

Settlement EMILY KARAKA

At Old Government House in Auckland on 12 February 2010, Emily Karaka was the first iwi representative invited to sign the Mana Whenua o Tāmaki Makaurau and Crown Framework Agreement, under which hapū and iwi would negotiate settlements of their historic Treaty grievances against the Crown.

Two years later, at the Auckland War Memorial Museum, the Mana Whenua o Tāmaki Makaurau Collective Deed of Settlement and Post Settlement Governance Proposal was signed by Emily Karaka, representatives of ten hapū and iwi, and the Minister of Treaty Negotiations on behalf of the Crown. The Tāmaki Collective Deed, which sits alongside hapū- and iwi-specific settlements, includes the transfer of ownership of fourteen maunga (mountains) and three areas on Rangitoto, including the tihi (summit), agreements in relation to four motu (islands), and Right of First Refusal over all surplus Crown-owned land and certain Crown Entity-owned land within Tāmaki Makaurau for 172 years.

On the eve of Ngāi Tai ki Tāmaki's settlement, Emily Karaka's exhibition *Settlement* explores the Crown's settlement process, old land claims, and Turton Deeds transactions, which alienated lands and islands from the Tribes of Tāmaki. As a descendant of Kiwi Tāmaki (who resided on many of the volcanic cones in Tāmaki), and a descendant of the Ngāi Tai Rangatira Nuku (who participated in land sales deeds and signed Te Tiriti o Waitangi at Karaka Bay in Auckland in 1840), the artist confirms: ka maumahara—we will remember.

Pai mārie.

A version of this text appeared in the catalogue for *Settlement* (2015–16), which was first presented at Orexart, Tāmaki Makaurau, and later travelled to Hastings City Art Gallery Te Whare Toi o Heretaunga.

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Ihumātao Peninsula once had 4 volcanic mountains out of the 150 volcanoes in the Auckland volcanic field.... >>> THE RING OF FIRE

Puketāpapatanga-a-Hape: **PUKEITI** is the smallest cone in Auckland's volcanic field. Other ancestral maunga (mountains) within the Ihumātao peninsula are the ŌTUATAUA and the **MAUNGATAKETAKE** volcanic cones, both quarried in the 1950s and 1960s to build roads and the Auckland Airport runways.

IHUMĀTAO PENINSULA ONCE HAD 4 VOLCANIC MOUNTAINS IN THE AUCKLAND VOLCANIC FIELD >>>>>> RING OF FIRE

‘The Hashtag **#ProtectIhumaatao** had lit up social media like a Christmas tree for several months. It appeared the whole nation was talking about and had an opinion about Ihumātao. The Statement **‘The land must be returned to mana whenua’** IS THE UNIFIED ANTHEM that was released not only from Ōtuataua but also **THE KĪNGITANGA’** (Erica Sinclair, **‘Ihumaatao’**, Te Hookioi, Issue 71, p. 24)

RAUPATU: Confiscation / Seizure of Māori Tribal Land

The Crown failed to include all mana whenua in its collective >> 'comprehensive' Treaty of Waitangi settlements objectives in 2014 mana whenua at Ihumātao, