

Te Whare Tapere

Kia kawea tātou e te rēhia
Let us be taken by the spirit of joy, of entertainment

Waitangi Day, 6 February 2010

Waimangō, Wharekawa, Hauraki

Convened by Te Whānau-a-Haunui
in collaboration with
Ōrotokare: Art, Story, Motion Trust



He Mihi

*Ngā puke o Hauraki ka tārehua
E mihi ana ki te whenua
E tangi ana ki te tangata*

*Ko Kohukohunui te maunga
Ko Tīkapa te moana
Ko Waimangō te whenua
Ko Tukumana te tangata
Ko Te Whānau-a-Haunui te hapū*

Tēnā koutou katoa e te iwi kua tae mai ki tō tātou whare tapere.

Nau mai, haere mai.

Haere mai i runga i te aroha
Haere mai i runga i te whanaungatanga
Haere mai hoki i runga i te koa, me te hari.

Nei rā tō tātou whare tapere kua tuwheratia nei i tēnei rā. Tomokia! Tomokia!

Whāwhātia ōna taonga, whāia tōna wairua, arā, o te koa, o te hari, o te koa.

Tēnā koutou, tēnā koutou, tēnā koutou katoa

Nā Te Whānau-a-Haunui

Tēnā koutou katoa

Welcome to Waimangō and to our first whare tapere. It is a pleasure to welcome you here and to offer an opportunity to explore aspects of the whare tapere.

Whare Tapere were pre-European pā based ‘houses’ of story telling, dance, music, games and much more. Sometimes, special buildings were erected for these purposes, but on most occasions, whare tapere were convened at the base of a tree or around a large bonfire or within an existing building. In some examples, such as at Kāwhia, whole islands were set aside for the whare tapere.

The desire to be entertained is a ubiquitous feature of life throughout the world. Whoever we are, we all enjoy stories, dancing, music, games and so on. We love to be entertained. And the whare tapere was the traditional Māori venue wherein entertainment and fun was actively pursued.

The spirit and purpose of the whare tapere is expressed in the following expression:

Kia kawea tātou e te rēhia
Let us be taken by the spirit of joy, of entertainment

Some of the items of the whare tapere include:

- Ngā Waiata – songs and singing
- Ngā Kōrero – stories and storytelling
- Ngā Haka – dance and dancing
- Ngā Taonga Pūoro – musical instruments
- Ngā Taonga-a-Wharawhara – body adornments
- Ngā Tākaro – games and other amusements

The whare tapere also includes kakara (perfumes), karetao (puppets), whakahoro taratahi (kite flying) and much more.

Unfortunately, whare tapere fell into disuse in the 19th century during the movement of our people from pā villages to the new townships. Many things of the old pā society and culture were left behind including the whare tapere. Despite this, however, it is remarkable what information has been preserved about these houses. Whare tapere have been undergoing a revival much like the revival of taonga pūoro in recent decades.

We do not have an intact whare tapere tradition and it is not possible to recreate accurately what whare tapere must have been like in those pre-European times. But it is possible, however, to uplift existing fragments of information and knowledge and utilise them to inspire the creation of new performances. This then is the work of *Ōrotokare* – to conduct research into the historical whare tapere and utilise this knowledge to inspire the creation of the new whare tapere, mindful too that much of what we do today is an act of creation rather than of maintenance and/or revitalisation.

We are delighted to present this whare tapere at Waimangō in 2010. Everything that you see today is a ‘work in progress’ and the entire event is an experiment. Today we are testing many things, the two main questions, however, being:

- The ability of the fragments of the old whare tapere to inspire the creation of a new whare tapere
- The use of Waimangō as a venue for the whare tapere

We would like to continue this whare tapere and make an annual event perhaps. We shall see.

I would like to thank Te Whānau-a-Haunui for allowing us to convene this whare tapere at Waimangō. I would like to thank all those who contributed so generously to the development of the new whare tapere, especially Louise Pōtiki-Bryant and Dene Ainsworth, who have generously supported Ōrotokare since our inception.

Te Ahukaramū
Charles Royal
Artistic Director

PROGRAMME NOTES – TE KĀROHIROHI: THE LIGHT DANCES

This performance of *Te Kārohirohi* is another stage in a collaboration between Charles Te Ahukaramū Royal and myself, a collaboration which has spanned five years. Since 2005, we've held a series of wānanga, exploring and developing choreographic processes based on Charles's research into the whare tapere. Our aim has been to devise new dance for a whare tapere performance.

Within these wānanga, my approach was to create an environment and exercises where dancers could contribute to the creation process. I developed improvisation scores and exercises where the dancers could explore the ideas and images either individually or collectively. From this process I discovered that certain dancers would really respond to certain images and they would find a unique form of movement. These ways of moving contributed to a dance vocabulary for *Te Kārohirohi* as well as a training technique. Therefore the entire process has been very collective and collaborative.

For this performance, we have had a very condensed rehearsal process. I've been working with the female dancers for three weeks and in a one-week wānanga held here at Waimangō. I've been developing dance material with the men. This is therefore a draft performance containing phases of dance material we've developed in the most recent wānanga and also material which was devised in previous wānanga. We are aiming to present the finished work in February 2011.

