

I MUA I TE AROARO O TE TARAIPUNARA O WAITANGI

WAI 2700

WAI 2872

I TE TAKE Ō

te Treaty of Waitangi Act 1975
(te ture)

Ā

I TE TAKE Ō

te Mana Wāhine Kaupapa Inquiry
(Wai 2700)

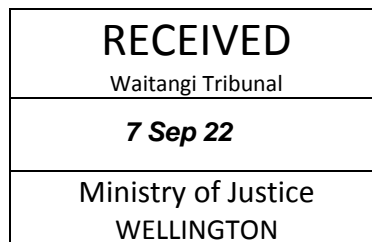
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I TE TAKE O

tētahi tono a **Dr Leonie Pihama, Angeline Greensill, Hilda Halkyard-Harawira, Mereana Pitman** rātou ko **Te Ringahuaia Hata (Wai 2872)**

JOINT BRIEF OF EVIDENCE OF CHRISTINE HARVEY AND RANGI KIPA

Dated this 7th Day of September 2022



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E TE TARAIPUNARA

WHAKATAKINGA

1. This Joint Brief of Evidence is written in two parts:
 - a. Kōrero from Christine Harvey; and
 - b. Kōrero from Rangi Kipa.

WĀHANGA A: NGĀ KŌRERO A CHRISTINE HARVEY

Kupu Arataki

2. Ko Christine Harvey tōku ingoa.
3. Nō Rekohu, kei te taha o tōku Tāua nō Ngāti Mutunga, kei te taha o tōku Koro nō Te Ati Awa hoki ahau. Kei te noho ahau ki raro i te korowai o te Iringa o Kahukura, kei Ōtautahi.
4. He kai Tāmoko ahau.

Nō Niwareka te Moko

5. Nō te wahine te mana tō te Moko, nō Niwareka kē te taonga e mauria mai ki te Ao Turoa nei. Mai tōnā whakapapa kē tēnei taonga tuku iho.

He Aha Tēnei Mea te Mana Wāhine?

6. He aha tēnei mea te Mana Wahine? Mai rānō te Mana tō te Wahine nō tuawhakarere, mai te Whaea tuatahi te tinana nōna te uha o kurawaka i tākoha mai hei waka kawē uri! Nō Ngā Atua katoa o tēnei Ao hoki he wāhanga i tākoha mai heoi nō Io te Matua Kore te hiko kia oho te awe nōna i tākoha mai. Ahakoa rongonui rawa a Tane mō tēnei ahuatanga ko tōnā te hiahia te hā i tākoha mai, katahi rā ko tōnā koha nunui tōnā aitanga ko te iratanga nō rāua tahī ko Hineahuone. Heke iho ki ā mātou.
7. Heoi he whakapapa tērā o taua Mana he nui ake ngā ahuatanga o te Mana tō te wāhine ināianei

8. Ae he waka kawē uri koinei te mea nui o te Ao nei. Mēnā kore kau he wāhine ko kore ko te Ira Tangata!
9. Heoi he puna mātauranga tō mātou, he puna roimata hoki. Mēnā ka huri koe ki te tirohia ki te hītori me āta tirohia ki te mahi o ō tātou kuia mā ngā māreikura ko tātou nei te Mana hei parahia i te huarahi mō tātou katoa!
10. He mea whakamutunga o tēnei patai hoki nā te hanga o tō mātou tinana o te Kopu he Whare tangata tō mātou. He pūmotmoto tō mātou kei waenga ēnei Ao mai te pouriuri ki te whai Ao. He mana whakanoa tō te wahine mā tōnā hiko noa. He mana hoki kia whakaoho i te Ao wairua kia tūwhera ai, kia wātea ai te aotea nā ko tōnā reo te reo tuatahi o te marae.
11. Ka taea e tētahi hoki ki te whakapiki o tō mana wahine mā tō mahi, mā tō kōrerorero, mā tō tū.

Te Mana o te Moko Kauae

12. He nui ake ngā āhuatanga o te Mana Wahine heoi ko te kauae he tohu mutunga o te pai kia kite ai tātou katoa.
13. Ehara noa mō te tokoiti hē tohu mana tō ia wāhine Māori. E tae wahine mai.
14. He tohu kia tū wahine, me tiakina hoki kia ora kia haumarū nā te mea he whare tangata.

