independiente para mi tribu el día 12 de febrero de 1995.

La firma se llevará a cabo en los 63 acres de tierra que nos confiscaron para instalar un aeródromo durante la segunda Guerra Mundial. Demolieron nuestra aldea dejando a los nuestros sin hogar con esta campaña solidaria forzosa de civiles en tiempos de guerra. ... Nos arrestaron el 12 de febrero de 1978 durante una ceremonia sagrada en el cementerio de nuestros ancestros. Finalmente, en 1984 nos devolvieron parte de la tierra donde se erigía originalmente nuestra aldea. El resto sigue siendo un aeropuerto. Ya no puedo seguir cruzada de brazos. Ya no tengo que seguir escuchando a los ancianos de mi pueblo pidiéndome ser pacífica y creer en Dios. Mis dioses son mi madre tierra, mi padre cielo y todos sus hijos. Declaro la independencia de mi pueblo, cueste lo que cueste. Al igual que mis ancestros, estoy dispuesta a morir por la libertad de los míos. Es hora de que decidamos nuestro propio futuro en nuestra propia tierra. Si he de morir por esta causa, no será sino la historia misma que se repite y habré cumplido con mi destino.

... Así como usted nació para ser reina, yo nací para ser luchadora de los derechos de mi pueblo. Sigo siendo, a través de mis ancestros, una de sus socias en el tratado y espero con interés su respuesta.

## TUAIWA (EVA) RICKARD

Eva Rickard's letter to the Queen of England

Te Kopua Road Raglan/Whaingaroa

Aotearoa

13 September 1995. [Edited by Xavier Meade].

Tena koe e te Kuini o Ingangari,

Greetings to you oh Queen of England, I am a native of Aotearoa, tangata whenua, one of the First Nation Peoples of this land.

... I am now 70 years old and have recently been reminded of my great grandparents who were slain at Rangiriri Pa, and of my grandfather who though wounded by British soldiers escaped with his two year old sister by swimming the Waikato River and walking 70 miles overland to his tribe at Whaingaroa. Had he not escaped then I would not have been born.

... An apology for calling my people rebels was also demanded by those negotiating with your government. As a descendant of those rebels, I don't expect an apology to Waikato.

... To be honest, my people would prefer action not words.

... no amount of talking is going to erase the mistakes, the pain, or dry the blood of my ancestors. My mother told me, to forgive if I could but never to forget, and as you can see I haven't forgotten. One hundred and sixty years ago on 28 October 1835, your ancestor King William signed the Declaration of Independence recognizing our Maori nation under the Confederation of Chiefs. That was at a time when we were trading, had an economic base and were prospering.

One hundred and fifty five years ago the Treaty of Waitangi was signed. Then began the decline of my people, te iwi Maori.

Once the treaty was signed your colonists began to claim the 66 million acres of our land. They have been busy ever since selling our land and its treasures to foreigners without our permission. You can stop them if you want to, or you can just be a picture on a \$20 note.

... unfortunately successive governments in this country continue to betray that sacred document and have used it for their own purposes at enormous cost to us, your treaty partners.

... I come now to the real purpose of my letter. I write to inform you that I am declaring my Tribe's Independent State in Whaingaroa, Aotearoa, New Zealand on the 12 February 1995.

The signing will take place on the 63 acres of land which was confiscated for an aerodrome during World War 2. Our village was demolished and our people made homeless by our forced contribution to the war effort.

... We were arrested on the 12 February 1978 during a sacred service on the burial grounds of our ancestors. Finally in 1984 some of the land, our original village site, was returned. The remainder is still an airport.

I can no longer sit and do nothing. No longer do I have to listen to my elders telling me to be peaceful and believe in God. My gods are my earth mother, my sky father, and their numerous children.

I am declaring my tribe's independence, no matter what it may cost. Like my ancestors, I am willing to die for my people's freedom. It is time that we determine our own future in our own land. If I have to die for this cause it will only be history repeating itself and I will have fulfilled my destiny.

... Just as you were born to be a queen, I was born to be a fighter for my people's rights.

I remain, through my ancestor, one of your treaty partners and await your reply with interest.

Heoi ano,

Tuaiwa Hautai Kereopa

### O TE RANGATIRATANGA O WHAINGAROA

I roto i tēnei wā, te tekau mātahi o ngā rā o Hui Tanguru o te tau 1996, e hoki ana ngā mahara ki ngā wā i tūkunotia, aa, takahia ai e Tauwi nga īwi Tūturu Tangata Whenua o te ao, ā, i ngaro ai o rātou Mana Motuhake.

Kia ahatia. Tērā anō hoki te wā i taea ai e rātou te karo i tauatūkinotanga.

Kia tū ake anō tō Mana Motuhake i tangohia rā.

Kua tae ki te wā, mō te iwi o Te Whaingaroa ki te whakatau i tō rātou Mana Motuhaketanga me tō rātou Tino Rangatiratanga.

Ko tenei kaupapa e tautoko ana, Ka whakaheretia e te īwi o Te Whaingaroa i raro i ngā tikanga whakahaere katoa e noho pumau ana i raro i te kaupapa Mana Motuhake.

Aa, Ka whakaheretia hoki i raro i ngā tikanga tuawhakarere a nga tūpuna.

Ki te hoki anō ki aua tikanga, kei te hoki ki te tūtuturanga o Te Tino Rangatiratanga o te īwi whānui, tātū atu ki te Mana Māori Motuhake mai rā ano.

Ko te hikīnga o tēnei kaupapa, kei hiki hoki i ngā taumahatanga, engari kei roto anō i te wairuatanga e haere tahi ana te humārietanga me ihiihi.

Hei whakapumau i tō tātou Tino Rangatiratanga me unuhi atu te mana o te hunga e takāhi tonu nei i ā tātou engari kia pahure a tātou i ngā tikanga muru oranga a tauwi.

Anei hoki, kia mōhio mai koutou ngā hapū me ngā īwi puta noa i te motu, Ka whakaritea ake he tikanga e taea ai te tuitui te rangaranga i te whanaungatanga me te tōtika o te nohongatihatanga, arā hoki ki o tātou whanaunga, ngā Tūturu Tangata Whenua o te Ao.

Nō reira e ngā Kārangaranga o roto i a tātou, Kia hikina tēnei kaupapa, kia eke ki tonu taumata.

Tūturu whakamaua kia tinaa! Tinaa! Hui e, Tāiki e.

Not: Jamás hubo respuesta alguna de la reina Isabel, simplemente uno de sus secretarios escribió algo parecido a un acuse de recibo de la carta donde le agradece la molestia.



Rua Kenana fue un profeta y líder espiritual de los Tuhoe, forma parte de una lista de hombres como él en la sociedad maori en tiempos de pobreza y desesperación para comunidades maori de principios del siglo XX. Nuestra población maori había decrecido tanto que los antropólogos la llamaban 'raza moribunda'. Hubo muchos factores que contribuyeron: las guerras de mosquete, las guerras por la tierra, y lo que más muertes causó: Influenza y enfermedades.

Los Tuhoe también sufrieron bajo la 'política de tierra quemada' gubernamental, que consistía en la quema de cosechas y aldeas, seguida de robos de tierra por parte del gobierno colonial por presuntos crímenes. A finales del siglo IXX los Tuhoe escondían al profeta Te Turuki (conocido también como te Kooti). Te Turuki, que tenía muchos seguidores entre los Tuhoe, profetizó la llegada de un hombre del este para guiar a los maori a la salvación.

Rua Kenana alegó ser ese visionario profeta que Te Turuki había vaticinado. Adoptó el símbolo del rey de trébol pues se consideraba el cuarto y último profeta maori. 'La estrella de la mañana', representa al este y el diamante Maungapohatu, con las líneas curvas representando al cometa Halley. Todos estos símbolos adornaron la entrada a la comunidad de Maungapohatu. La historia nos cuenta que una noche la ancestral Whaitiri apareció tres veces en un sendero brumoso, ella guió a Rua y a su primera esposa Pinepine a la cima de Maungapohatu donde al amanecer tuvieron la visión de Cristo junto a ella.