Te Kārohirohi explores the qualities of Hineruhi, the exemplar of female dance, and Tānerore, the paragon of male dance. Their dances are based on the quality of light and heat at different times of the day. Hineruhi brings about the dawn with her dance. ('Ko Hineruhi koe, nāna i tū te ata hapara), whilst Tānerore demonstrates the qualities of the ideal male dancer. He is the heat shimmering from the ground on a hot summer's day. Tānerore inspires us with his beauty as he dances. Wana (the ray of the sun) relates to Tānerore.

We are not attempting to re-create whare tapere dance forms, rather the work is an act of creation, however we are drawing on the Charles's research, whare tapere traditions and stories as inspiration. Charles was interested in how a choreographer would work with these ideas, and he was also interested in re-addressing the balance of feminine and masculine expression in haka.

Louise Pōtiki-Bryant
Choreographer

Whare Tapere 2010***Dancers***

Jesse Wikiriwhi
Jack Gray
Tāne Mete
Rachel Ruckstuhl-Mann
Liana Yew
Tema Fenton-Coyne
Kura Te Ua

Musicians

Erina Daniels
Horomona Horo
Alistair Fraser
James Webster
Charles Royal

Set

Brett Graham
Mātene Sisnett

Music and Audio Production

Paddy Free

Lighting

Jeremy Fern

Costume

Kirsten Parkinson

Ngā Tākaro – Games

Horomona Horo
Brendon Watt

He Mihi/Acknowledgements

He mihi tēnei ki te hunga nā koutou tēnei kaupapa i āwhina, i tautoko, i whakawhānui.

We would like to acknowledge and thank those many people who have assisted Ōrotokare and the development of modern whare tapere since its inception.

Doctoral Research

Phillip Mann, Tīmoti Kāretu, Mīria, Simpson, Whatarangi Winiata. Ngāpare Hopa, Wharehuia Milroy, Don McKenzie, Jane Collins

Ōrotokare Trustees Past and Present

Piripi Walker, Parekāwhia McLean, Ray Ahipene-Mercer, Kim Skelton, Mīria Pomare, Willis Kātene, Rawiri Faulkner

Thanks also to Neil Gray for providing legal advice during the establishment of the Trust.

Workshop Attendees and Contributors

Kīmoro Taiepa, Piripi Christie, Moss Patterson, Tāne Mahuta Gray, Merenia Gray, Gaylene Sciascia, Louise Pōtiki-Bryant.

Francine Sweetman, Bert Van Dijk, Ngāpaki Emery, Matariki Whatarau, Terri Crawford, Toni Huata, Kereama Te Ua, Kura Te Ua, Rangi Rangitukunoa, Nina Kaye Tānetinorau, Rachel Ruckstuhl-Mann, Ojeya Cruz-Banks, Dolina Wehipeihana, Jack Gray, Nancy Wihongi, Wiremu Grace.

Thanks also to Stephen Bradshaw, Dolina Wehipeihana and the team who convened Te Rea Wānanga 2006.

Our thanks to the venues which have hosted our workshops including Pātaka Museum (Porirua), Te Wānanga-o-Aotearoa (Manukau Campus, Māngere), the Wel Energy Academy of Performing Arts (University of Waikato, Hamilton) and Waimangō, Wharekawa.

Funders

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Ki a koutou katoa, kei aku rangatira, ka nui rā te mihi. Kua rangatira tēnei kaupapa i a koutou, nā koutou i tautoko, i whakawhānui, i whakatikatika.

Charles



**He Kupu nō Te Tai Tokerau mō Te Tiriti o Waitangi
A Northern Tradition concerning the Treaty of Waitangi**

Me ako ā tātou tamariki he kawenata Te Tiriti-o-Waitangi

Ōna pūtaketake,
He manaakitanga
He whanaungatanga
He rangatiratanga
He tohungatanga
He ūkaipō
Otirā, kei tua ko te aka matua
Tōna ingoa ko te Kotahitanga

We must teach our children that the Treaty of Waitangi is a covenant
Whose 'roots' are

Manaakitanga
Whanaungatanga
Rangatiratanga
Tohungatanga
Ūkaipō

But beyond all these is the 'parent vine' whose name is:

Kotahitanga

Manaakitanga – the art of fostering and uplifting mana

Whanaungatanga – living conscious of relationships, living in relation to the world

Rangatiratanga – leadership achieved through unifying and weaving people together

Tohungatanga – expertise expressed through the arrival of mana

Ūkaipō – moments and experiences and healing and renewal

Kotahitanga – wholeness, unity

This tradition was maintained and shared by the late Rev. Māori Marsden of Te Tai Tokerau.

Kia kawea tātou e te rēhia!
Let us be taken by the spirit of
pleasure and entertainment!

Te Whānau-a-Haunui

and

Ōrotokare: Art, Story, Motion Trust

invite you to attend our inaugural and experimental *whare tapere*.

Venue: Waimangō, Wharekawa, Hauraki
 (400 Ōrere-Matingarahi Rd, south of Clevedon)

Date: Waitangi Day, 6 February 2010

Time: 4.30pm to 10pm

Programme

4.30pm: Start

5-6pm: Ngā Tākaro

games for the kids

6pm: Ngā Taonga Pūoro

a concert featuring traditional musical instruments

8.30pm (approx): Te Kārohirohi: The Light Dances

A new dance work by Louise Pōtiki-Bryant in collaboration with Charles Royal
 A Showing of a work-in-progress

This will be a self-catered event so bring a picnic dinner and a sun umbrella!

Please note that this is a private, invitation only event.

Our thanks to Ngā Pae o te Māramatanga for supporting the research which lead to this event.