Whatungarongaro te Moko Kauwae

15. I te wā e tipu au ki te tāone nui kāhore au e rangōnā ki tō tātou nei taonga o te reo rangatira. Kore rawa au e kitea te Moko kauwae e ora ana. Kei ngā whārangi o ngā pukapuka kē.
16. Nō te Tohunga Suppression Act 1907 te hē!
17. Nō te kawanatanga te hē, nā rātou te hē. Tae noa ki tēnei wā tonu ka nāna au, mātou ngā ringa tāmoko ki te whakatinanatia tō tātou taonga. Mō ngā tau 30 i whawhai tonu ahau ki te riro tēnei hei taonga nō mātou ngā māreikura! He mamae tonu mātou i te

ngarohanga o ō tātou taonga. Ehara noa i te e kauwae noa ko te reo, ko te whakairo, ko te rongoa, ko ngā auahatanga o o tātou taonga tuku iho.

18. Nā te kino o te tāmitanga tonu i whakaaro tonu ana ētahi o te Iwi Māori kāhore e taea te mau kauwae tētahi mēnā he reo kore, mō ngā Kuia ānake, te mea te mea. Ehara nō mātou te hē mō tērā āhukatanga.
19. Nā ngā whārangi kē, nā ngā pukapuka, nā ngā kaipeita pērā i ā Goldie, rāua ko Lindauer te take mō tērā whakaaro pakeha kē.
20. Ko te mamae te āhukatanga Pouri e pupuri mai ki ā mātou, ko te whati o te hono tētahi ki tētahi, tētahi ki tōnā iwi, hapu, whānau. Ka noho rawa kore kei raro i te pēhitanga o te ngarohanga o te mana tō te wāhine.
21. Ko tāku hoki e mamae ana nō te kuaretanga tō te kawanatanga ki te riro ai te whakaaro o ō mātou tūpuna hangarau ki rō wharangi pukapuka noa kia pērā i te moa! Heoi ko te mahi tō te wāhine e kore rawa e kitea e kore rawa e tirohia e ngā kai tuhi a Pehi mā. Nā he ringa tāmoko tēnei wāhine i tāku timatanga he tokomaha o mātou e awangawanga ana ki tēnei āhukatanga tō te wāhine mau uhi tō te wahine mau whao nā te ao pakeha me te tāmitanga te take.
22. Nā i pa kaha mai te whakamā ki o mātou Kui nā te hurihanga o te ao, ki ā mātou matua, matua tūpuna nā te tāmitanga kātahi i huna ai ngā kui mau Moko. Ko Kate Shepard hoki tētahi wāhine tūkino ki te aukati tō tātou taonga, nā tōnā pledge me kī. Mēnā he wahine Māori mau Moko kāhore e taea te tū hei whawhai mō tō whenua.
23. Hē mamae nui rawa atu hoki ki ahau, ki te ira wāhine, ki te iwi Māori whānui hoki. Ko te aukati o te mahi hanga, auaha, kohi kei roto i tō mātou Taiao. I patu ngakau, i patu hinengaro, i patu wairua hoki te aukati i te hononga ki ō mātou tuakana. Koirā ngā rauemi, koirā te hononga ki ngā atua, koirā te whai koha ki ō mātou tuakana hē aroha nui kei roto i te mahi ā ringa ki te pa, ki te tuku whakawhetai, ki te tuku karakia mō ēnei taonga tuku iho ki te kore ai e maumau taonga! He oranga kei roto i ēnei mōmō mahi hē rongoa pai kei roto i te mahi auaha he toiranga, he mātauranga tiakina i te Taiao. Hanga uhi, taonga, taputapu, hangarau te mea, te mea.
24. Ehara nōku ānake ēnei whakaaro e ai ki a Sian Montgomery-Neutze he māreikura

ringa tāmoko hoki ia.

‘Our kōrero tuku iho and tikanga relating to moko kauae speak to te tapu me te mana o te wahine, whakapapa, community and our systems of accountability.

Moko kauae exists as part of a continuum that ties together the past, present and future.

Moko kauae in itself is an act of resistance and is a physical representation of the whakataukī "e kore au e ngaro he kākano i ruia mai i Rangiātea."

Colonization desecrated our Māori communities and ways of living and therefore the context from which moko was born and fostered. This severely impacted our perceptions and tikanga surrounding moko kauae, the effects of which are still profound today.’