Cuando Rua se percató de la realización de su nuevo propósito, comenzó una travesía por tierras de las tribus de la canoa Mataatua. Él reunió gente a su alrededor y entre ellos construyeron su Nuevo pueblo y comunidad en Maungapohatu, la Nueva Jerusalén. Maungapohatu es un antiguo sitio ancestral localizado en el bosque de Urewera y es ahora residencia de los 'Iharaira' o seguidores de Rua. Era una gran caminata con condiciones extremas para entrar o salir de ese espacio. El primer año fue uno de los más difíciles causando muchas bajas, las severas condiciones del terreno, el clima, la pobreza y especialmente la influenza cobraron su cuota a los primeros habitantes de la comunidad. Muchos murieron en el primer invierno por enfermedades, pero Rua y sus seguidores resistieron, y continuaron creciendo con fuerza.

El éxito de Rua no dependía de los pakeha (europeos). Al mismo tiempo, el mundo que había creado adoptó y se adaptó rápidamente al cristianismo y a una economía autosuficiente. Ellos trabajaron para ganaderos y trajeron dinero a la comunidad. El rápido crecimiento de los seguidores de Rua fue tal que se convirtieron en una amenaza política. Su voz y opinión tuvieron fuerte influencia en gran parte de los ciudadanos maori en todo el país.

Rua y los Iharaia establecieron el pacifismo de la Biblia y se llamaron a ellos mismos el pueblo de la paz duradera. Su postura en contra de maori alisándose en la primera Guerra mundial fue socavada por rumores y mentiras publicadas en el Auckland Star y Rotorua Chronicle para desacreditarlo y alimentar el deseo de participar en la guerra del país. La unidad, la fuerza, el orgullo y esperanza inculcadas por Rua a los Tuhoe, aún es patente hoy en día, el espíritu de independencia, paz y resistencia continua. La lucha por retener aspectos de su autonomía sigue. A mis primos que continúan la resistencia pacífica, yo los aplaudo; les envío mi aroha (amor) y mi respeto.

He matakite a Rua Kenana, he amorangi tiaki wairua i tōna iwi, i a Tūhoe. I te timatanga o te rau tau 20 koia tētehi o rātou ngā tāngata i pēnei ai i te wā o te rawakore me te pōuri, i waenganui i ngā hāpori Māori. Kua iti haere te iwi Māori nā ngā pakanga pū, ngā pakanga whenua me te māuiui rewharewha kia kīa ai he 'dying race'.

Kua raru hoki te iwi o Tūhoe i ngā kaupapa here a te Kāwanatanga pērā i te 'scorch earth policy', arā, te tahuna o ngā kai me ngā pā ki te ahī me te muru whenua a te Kāwanatanga mō ngā whakapae rupahu. I te mutunga o te rau tau 1800 i te huna a Tūhoe i a Te Turuki (Te Kooti). He maha o rātou i whai i a Te Turuki nāna te whakakitenga ka haere mai tētehi tangata i te rāwhiti ki te whakaora i a rātou. I ki a Rua Kenana koia tonu te tangata i matakitehia e Te Turuki. I whakamahia e ia te kingi karapu hei tohu atu koia te tuawhā me te whakamutunga o ngā matakite Māori. Ko Meremere-tū-ahiahi te whetū e tohu ana i te rāwhiti, ko te taimana hei tohu i a Maungapohatu, ā, ko ngā rārangi pikopiko e tohu atu ana i te ahitūroa a Halley's. Katoa ngēnei tohu e whakapaipai ana i te kuaha ki a Maungapohatu. Eai ki ngā kōrero e toru ngā wā i puta a Whaitiri i tētehi huarahi kohukohu hei arahi i a Rua me tana wahine tuatahi a Pinepine ki te tīhi o Maungapohatu. I te whitinga mai o te rā i kite rāua i a Ihu Karaitiana e tū ana i tana taha.

Ka mōhio a Rua ki tāna mahi hou, ka timata ia ki te huri haere i te rohe o Mataatua waka ki te whakaeemi i tōna iwi ki te hanga i tō rātou ake wāhi noho, i a Maungapohatu, i te Hiruharama hou. Ka tū a Maungapohatu hei kainga mō ngā 'Iharaira', ngā tāngata a Rua, kei tētehi wāhi tawhito o ngā tūpuna i te ngahere o te Urewera. He roa rawa te hikoi ki roto, ki waho i taua wāhi, ā, he kino ngā rangi i reira. I te tau tuatahi ki reira he maha o rātou i mate nā te kino o ngā rangi, te rawakore me te māuiui. Heoi i ngana rātou ki te tiaki i a rātou anō kia ora pa mai. Kāore he hiahia nō Rua ki te Pakehā kia ora ai. I taua wā tonu i teri mau i tana iwi te Hāhi Karaitiana me te whai moni i ngā mahi pāmu kia ora ai. Nā te tere tipu o tana iwi ka awangawanga te Kāwanatanga. Ka rangona tōna reo me ngōna whakaaro e te maha tonu o ngāi Māori i te motu whānui. I whai a Rua me ngana Iharaia i te rangimarie mai i te Paipera Tapu, ā, ka tapaina rātou ko te iwi o te rangimarie roa. Ko tana tautoko kia kaua Ngāi Māori whawhai i te pakanga tuatahi i whakararungia e ngā rupahu me nō harihari kōrero i tāngia ki te niuepea Auckland Star me te Rotorua Chronicle. I whakahēngia kia tautokongia kētia te hiahia o te motu kia whawhai. Ka taea tonuhia te rongo i te kotahitanga, i te kaha, i te whakahīhi me te tūmanako mō Tūhoe i ngēnei rā tonu nei. Kei reira tonu te motuhaketanga, te rangimarie me te whakahē. Kei te whawhai tonu kia noho motuhake a Tūhoe. E mihi ana au ki ngōku whanaunga e whawhai tonu ana i te rangimarie. He nui te aroha me te whakamihi.

Rua Kenana was a prophet and a spiritual leader for Tuhoe he joined the list of many such men in Maori society in a time of poverty and despair for Maori communities, in the early 20th century. The Maori population had decreased rapidly to the point where anthropologists referred to us as 'the dying race'. There were many contributing factors: the musket wars, the land wars, and the biggest killer of all, influenza and disease.

The Tuhoe people had also suffered the government's 'scorched earth policy' which amounted to the burning of crops and villages, followed by governmental land theft for alleged wrongs. Tuhoe were harbouring the prophet Te Turuki (otherwise known as Te Kooti) in the late 1800's. Te Turuki had a large Tuhoe following and he prophesised that a man would come from the east and lead Maori to salvation.

Rua Kenana laid claim to being this visionary prophet that Te Turuki had foreseen. He adopted the king of clubs as a symbol that he was the fourth and last Maori prophet. The star is the 'morning star' representing the east and the diamond represents Maungapohatu, with the curved lines representing Halleys comet. All these symbols embellished the gateway to the Maungapohatu community. The story goes that one night the ancestress Whaitiri appeared three times on a misty track, she led Rua and his first wife Pinepine to the top of Maungapohatu where at sunrise they saw the vision of Christ standing beside her.

Once Rua was awakened to the realization of his new found purpose, he started a journey of recognition from all the lands of the Mataatua canoe tribes. He gathered people around him and they built their own town and community at Maungapohatu, the New Jerusalem. Maungapohatu is an ancient ancestral site located in the Uruwera Forest and now the home of the Iharaia Rua's followers. It was a long walk in and out of this space, with very extreme conditions. The first year up there was one of the hardest with extremely high casualty rates, the weather, poverty, the harsh environment and especially influenza paying its toll on the initial community inhabitants. Many died during that first winter due to illness, but Rua and his followers were resilient, so they proceeded to grow strong.

Rua's success wasn't dependent on Pakeha. At the same time, the world he had created adopted and adapted very quickly to Christianity and a self sufficient economy. They worked for farmers and brought the money back to the community. Rua's following grew rapidly to the point where he became a major political threat. His voice and opinion had an influence on a major portion of the Maori population across the country. Rua and the Iharaia drew their pacifism from the bible and they called themselves the people of lasting peace. His stand against Maori enlisting in the First World War was undermined by rumours and lies published in the Auckland Star and the Rotorua Chronicle to discredit him and fuel the country's desire for war. The unity, strength, pride and hope that Rua provided for Tuhoe can still be felt today, the spirit of independence, peace and resistance is still strong. The fight to retain aspects of our autonomy carries on. To my cousins who continue peaceful resistance, I applaud you; I send you my aroha and respect.



james ormsby artista

## KING TAWHIAO

Hace ya más de 70 años Texaco se adueñó de imágenes del revolucionario Rey Tawhiao para promover su gasolina a los locales. Llamando a la marca simplemente "Power Chief" (jefe poderoso).

Entonces, ¿quién fue este Rey Tawhiao, y por qué no usar su cabeza y su moko (tatuaje), para vender cualquier porquería?