WĀHANGA B: NGĀ KŌRERO A RANGI KIPA

Kupu Arataki

25. Ko Rangi Kipa tōku ingoa.
26. He uri tēnei nā ngaa urupaa waihotanga o Te Atiawa, o Taranaki Iwi ahau.
27. Kei te noho ahau ki taku papatupu, ko teteahi Paa tawhito o Te Atiawa, ko Ngapuketuru teeraa, kei Waitara, kei Taranaki kee.
28. Ka moohio whanuitia he kaitā hoki ahau.
29. The Tribunal has identified a number of areas where it would like to hear further evidence in the remaining tūāpapa hearings including the place and significance of tā moko and moko kauae in regard to Mana Wahine
30. It is presumptuous of me to speak on behalf of Wahine Maori, but I would like to make some statements that help shape the context of the wider debate around what is now commonly known as moko (and in this case of these hearings Kaue tehe/Moko

kaue).

Moko Kauae – A Practice Not a Form of Art

31. The way in which these practises have been impacted and their subsequent detrimental impacts on the overall wellbeing and integrity of a fully functioning society, which Awe mapara, Moko whakangao, Taa uhi, Kotuhituhi are the physical manifestations and are a product of and give life to the lived cultural reality of Tangata Maori.
32. It can be problematic to interrogate the specifics of the role of any one practise without recognising the interrelationship of the practise amongst the wider suite of artistic practises. But this is probably where we should start our investigations,
33. Christine Harvey has helped shape up some of the origins and context for how we might begin to have conversations about these owaha that were so dear to us and so central to our relational cultural mechanisms that we have worked tirelessly to revive them over the last 3 decades.
34. It would be helpful to unpack language and attitudes that have negative impacts on practises around the moko discussion even when they have become pervasive ideas in our own communities, it would also be helpful to recognise that Moko is not an ‘artform’ which is usually how this practise has become framed within unhelpful language and racist ideology.
35. We should recognise that what is contemporarily seen as ‘artforms’ are actual language systems that perpetuate and maintain our societal norms that convey and carry our collective (but not limited to) ethics, values, norms, morals and codes of conduct.
36. The ‘othering’ by Westerners, of our language systems to be rendered down to idol worshipping, animism or even polytheism is racist in intent and devastating in effect as it systematically dismantled some of the core practises for the transmission and maintenance of Maatauranga Maaori, our very system of ‘being’...
37. The Colonial project fuelled by the Industrial revolution compelled the expansion of Western Imperial nations to colonise any lands and people that could provide them

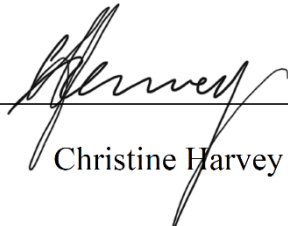
with human capital or wealth, but the intellectual (sic) arm of colonialism was also boosted by the idea of Social Darwinism created a new era in European racial theory.

38. These ideas also gave rise to the profession of Western anthropology, and as they sought to make sense of the fascination of the *'others' that we became to them*.
39. The Western world with all of its legal, commercial, and technological bias, set the scene for not only the myriad of legal instruments that were used to diminish our lived reality but also set the language by how the Crown and Paakeha categorised us and in turn how we became socialised to use the same language to describe ourselves.
40. Armchair anthropologists set the scene by their use and language for Moko to be seen as a quaint and novel practice, the appearance of moko whakangao both terrified and fascinated westerners and in turn created a gruesome industry specifically for the collection of Maaori tattooed heads for both private and public collections.
41. Our practises such as moko perform the same functions as our other mnemonic language systems of applied and material culture including ngaa mahi a Rehia, whakairo, raaranga, whatu, kowhaiwhai, whai korero, ruruku, the list is endless, their deeply vested meanings embedded in the symbolism are the social, political and cultural glue that makes sense of, and gives context to the collective reality of each Maaori community.
42. We recognise that that although the present discussion is focussed on Kaue, in fact Kaue, was only a small part of the diverse practises of body adornment and modification, it is well documented in early lithographs from Cook and other voyages that Wahine Maaori wore moko of all descriptions on all parts of their bodies. There is a freedom in this consideration when we pause to reflect on this reality, we can realise that we might argue that the normal confines over body image/s that we have today is probably not an accurate reflection of our past attitudes. This is important because I think that it helps to set the tone for our vision around the autonomy and authority of Waahine Maaori to authors one's own existence, not bound by the patriarchal boundaries that ultimately diminished waahine personal and collective motuhake alongside other inalienable rights they enjoyed as their right to inherit, administer and divest their own property as they saw fit.