Tamihana Te Rauparaha, un maori de Nueva Zelanda, había visitado Inglaterra a mediados del siglo IXX y visitó a la reina Victoria. Él dedujo que los maori perderían menos tierras si se unían bajo un soberano, pero ésta vez por un soberano maori. La búsqueda de un sólido líder, un rey, comenzó de inmediato.

En 1856, hubo una convocatoria para una gran asamblea de jefes de tribus. Potatau Te Wherowhero fue nombrado jefe de jefes. Desde entonces, y en línea directa sus descendientes continúan siendo soberanos. Te Heieta Paki en 2006 ascendió como el séptimo soberano desde 1858. Kingitanga (el reinado maori), es un símbolo de unión que incluye a todos los maori bajo una misma asociación royal de autoridad y bienestar social. Esta figura fue establecida para prevenir más pérdida de tierras y para unir a las tribus maori. Hoy en día el mecanismo del reinado maori continua vigente, especialmente en el área de Waikato, donde yo resido.

Tawhiao, hijo de Te Wherowhero, fue el Segundo rey maori en 1860, él lideró el movimiento durante los difíciles tiempos de la Guerra de Waikato de 1863-1864 así como las confiscaciones de tierras que le siguieron. Estos fueron tiempos cruciales para el incipiente movimiento activista del Kingitanga. Tawhiao, quien era también un profeta, dirigió a su gente al exilio al sur de Te Awamutu, una área ahora llamada King Country (donde tengo mi estudio). Él logró mantener el movimiento de Kingitanga vivo en tiempos en que se le veía como una amenaza a la corona británica y a la colonización europea en general. El rey Tawhiao es recordado y respetado como luchador por la causa maori, profeta, poeta, maestro y líder de los maori (indígenas de Nueva Zelanda). Yo no sé que extrañas estrategias de mercado decidieron usar la imagen de este gran hombre para vender gasolina hace tantos años.

Hoy, como artista contemporáneo con afiliaciones a Kingitanga, soy un activo manipulador de imágenes de mis ancestros. El escudo de armas del rey Tawhiao, elaborado a petición suya a finales del siglo IXX, incluye las siete estrellas de la constelación de Matariki y es conocido como Te Paki o Matariki (el buen clima de Matariki (Pléyades), las siete hermanas. En este retocado cartel del rey Tawhiao, el título del original cambia de "Tetra-Ethyl Lead" a "Terra-Lethal Head"!. Quizás su original mana (prestigio) es restaurado en su contexto gráfico pues la estrella, logo de Texaco, se convierte en "Utu" (balance). Hoy en día los maori ya no son pasivos recipientes de promociones y ventas de occidente. Esta reapropiación es una bofetada de regreso a las corporaciones multinacionales que nos colonizaron, hasta con la imagen de nuestros ancestros. Confío que este cartel represente equilibrio y hasta un buen clima para el futuro.

Paz.

Over 70 years ago Texaco appropriated images of revolutionary King Tawhiao to help sell their petrol to locals. They branded him simply a "Power Chief"!

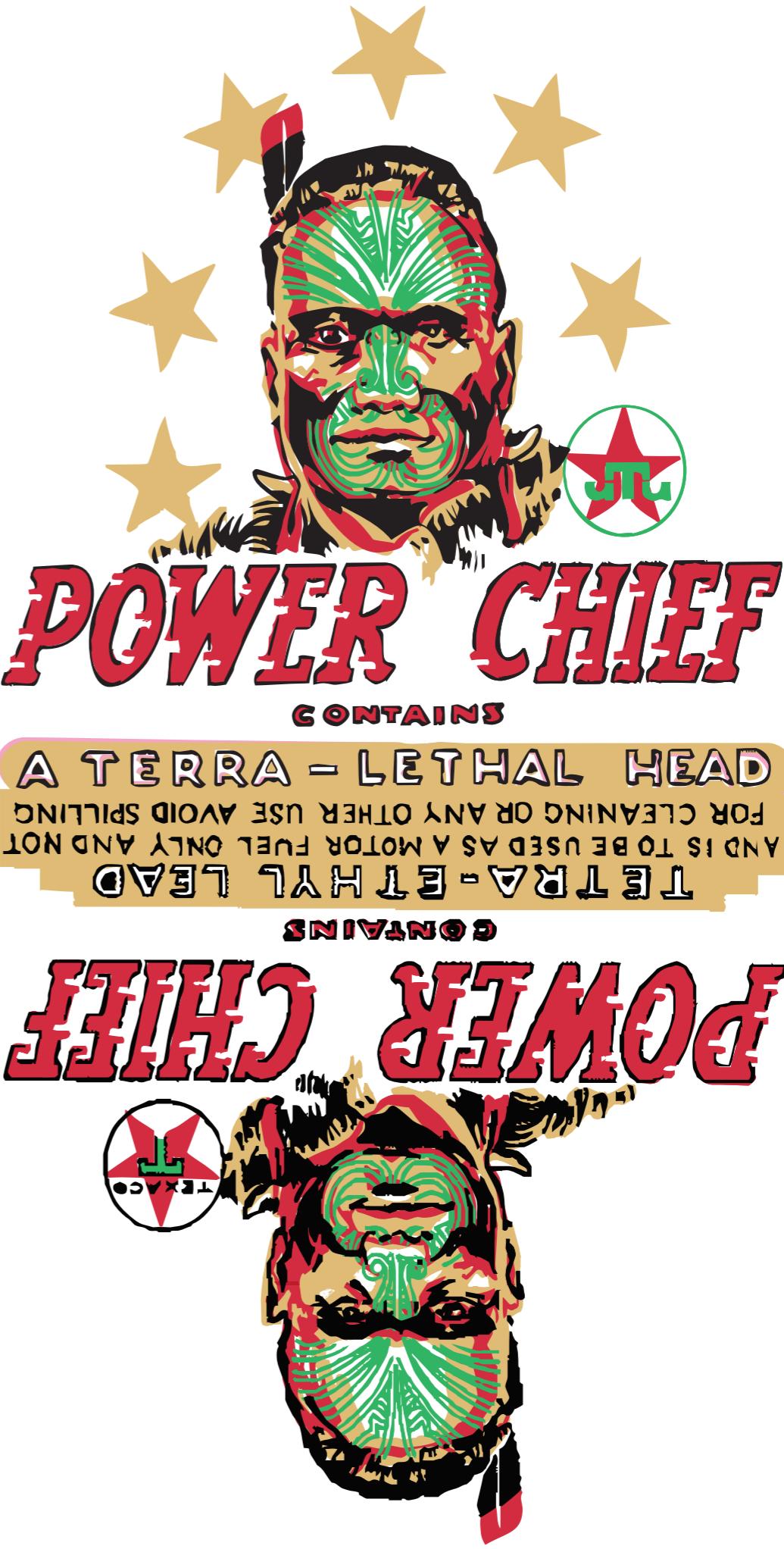
So, who was this King Tawhiao, and why not use his head – his moko, to sell stuff?

Tamihana Te Rauparaha – a Maori from New Zealand, had been to England in the 1850's and visited Queen Victoria. He deduced that Maori would be more likely to prevent the loss of land by uniting under the rule of a sovereign- this time from among Maori. The search for a strong leader – a king, was immediately instigated. In 1856, a great assembly of tribal chiefs was called. Potatau Te Wherowhero was honored as chief of chiefs. From then, in direct line, the decent continues with Te Heitia Paki (ascended 2006), as the seventh sovereign since 1858. The Kingitanga is a symbolic bond that links Maori together in common association of kinship, welfare and authority. It was established to prevent further alienation of land and to unite Maori tribes. Today the King Movement is very much alive in my home area of Waikato.

Tawhiao – the son of Te Wherowhero, became the second king in 1860, and led the movement during the difficult times of the Waikato War of 1863–4 and land confiscations that followed. These were crucial times for the fledgling activist movement Te Kingitanga. Tawhiao, who was also a prophet, led his people into exile south of Te Awamutu, an area now known as the King Country (this is where my studio is). He managed to keep the Kingitanga together when it was viewed as a direct threat to the authority of the British Crown and to European settlement in general. King Tawhiao is respected as a fighter for Maori - a Prophet, Poet, Teacher and leader of Maori (New Zealand's indigenous people). I don't know what strange marketing plans caused this great man's image to be used to sell petrol many years ago.

Today - as a contemporary artist with tribal affiliations to Kingitanga, I'm an active manipulator of the image my tipuna (or ancestor). King Tawhiao's coat of arms, devised at his request late in the nineteenth century, includes the seven stars of Matariki and is known as –Te Paki o Matariki (The fine weather of Matariki - or Pleiades, the Seven Sisters cluster of stars). In this re-worked poster, King Tawhiao's title changes from the original "Tetra-Ethyl Lead" to "Terra-Lethal Head"! Perhaps his original mana (or prestige) is restored to this graphic context as Texaco's logo star mutates to "Utu" (or balance). Nowadays Maori are no-longer passive receivers of Western sales and marketing. This reappropriation is a slap back at the multinational corporations that have in the past colonized us - even our ancestor's image. I trust this poster now presents equilibrium, even fine weather for the future.

Rangimarie (peace)...  
James Ormsby (09/07/07)  
Te Awamutu, Aotearoa/New Zealand



tessa laird

artista

## SUSI NEWBORN

Susi Newborn nació en Londres en 1950. De padres argentinos, hija de diplomático, ha viajado por todo el mundo, actualmente vive en Nueva Zelanda. Desde muy temprana edad Susi expresó interés en la política radical, su primera manifestación fue salvando a un árbol de ser derribado en su jardín, ¡abrazándolo! Como estudiante fue partidaria de la campaña de desarme nuclear, siendo muy joven, fue uno de los miembros fundadores de Greenpeace. Susi ayudó a comprar un buque de segunda mano que se convirtió en el Rainbow Warrior (Guerrero del Arco iris), junto con un grupo de activistas quienes se dedicaron entre otras actividades a la protección de las ballenas, especie en vías de extinción, participaron como vigías en los océanos durante las pruebas nucleares, y el transporte y vertido de residuos radioactivos. Ella fue una de las firmantes en ese cheque histórico. El nombre del buque se debe a ella, quien lo llamó así en honor de un libro sobre profecías de indígenas del Norte de América llamado: "Guerreros del Arcoíris: Extraños y Proféticos Sueños de los Indios" de William Willoya y Vinson Brown.

Una India Yaqui le dijo una vez: "sigue el camino de tu corazón", no cabe duda que Susi demuestra que ha pasado su vida haciendo precisamente eso. Ella escribe en su autobiografía, (A Bonfire in my Mouth -Una hoguera en mi boca) cándidamente, acerca de una vida vivida plenamente, protegiendo en lo que ella cree, ya sean ballenas, focas o ideales. Ella escribe "No era acerca de animales, me di cuenta. Era sobre la Creación, punto y aparte. Era sobre la destrucción del planeta por el hombre por la satisfacción de su avaricia a corto plazo. Hambre de poder en que el pito más grande gana."

En 1978 el Rainbow Warrior dejó Londres para interceptar balleneros de Islandia en el Mar del Norte. Este fue un buque diferente –la tripulación usaba el método de adivinación china, el I-Ching para navegar, mientras sus banderas comunicaban "Fuck Whalers" (malditos balleneros). La tripulación consistía de diecisiete personas, representando a ocho nacionalidades, incluyendo a la neozelandesa Hilari Anderson, la cocinera del barco, quien podía hacer un soufflé de limón durante un vendaval de categoría 11 en el Atlántico Norte.

En sus actividades entre campañas, Susi pasó un tiempo en la isla griega de Samos. Ella dijo: "Era mi firme creencia que si yo iba a ser una activista efectiva, necesitaba desvincularme, a veces por meses y hacer algo totalmente diferente –vivir en otras culturas, aprender otro lenguaje-. Esa era para mí la mejor manera de no perder el entusiasmo, de no quemarme. Era importante buscar una ruta integral y multidimensional para hacer campañas."

En 1985, agentes secretos franceses bombardearon el Rainbow Warrior en la bahía de Auckland, estaban en camino al atolón de Mururoa con el objetivo de protestar contra las pruebas nucleares francesas en el Pacífico. El fotógrafo Fernando Pereira murió ahogado tratando de recuperar su equipo. Años mas tarde, el gobierno francés pagó compensación a Greenpeace, y eventualmente cesó su programa de pruebas nucleares.

Susi vive actualmente en la Isla de Waiheke, Aotearoa, en compañía de su marido Luc Tutugoro, artista y activista Kanak y de sus hijos. Ella continúa siendo una activista y comentarista en derechos de los indígenas del Pacífico Sur.

Susi Newborn was born in London in 1950 of Argentinean parents, has travelled the world, and now lives in New Zealand. Her father was a diplomat, but very early Susi expressed an interest in radical politics, saving a tree from being cut down in her front garden by hugging it and refusing to let go! As a student, she was a supporter of the Campaign for Nuclear Disarmament, and as a young woman, she was one of the founding members of Greenpeace in Europe. Susi helped purchase the second-hand ship that became the Rainbow Warrior, along with activists that protected endangered whales from being hunted, as well as keeping an eye on nuclear testing and the transport and dumping of radioactive waste. Susi was one of the signatories on that historical cheque, and it was her idea to name the boat after a book of Native American prophecies called Warriors of the Rainbow: Strange and Prophetic Dreams of the Indians by William Willoya and Vinson Brown.

Susi was once told by a Yaqui Indian woman that she should "follow the path with heart", and in her autobiography, (A Bonfire in my Mouth), Susi demonstrates that she has spent her life doing just that. She writes candidly of a life lived to the full, spent protecting what she believes in, be it whales, seals, or ideals. She writes: "It wasn't about animals, I figured. It was about Creation, full stop. It was about man's destruction of the planet for the satisfaction of short-term greed. Hungry for power, the biggest dick wins."

In 1978 the Rainbow Warrior left London to intercept Icelandic whalers in the North Sea. This was a boat with a difference – the crew used the ancient Chinese divining system the I-Ching for navigation, while their signal flags spelled out "Fuck Whalers." The crew consisted of seventeen people representing eight nationalities, including New Zealander Hilari Anderson, ship's cook, who could make a lemon soufflé in a force 11 gale in the North Atlantic.

Between her active campaigning, Susi spent time on the Greek island of Samos. She said, "It was my firm belief that if I were to become an effective activist, I needed to get away, sometimes for several months at a time, and do something entirely different – live among other cultures, learn a new language. That was the best way, I figured, of not becoming stale, jaded, or burned out. It was important to strive for a holistic, multidimensional approach to campaigning."

In 1985 French secret agents bombed the Rainbow Warrior in the Auckland harbour, on her way to Mururoa Atoll to protest French nuclear testing in the Pacific. Photographer Fernando Pereira drowned when he attempted to retrieve his equipment. Years later, the French government paid compensation to Greenpeace, and eventually ceased their programme of nuclear testing.

Susi now lives on Waiheke Island, Aotearoa, with her husband, Kanak artist and activist Luc Tutugoro, and their children. She remains an activist and commentator in her particular field of concern: indigenous rights in the Pacific.

Tessa Liard, June 2007  
Tamaki Makau Rau/Auckland  
Aotearoa/New Zealand



Ahora, Ralph a sus 76 años es uno de los principales artistas de Nueva Zelanda con reputación tanto internacional como nacional. Su obra es una de las adquisiciones mas valoradas en muchas galerías neozelandesas y en colecciones privadas.

De ascendencia maori, él creció en una remota villa junto al mar en la costa oriental de la isla del norte de Nueva Zelanda. La villa se llama Mitimiti, que significa 'lamer', nombre que recuerda lo amargo de las batallas tribales cuando los Ngapuhi cayeron sobre el pequeño asentamiento y masacraron a su gente. En la playa esta en pie una roca grande y prominente en la cual parte de la batalla ocurrió.

Se dice que los victoriosos Ngapuhi lamieron la sangre derramada de sus víctimas en esa roca. Este horroso evento, dicho y vuelto a decir por generaciones, pudo muy bien haber influenciado el total rechazo a la violencia a la generación de Ralph, especialmente la violencia justificada por sucesivos gobiernos del mundo contra la humanidad y el medio ambiente.

Sus pinturas de protesta comenzaron cuando estudiaba en la Escuela central de Arte en Londres. Fue durante el período de la guerra fría contra Rusia. El gobierno de EEUU había persuadido y consiguió un arreglo con el gobierno británico para permitir la construcción de bases para misiles en el Reino Unido, de donde los misiles Polaris podían ser lanzados contra un posible ataque ruso. Ese fue un volátil período de marchas de protesta y de una serie de expresiones públicas de repudio a las políticas internacionales. En el lienzo, Ralph capturó la furia, el miedo y la anticipada violencia de la inminente guerra en su serie Polaris de gran formato.