43. I appreciate that there are a number of Puurakau which are didactic narratives that shed light on differing ways in which Maaori value systems are socialised, validated and promoted, but I would like to encourage us to try to dig deeper, I have often spent many hours thinking about the origin of how the actual physical practise has developed and what might have motivated these tikanga to take on a central role in our appearance and how we used these language systems to ‘author or language’ how we see ourselves in a Taiao of Maaori origin.
44. If we look at the tools and source of the media used for moko, we see that the Ngarahu are all elements of the natural environment, and so too for the Uhi. Just like everything else in a pre-industrial society, everything is sourced from the immediate environment, our tupunas mode of production is shaped by our environment. Everything from the way in which we organised our whole society is shaped by the extent and limitations of our natural world, there's no running off to the supermarket when you are hungry.
45. We know that our tupuna needed to and did have a detailed and intimate understanding of their surrounds. This idea when you step into it changes my perspective, it helps me to realise that they lived in a symbiotic relationship, and that their ability to identify, collect and produce the basic necessities of life is a deeply profound relationship. To be tethered so intimately with the source of life and potentially the source of your demise is in my mind a really good way to start to understand the much deeper foundations of the source of moko as a practise (along with many other of our tupuna activities)
46. In my mind it calls into question our pre-occupation we have with ourselves as sovereign beings as ‘humans separate from nature’, I am going to argue that as uri of Taane, we are ‘nature incarnate’, that even though we have our own line of human whakapapa, the degree of separation from all other uri of Taane is a philosophical one.
47. Moko, he kiri kauri, he anuhe tawatawa, he kiri kiore, he moko kurii, all of them reference the natural world and/or animals as the source of their relevance to the wearer’s identity, how many other whakatauaki/sayings that have fallen by the wayside due to the lack of physical manifestation of this practise?

48. Moko; using bone chisels from our bird relatives to sew into our skin the very same ink made from the burnt soot from our plant relatives, to give shape and life to our stories of how we are related and interconnected to our taiao and to each other.
49. In evidence I would prefer to acknowledge that this is where I think the beginning of the conversation starts with the disruption of this most fundamental relationship between te taiao and Wahine Maaori which was most visibly evidenced in the way in which our wahine imprinted their connection on their own physical being via Moko.
50. We can see that the Tohunga Suppression Act as the most overt Crown act accompanied by many other less overt but just as devastating acts or agencies including the Land Wars, Native Land Court, The Temperance Movement, Christian observances, Western marriage laws, all of these and many more, eroded the role and status of Mana Waahine and Moko Kaue.
51. It is impossible to separate any practise as a standalone observance, it is important to recognise that as an academic exercise it may seem pragmatic to isolate moko (of any description) to study it, but any student of Te Ao Maaori will know that it is both impractical and illogical to compartmentalise moko away from the world that collectively brought about its existence and validated it as a central customary device for Maaori human to human, human/taiao expression of relationship.
52. As the revival of moko as a contemporary expression of our Maaoritanga has developed, there have been a growth in subversive resistance narratives designed to maintain the status quo and counter the restoration of these revivals.
53. These narratives have focussed on the idea that people must 'earn their right to wear' moko which in itself undermines the whole concept of te ihi, te wehi, te wana, te Tapu o te wahine. It is problematic to apportion wide sweeping western gender rules to the discourse around concepts of validity, who, why and how people should be worthy (sic) to receive these markings. I would argue that If there was such the rule as to the societal conventions about who and how our people might practise moko, the reality of most pre-industrial societies is as simple as where there is a will, there is a way.
54. There are many examples in Te Ao Maaori that not only break the now widely

accounted and pervasive ideas of wahine as lesser beings but speak far more aspirationally into that space as we reconcile ourselves with the practical realities of normal everyday life for whanau or hapuu groupings meant that in real time the disparity between Wahine and Taane were indistinguishable for the most part.



Christine Harvey



Rangi Kipa