Nacido en la fe católica de Roma y educado como interno en una escuela católica-romana, no debe sorprender que Ralph use el crucifijo como símbolo recurrente de expresión contra la guerra y las vidas sacrificadas de hombres y mujeres jóvenes en batallas. Es más, uno de sus hermanos murió peleando y su cuerpo quedó en Sangrio, Italia. Después de visitar el cementerio en Sangrio y contemplar la tumba de su hermano, realizó una serie de pinturas llamadas "la Serie de Sangrio", estos trabajos están pintados en sombríos tonos grises y reflejan las líneas angulares y encravadas texturas de las tumbas. El sentimiento de esta obra es de profunda tristeza.

La intrusión de los Estados Unidos en los asuntos del Medio Oriente también han sido alimento para el pincel de Ralph. En estas obras los colores del humo, fuego y explosiones se combinan con palabras y símbolos árabicos que expresan su continua protesta contra la guerra.

En su propia tierra, Nueva Zelanda, él es igualmente fuerte en sus protestas contra acciones del gobierno que ponen en peligro el medio ambiente y los recursos naturales de la nación. A su regreso de sus estudios en el exterior, Ralph se asentó en Port Chalmers, Dunedin. Desde ahí defiende y protege ferozmente la vida marina que abunda en las aguas de la Isla del Sur y la bahía en donde vive.

Cuando las autoridades locales quisieron construir una fundidora de aluminio en un sitio cercano a la bahía, otra serie de trabajos inspirados en el tema, salieron a la luz.

Mientras la mayor parte de su obra es de protesta, oscura y no fácil de entender, también nos habla del profundo sentimiento que Ralph tiene por laantidad de la vida en todas sus formas.

Kua 76 tau nei te pakeke o Ralph, ko ia té tahā o ngā tino hunga whakairoiro o Aotearoa, kua horapa hoki tōna rongo ki ngā tōpito o te ao. He tino taonga āna mahi ki ngā whare whakaaturanga toi me te hunga kohi whakairoiro.

I pakeke mai a Ralph i te papa kāingā o ōna tipuna i te taha hauāru o te Ika a Māui, o Aotearoa. Ko Mitimiti te ingoa o taua kāingā, he ingoa whakamaumahara i ngā pakanga ā-iwi me te hekenga iho o Ngapuhi ki te patu i te hapu o Ralph. Kei te onepū e tū ana té tahā toku nui, koia i tū i waenga o ngā hoariri o te pakanga. E ai ki ngā kōrero, i mitimitia e ngā toa o Ngapuhi te toto o te hunga mate i marangi ki taua tokā.

Nā tēnei kōrero wetweti, koia i whakahuhuatia kia rongo ngā taringa o ia whakatipuranga, o ia whakatipurangi i tokō mai ai i rotō i a Ralph tana kore whakaae ki ngā mahi ririhau katoa, kore rawa hoki e whakaae ki ngā mahi kōhuru i te hunga tangata me te wheiao e whakaetia ana e ngā kāwanatanga o te ao.

I tokō tuatahi mai ēnei whakaaro ūnā i āna whakairoiro i te wā i te Central School of Art o Rānana, a ia e kura ana. Koirā te wā whakatumatuma ai a Rūhia rāua ko Amerika. I whakaaetia e te kāwanatanga o Ingangangi kia whakatutū papa kuru pere ngā Marikena hei kūrūkūrū mā rātau ki ngā Rūhia īa pakanga mai rātau. Koirā hoki te wā i kaha te takahi whenua me te kauwhau a te hunga kore whakaae ki terā kaupapa me ngā kaupapa manene a te kāwanatanga. Ko Ralph tērā e hopu ana i te pukuriri, te matakū me te wehi ki ngā pakanga i rotō o āna whakairoiro. I tapaina e ēnei mahi ko te Polaris Series. Nā tana tipu mai peia i rotō i te Hāhi Katorika i tiki atu ai a Ralph i te ripeka hei tohu auau māna mō ngā pakanga o te ao me te matemate o te hunga tangata i rotō i aua pakanga. Ko tana tuakana tonu té tahā i hinga i te pakanga tuarua o te ao, i tanumia hoki ki Sangrio, Itāria. I tae atu a Ralph ki te moengaroa o tana tuakana whakamomori ai. Nā tērā ka puta hoki he whakairoiro anō. I tapaina ēnei whakairoiro ko te Sangrio Series, e mau ana hoki i konei ko ngā tuahua kiwīkiwi, konae, kōputaputa, kōhakāhi o ngā pohatu. Mau ana ano te tino pōuri o te whātumanā.

He take whāngai anō i te taiai whakairoiro a Ralph tērā o te kuhu atu o ngā Marikena ki ngā take nui o ngā whenua Waenga Rāwhiti. I konei ka mahi ngātahi ngā kupu tauiwi, ngā kupu Arabic me ngā tae o te kauruki, te pohi me te mura o te ahī hei whakaputā i te tino kino o Ralph ki aua pakanga. I te hau kāingā, i Aotearoa, kaha anō te whakahē a Ralph i ngā kaupapa tūkino i te whāiao, a ngā kaunihera. I tana hokingā mai i rawāhi i noho a Ralph ki Koputai, Otepoti. Kaha tana whawhai kia ora tonu ngā ika me ngā mātaitaī o te Waipounamu me te whanga o Koputai. Nō te putanga o te kaupapa whakatū whare tahu konumuhe a te kaunihera o taua takiwā, ka puta anō ngā whakairoiro whakahē a Ralph. Kihai taua whare i tū.

He whakahē i ngā mahi tūkino a te hunga kāwanatanga te nuuinga o ngā whakairoiro a Ralph. Ahakoa te pōuriuri me te uaua o te kite marama atu he aha te tikanga o ana whakairoiro, koia terā te tino tikanga, arā, ko te tapu o te toiora o ngā mea katoa.

While most of his paintings are works of protest,

are often dark and not easily understood. They in fact tell us how deeply Ralph feels for the sanctity of all life.

Katerina Te Heikoko Mataira, August 1 2007  
Hamilton/Kirikiriroa, Aotearoa/New Zealand

**POLARIS**  
nov 22/62

**backlash blitz vapour**  
**cudgel bloodshed**  
**anhiliate**  
**bloodshed moth**  
**artillery damage gas**  
**advance choke point**  
**escalate paralyze**  
**spread disable cloud**  
**backlash blitz vapour**  
**cudgel bloodshed**  
**anhiliate**  
**bloodshed moth**  
**artillery damage gas**  
**advance choke point**  
**escalate paralyze**  
**spread disable cloud**

**HOTERE**

# simon cuming artista

Pacifista e investigador escrupuloso, Owen Wilkes fue fundador de CAFCA (Campaña Contra Control Extranjero en Aotearoa) y la Campaña Anti-Bases (ABC).

Educado en la Universidad de Canterbury (Lic. Ciencias Sociales), especializado en geología, Wilkes trabajó en varias excavaciones dirigidas por el museo de Canterbury junto con el artista Tony Fomison, documentando arte rupestre maori. En 1962 Wilkes trabajó como asistente de campo en Antártica para el museo Bishops de Hawaii. El se dió cuenta de la naturaleza militar del programa Deep Freeze (congelador), con Antártica siendo usada como un gigantesco campo de entrenamiento militar. Mas tarde en el verano de 1965-66, fue una vez mas empleado por el museo Bishop, él trabajaba para encontrar la evidencia que demostraría que el proyecto Deep Freeze era una operación militar.

En 1966 Wilkes fue empleado en Nueva Guinea

para coleccionar parásitos y se dió cuenta que esta recolección era parte de un proyecto de guerra usando gérmenes, utilizando al museo Bishop como fachada.

En junio de 1968, trabajando con Phil Howell del departamento de Física de la universidad de Canterbury, él presentó un artículo sobre la propuesta instalación "Omega" de la marina estadounidense en el lago Pearson (cerca de Arthur's Pass). Este artículo fue impreso en Canta y publicado (Editado por Bill Guar, 72,000 copias) como una edición especial de emergencia. El artículo describía al sistema Omega el cuál consistía de ocho transmisores alrededor del mundo, utilizando Very Low Signals (VLF,) frecuencias muy bajas, que viajan a través del agua, como guías de navegación para submarinos, Omega, de haberse realizado, la base transmisora hubiera hecho a Nueva Zelanda un objetivo nuclear.

A principios de los setentas él, junto con Tim Shadbolt, fue uno de los editores del New Zealand Whole Earth Catalogue que tuvo gran influencia en su época.

Vivió seis años en Suecia, donde trabajó para el Stockholm International Peace Research Institute (SIPRI) -Instituto Internacional de Investigación para la Paz-. La policía lo capturó en una redada cuando regresaba de un viaje en bicicleta alrededor de las islas entre Suecia y Finlandia y fue sentenciado a seis meses de prisión.

El jugó parte importante exponiendo varios esquemas de desestabilización de la CIA (Agencia Central de Inteligencia de los Estados Unidos), dirigidos al Labour Government, como el "Maori Loan Affair" y el supuesto submarino soviético visto en las Islas Cook.

Durante los ochentas fue pieza clave en el movimiento anti-bases que formó la Campaña Anti Bases (ABC). Este comité fue conocido como "Los Patriarcas Barbudos".

Mientras trabajaba con el Departamento de Conservación en los noventas completó un inventario de aproximadamente 1000 sitios arqueológicos en tierra administrada por el mismo departamento alrededor de Kawhia y Awakino. La documentación trataba sobre historias verdaderas de la isla Cuvier y el bosque de Pureora, desde el primer asentamiento maori, pasando por exploraciones europeas, hasta el periodo moderno de conservación.

Fué en esta zona en la que Owen Wilkes se suicidó, hundido en una depresión.

La contribución de Owen Wilkes al movimiento de paz en Aotearoa así como su conocimiento histórico del país son inmensos. Tenemos una deuda con él.

## OWEN WILKES

OWEN WILKES 1940-2005

Peace activist and fastidious researcher Owen Wilkes was a founder of both CAFCA (Campaign Against Foreign Control of Aotearoa) and the Anti-Bases Campaign (ABC).

Educated at University of Canterbury (B.Sc), majoring in Geology, Wilkes worked on various Canterbury Museum digs and alongside Tony Fomison (NZ artist), documenting Maori rock art. In 1962 Wilkes worked as a field assistant in Antarctica for the Bishop Museum of Hawaii. He became aware of the military nature of the whole Deep Freeze programme, with Antarctica being used as a gigantic military training ground and later in the summer of 1965-66, again employed by the Bishop Museum, he was consciously looking for evidence of Operation Deep Freeze being a military operation.

In 1966 Wilkes was employed in New Guinea to collect parasites and he discovered that it was part of a US Army germ warfare project, a military project using the Bishop Museum as a front.

In June 1968, working with Phil Howell of the University (of Canterbury) Physics Department, he submitted an article on the proposed US Navy Omega installation at Lake Pearson (near Arthur's Pass). It was printed in Canta, and published (Editor, Bill Guar, 72,000 copies) as a "special emergency edition". The article described the Omega system consisting of eight transmitters around the world, utilizing Very Low Frequency signals (VLF), which travel through water, as a navigational guide for submarines, Omega, the transmitting relay base would have made New Zealand a nuclear target.

In the early 70s he, along with Tim Shadbolt, was one of the editors of the hugely influential New Zealand Whole Earth Catalogue

He lived six years in Sweden, where he worked for the Stockholm International Peace Research Institute (SIPRI). Police swooped on Owen as he was returning from a bike trip around the islands between Sweden and Finland and was sentenced to six months in prison.

He played a leading role in exposing several of the US Central Intelligence Agency destabilisation schemes aimed at the 1984-90 Labour government, plots such as the "Maori Loans Affair" and the alleged Soviet submarine spotted in the Cook Islands.

Throughout the 80s he was a major component of the anti-bases movement that formed as The Anti Bases Campaign. The ABC committee became known as The Bearded Patriarchs.

While working with DOC in the 90's he completed an inventory of the approximately 1000 archaeological sites on land administered by the Conservancy around Kawhia and Awakino. Documenting definitive histories of Cuvier Island and the Pureora Forest from the earliest Maori settlement, through European exploration to the modern conservation period.

It was in this area Owen Wilkes sadly took his own life, succumbing to depression, in 2005.

Owen Wilkes' contribution to the peace movement in Aotearoa and the historical knowledge of the land and its people is immense. We are indebted to him.

*Simon Cuming, July 2007  
Tamaki Makau Rau/Auckland  
Aotearoa/New Zealand*



# leafa wilson artista

## DEAN HAPETA aka TE KUPU

Te kupu en maorí significa la palabra, que en inglés significa the word. Por ende, conocido también como D Word, su nombre está estrechamente ligado a la difusión del mensaje pronunciado en maorí del sistema de Babilonia conocido también como presencia colonial y a las desventajas que implicó el cristianismo.

Dean Hapeta (como lo llamaron sus padres) podría ser considerado, acertadamente, uno de los profetas maories contemporáneos de nuestro tiempo. Las letras de sus canciones apasionadas y sin miramientos no tienen ningún reparo en su línea de fuego dirigida directamente a la otridad colonialista. En el mismo ánimo en que todo promotor de causas de los oprimidos emplea palabras tal como un antiguo guerrero maorí emplearía el taiaha, como buen guerrero diestro se vale de su arma para herir al enemigo en cuestión justo en el corazón.

En adhesión con otras ideologías de resistencia que cuestionan el statu quo de los indígenas y de víctimas de racismo, Te Kupu es una voz que se niega a que lo acallen como parte de una minoría, y es que los maories constituyen apenas el 14% de la población total de Aotearoa o Nueva Zelanda.

En la letra original de E TU, Hapeta (Te Kupu) hace referencia a guerrilleros de sus antepasados: el jefe Te Rauparaha, un arrojado guerrero, así como Hone Heke, quien desafió la presencia colonial que habían hecho permanentemente visible cortando el asta de la bandera británica en Kororareka (Russell). De hecho, la palabra TU fue extraída del nombre Tu-mata-uenga, el atua o dios que dio origen a todas las guerras en la mitología maorí. E tu es, en efecto, una frase con connotación bélica. No evoca la paz. La inspira la defensa y el desafío ante un poder opresivo.

Ampliamente conocido como uno de los integrantes originales del grupo neozelandés de hip hop estilo reggae Upper Hutt Posse -o UHP- formado en 1985, Te Kupu, junto con Matt Hapeta (MC Wiya), Aarón Thompson (Blue Dread), Darryl Thompson (DLT), Bennet Pomana (MC Beware), Teremoana Rapley (Tere) y Steve Rameka (Acid Dread), crearon una fusión de hip hop, reggae y kapa haka (o cantos tradicionales maories). La correlación que guarda el espíritu de su música promovió su estrecha afinidad con las luchas que debieron librarse los afroamericanos, el mensaje rastafariano de solidaridad, la liberación de los opresores y la constancia del desposeimiento, cuyas manifestaciones siguen surtiendo efecto en los indígenas actualmente. Este compromiso total con la soberanía de las culturas autóctonas le ha permitido conectarse con formas musicales afroamericanas así como con ritmos sincopados y con los fundamentos políticos del reggae para poder crear lo que estilísticamente es un estilo maori de hip hop de resistencia y de conciencia política maorí, dirigido claramente a los desposeídos y a quienes orgullosamente se hacen llamar maories.

Te Kupu es uno de los héroes tácitos de la historia musical de nuestra nación en lo que respecta al kaupapa de tino rangatiratanga y al abrumador mensaje de resistencia, usando sus dones como artista para divulgar la soberanía maorí exhortando a todo maorí a sentirse orgulloso de su tikanga o maoritanga sin reparo alguno.

**Ten autodeterminación en lo que te propongas**

**Kia kaha, kia mau ki al maorí  
No permitas que nadie te pisoteé**

Te Kupu - Dean Hapeta, 1988

NGĀTI HUIA

b.1966

E Tū  
Kia Kaha

Stand Proud  
Say It Loud

Dean Hapeta 1988

Ko te Atua te kupu timatanga  
Ko te Atua te kupu whakamutunga

He hononga te mahi o te *kupu*; i roto i ngā Whakatau o ngā kōrero mai rānō ka noho ko te *kupu* hei here i whakaaro. Atu i te timatanga o te Ao nei anō te *kupu* i waihotia ake rā e ngā atua ki te ao nei. Hei aha? Hei here i ngā whakapapa kōrero o te Ao Tawhito ki tēnei rā. Ko te *kupu* kōrero o tēnei whakaaturanga hei here i te wairuatanga o tona whakamaramatanga ki te taha kikokiko.

He reo anō tōna ahakoa i whea, ko te mana o te *kupu* kei roto i te whakatakoto o te kōrero mō ngā kau-papa katoa. Ko te ia o taua *kupu* ko te hari i te mauri o te whakaaro. Ko te *kupu* whakamutunga kei roto i te rere o te kōrero, maana hei whakatutuki i ngā whakaaro o te ngakau.

He whakaaturanga tēnei nō tēnei uri o Ngāti Huia a Dean Hapeta.

Ko ngā *kupu* whakatakoto e ia ki roto i enei mahi aana; ka taea te hápoi o te *kupu* i roto i ngā mahi katoa ahakoa tawhito tae noa atu ki tēnei rā. Kua noho ēnei mahi hei tauira ki tēnei reinga rangatahi.

"E tū rangatira mana motuhake i ngā wā katoa"

.....  
Na0 Leafa Wilson

Overview/Translation by Mamae Takerei Waikato Iwi, Tainui Waka

Mamae Takerei is Tangata Whenua Curator at the Waikato Museum Te Whare Taonga o Waikato and is a Kingitanga Consultant.

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*Te Kupu* in the Maori language means *The Word*, also known as *D Word*. His name is specifically linked to spreading the word, delivering Maori from the system of Babylon otherwise known as colonial presence and also the binds that came with Christianity.

Dean Hapeta (as his parents named him) could rightly be deemed one of the contemporary Maori prophets of our time. His impassioned and hardcore lyrics make no apologies for their direct line of fire to the colonial Other. In the same spirit as all liberationists for the causes of the oppressed, he uses words as the early Maori warrior would use the taiaha, a skilled warrior who exacts blows straight to the heart of the concern.

Aligning with other resistance ideologies that challenge the status quo of the indigenous peoples and the racially oppressed, Te Kupu is one voice that refuses to be drowned out as a minority; Maori make up only 14 percent of the population of Aotearoa New Zealand.

In the original lyrics of *E TU*, Hapeta (Te Kupu) makes reference to the freedom fighters of his forebears, Chief Te Rauparaha who was a fearless warrior, Hone Heke who challenged the Colonial presence being made permanently visible by the cutting down of the British Flagstaff at Kororareka (Russell). In fact, the word *TU* is derived from the name *Tu-mata-uenga* the Atua/god from whence all war originated in Maori Mythology. *E tu* are indeed fighting words. They do not mean to bring peace but are words inspired by defense and defiance against oppressive power.

Known widely as one of the original musicians in the Aotearoa reggae hip-hop crew called UPPER HUTT POSSE (UHP formed in 1985), Te Kupu, along with Matt Hapeta (MC Wiya), Aaron Thompson (Blue Dread), Darryl Thompson (DLT), Bennet Pomana (MC Beware), Teremoana Rapley (Tere) and Steve Rameka (Acid Dread), created a fusion of Hip Hop, Reggae and kapa haka or traditional Maori performing arts. Their music's ethos shares a close affinity to the struggles suffered by African Americans, the Rastafarian message of solidarity and freedom from oppression and indigenous peoples who endure dispossession to this day. This total commitment to the sovereignty of indigenous cultures has enabled him to connect with the African-American musical forms as well as syncopated beats and the political rationale of Reggae to create what is a Maori resistance style of Hip Hop, a Maori political consciousness, distinctly targeting the dispossessed and those who proudly call themselves Maori.

Te Kupu is one of the unspoken heroes in our nation's musical history. He delivers the kaupapa of tino rangatiratanga and the overwhelming message of resistance, using his gifts as a performer to disseminate the word about Maori Sovereignty. He urges each Maori to stand proud in one's tikanga or Maoritanga without apology.

*Have self determination in what ya gonna do  
Kia kaha, kia mau ki to Maori  
Don't let no-one stand on you*

Te Kupu - Dean Hapeta 1988



## HEMI / JAMES KEIR BAXTER

Hemi / James Baxter (1926-1972) fue uno de los más prominentes poetas de Nueva Zelanda. Baxter en 1969 adoptó 'Hemi', la traducción maori de su primer nombre James. En septiembre del mismo año fundó la primera de dos comunas rurales en Jerusalén en el río Whanganui. Fue consistente con la contracultura internacional de las comunas que rechazaron el materialismo y la cultura del consumo. Aún más interesante fue el hecho de que Baxter trató de formar una comunidad que abarcara los conceptos sociales y la espiritualidad maori, sugiriendo que conceptos perdidos en la sociedad urbana 'pakeha' (europea / blanca) de Nueva Zelanda podrían ser recuperados de esta forma. Baxter decidió trabajar con los 'nga mokai', los desplumados, jóvenes marginados por la sociedad urbana que a menudo llegaban a Jerusalén con problemas de adicción.

Warren Olds, Julio 2007  
Tamaki Makau Rau / Auckland  
Aotearoa / Nueva Zelanda

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Programa de Hierro Forjado para Actividad Comunal en Jerusalén, para Habitación Temporal o en Hogares Permanentes.

Alimenta al hambriento;  
Dale de beber al sediento;  
Dale ropa a aquellos que no tienen;  
Dale hospitalidad a desconocidos;  
Cuida al enfermo;  
Da fianza para sacar gente fuera de la cárcel,  
visítalos en la cárcel, y  
Cuídalo cuando salgan de ella;  
Ve a los funerales de tus vecinos;  
Dile a otra gente ignorante lo que en tu ignorancia crees que sabes;  
Ayuda al que duda a clarificar su mente y a formar sus propias decisiones;  
Consuela al triste;  
Reprende a los pecadores, pero suavemente,  
hermano, suavemente;  
Perdona a lo que parece haberte hecho daño;  
Soporta a gente difícil;  
Reza por todo aquello con vida, incluyendo los espíritus de los muertos.

Donde estas cosas se han hecho, Te Waiura Tapu (el Espíritu Santo) viene a vivir en los corazones, y las diferencias de doctrinas y las dificultades comienzan a desvanecerse como la nieve del verano.

James K. Baxter  
Diario de Jerusalén (1971)

He kaitito whiti rongonui a Hemi / James Keir Baxter nō Aotearoa. I tapaina ia ko Hemi, te kupu Māori mō James, i te tau 1969. I te Mahuru o tautau i whakatūria e ia te mea tuatahi o ngā ohu e rua ki Hiruharama i ngā tahatika o te awa o Whanganui. He whakaaronui i te puta mai i te ao whānui i tautau wā kia kaua e whai rawa, ā, i whāia tērā kaupapa e ia. Anō nei kia rerekē ai tā rātou noho i whāia e ia ngā tikanga Māori mō te noho a tōna iwi kia whakahokia mai ngēra tū āhua whakaaro mō te tangata ki te hāpori whānui o Aotearoa. I mahi tahi ia ki ngā mōkai, ngā tāngata kore matua, arā, ngā rangatahi kāore i te tiakina e te hāpori, rātou i tae atu ki Hiruharama me ngō rātou mate inu waapiro.  
He Hotaka Kore Whati mō Te Noho Tahi a te Iwi ki Hiruharama, ki ngā 'Crash Pads', ki ngā kaiinga rānei.

Whāngai te hiakai;  
Hoatu he wai ki te hiainu;  
Hoatu he kakahu ki ngā tāngata kore kākahu;  
Tiakina ngā tūroro;  
Whakawāteangia ki te pūtea ngā mauhere;  
Toroa ngā mauhere;  
Tiakina ngā mauhere ina puta i te whareherehere;  
Haere ki ngā tangihanga;  
Whāngai ki te kuare tenā ka mōhiotia e koe i tō kuaretanga;  
Awhinatia ngā mea kāore i te whakapono, ki te whakatau take;  
Awhingia te pōuri;  
Tiakina ngā tāngata ka taka ki te hē, āta tiakina;  
Ki te whakararungia koe, arohaina;  
Tautokona ngā tāngata hōhā;  
Me tuku karakia mō ngā mea katoa e ora ana me ngā wairua mate.

Oti rawa atu ngēnei mea, ka tau mai te Wairua Tapu ki ngō tātou ngākau, ā, ka ngaro haere ngā whakapono rerekē me ngā raru pērā i te huka rewa i te raumati.

Nā James K. Baxter  
Pukapuka Rā (1971)

Hemi / James Keir Baxter (1926-1972) was one of New Zealand's most prominent poets. Baxter adopted 'Hemi', the Maori transliteration of his first name James, in 1969. In September of that year Baxter founded the first of two rural communes at Jerusalem on the Whanganui River. Consistent with an international counter-culture movement the commune rejected the materialism of consumer culture. More interestingly though, Baxter sought to form a community that embraced Maori spirituality and social concepts, suggesting values lost within New Zealand Pakeha urban society might be recovered in this way. Baxter chose to work with 'nga mokai', the fatherless ones, young people alienated by urban society who often arrived at Jerusalem with addiction problems.

Warren Olds, July 2007  
Tamaki Makau Rau/Auckland  
Aotearoa/New Zealand

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A Cast-Iron Programme for Communal Activity, at Jerusalem, in Crash Pads, or in People's Homes

Feed the hungry;  
Give drink to the thirsty;  
Give clothes to those who lack them;  
Give hospitality to strangers;  
Look after the sick;  
Bail people out of jail, visit them in jail, and look after them when they come out of jail;  
Go to neighbours funerals;  
Tell other ignorant people what you in your ignorance think you know;  
Help the doubtful to clarify their minds and make their own decisions;  
Console the sad;  
Reprove sinners, but gently, brother, gently;  
Forgive what seems to be harm done to yourself;  
Put up with difficult people;  
Pray for whatever has life, including the spirits of the dead.

Where these things are done, Te Wairua Tapu [the Holy Spirit] comes to live in our hearts, and doctrinal differences and difficulties begin to vanish like the summer snow.

James K. Baxter  
Jerusalem Daybook (1971)



Richard Henry es uno de los primeros conservacionistas de Nueva Zelanda. En 1894 Henry estuvo encargado de la Isla Resolution en el estrecho Dusky en Fiordland, durante los siguientes catorce años transportó pájaros nativos que no vuelan de la masa de tierra principal a la isla. Pasó muchos trabajos en esa labor, incluyendo interrupciones causadas por cazadores de focas y de todo tipo, la mayor parte del tiempo se la pasó trabajando solo en ese remoto paraje.

Henry guardó extensas notas sobre su interacción y sus observaciones de la vida silvestre. Documentó cuidadosamente la biología de los pájaros en peligro de extinción, como el kakapo, kaka y el kiwi, así como el impacto en las colonias de pájaros de las nuevas especies introducidas como comadreja y armiño. Fue cautivado por el carácter y la inteligencia de las aves, tenía gran compasión y respeto hacia ellas. Esto se refleja en muchas anotaciones en sus escritos, entre los que se encuentran los siguientes:

"Tengo un silbato metálico y a veces lo toco en las tardes –si los mosquitos me lo permiten- algunos kakas a menudo vienen y se sientan lo mas cerca que pueden. Luego se consultan entre ellos mismos para saber qué piensan de los sonidos y hacen algún tipo de comentario que yo no entiendo, pero pienso que es de su agrado, a pesar de que yo no soy un gran músico que digamos. Y así casi todas las cosas salvajes son suficientemente curiosas para acercarse; solo las que han tenido contacto con humanos han abandonado ese peligroso hábito." 1

Tristemente, Henry no pudo proteger a los pájaros de la invasión de ratas, depredadores introducidos, ni tampoco de cazadores y perros. Para principios del siglo XX era claro que las colonias de pájaros que Henry había establecido estaban desapareciendo, una encuesta a cargo del servicio de flora y fauna a finales de 1880 en la isla Resolution y otras islas del estrecho Dusky confirmaron que ningún kakapo sobrevivió en esa zona.

Actualmente quedan 86 kakapo en Nueva Zelanda, todos en espacios controlados y la cantidad de kaka y kiwi están bajo observación. Hoy, la conservación de muchos pájaros nativos incluye su traslado a islas libres de depredadores, justamente como Henry trató de establecerlo hace 100 años. Las notas, observaciones y artículos de Henry sobre los pájaros nativos provén un invaluable y atractivo cuerpo de investigación para conservacionistas contemporáneos. El mas viejo y único superviviente de los kakapo en Fiordland se llama Richard Henry en su honor.

Ko Richard Henry tētehi o ngā kaitiaki taiao tuatahi. I whakaturia a Henry hei kaitiaki o te motu o Resolution i Dusky sound, Fiordland, ā, i roto i ngā tau tekau mā whā whai muri mai i whakawhiti ia i ngā manu kore rere mai i Aotearoa whānui tonu ki te motu rā. He mahā ngā uauatanga ka pīkaungia e ia i tōna wā, ā, i te nuinga o te wā koia anahe e noho ana ki taua wāhi kei tawhiti.

He mahā ngāna tuhinga mō tāna i kite ai, mō tāna i mahi ai. I āta tuhia e ia ngā kōrero mō ngā manu i te ngaro haere pērā i te Kakapō, te Kākā, te Kiwi me ngā mahi whakararu a ngā kararehe hou i kawea ki reira, i ngā kahui manu. He pai ki a ia ngā āhua me te mātau o ngā manu me tōna aroha nui ki a rātou. Ka kitea tēnei tūāhuatanga i ngāna tuhinga.

*"I have a tin whistle & sometimes play it outside of an evening – if the sandflies let me - & some kakas will often come after their dinner & take the nearest seats they can get.*

*Then they will consult each other about what they think of it & pass all sorts of remarks which I do not understand but I think is their general approval though I am not much of a player. And thus nearly every wild thing has curiosity enough to bring it near; and it is only those well acquainted with man that have discarded such a dangerous and bad habit."* 1

E pōuri ana kāore i taea e ia te āta tiaki i ngā manu i te mahi whakanoho a ngā kararehe hou pēra i ngā kiore, i ngā kuri me ngā tāngata whakangau poaka. I te timatanga o te rau tau 1900 i kitea i te ngaro haere ngā kahui manu nā Henry i whakatū. I mahia tētehi arotake e te Ratonga Kararehe Ngahere i ngā tau 1980 ki ngā motu o Resolution me Dusky Sound kātahi ka mōhio rawa kua mate katoa ngā Kakapo o reira.

I tēnei wa kei te āta tiakina ngā Kakapō 86 me te titiro tonu ki gā Kākā me ngā Kiwi. I tēnei wā kia tiakina paitia ngā manu Māori me kawe ki ngā motu wātea i te kararehe kino pērā i ngā mahi a Henry 100 tau i mua. Kua waiho mai ngā tuhi-tuhinga me ngā kōrero a Henry e pā ana ki ngā manu Māori hei puna rangahau mō ngā kaitiaki o nāianei. Kotahi tonu te Kakapō kei te ora tonu i Fiordland, ā, hei whakanui i te tangata nei kua tapaina taua manu ko Richard Henry.

Richard Henry es uno de New Zealand's earliest conservationists. In 1894 Henry became the curator of Resolution Island in Dusky Sound, Fiordland, and over the next fourteen years transported native flightless birds from the mainland to the island. He endured many difficulties in his tenure, including the disruptions to his work caused by sealers and hunters, and for much of the time lived alone in a very remote environment.

Henry kept extensive notes on his interactions with and observations of wildlife. He carefully documented both the biology of threatened birds such as the Kakapo, Kaka and Kiwi, and the impact on the bird colonies by newly introduced species such as stoats and weasels. He was charmed by the character and intelligence of the birds, and had a great compassion and respect for them. This is illustrated in many instances in his writing:

"I have a tin whistle & sometimes play it outside of an evening – if the sandflies let me - & some kakas will often come after their dinner & take the nearest seats they can get.

Then they will consult each other about what they think of it & pass all sorts of remarks which I do not understand but I think is their general approval though I am not much of a player. And thus nearly every wild thing has curiosity enough to bring it near; and it is only those well acquainted with man that have discarded such a dangerous and bad habit." 1

Sadly Henry was unable to protect the birds from the encroachment of rats and introduced predators, and the intrusion of hunters and dogs. By the early 1900's it was clear that the bird colonies that Henry had established were disappearing, and a Wildlife Service survey later in the 1980's of Resolution and other islands in Dusky Sound confirmed that no Kakapos had survived there.

There are currently 86 Kakapo left in New Zealand, all in managed environments, and Kaka and Kiwi populations are monitored. Today, conservation of many native birds involves their relocation to predator free islands just as Henry had attempted 100 years ago. Henry's written notes, observations and articles about native birds provide an invaluable and engaging body of research for contemporary conservationists. The oldest and only surviving Fiordland kakapo is named Richard Henry in his honour.

Nicola Farquhar, May 2007  
Tamaki Makau Rau / Auckland  
Aotearoa / New Zealand

1. Page 245, Richard Henry of Resolution Island, Susanne and John Hill. John McIndoe, 1987.

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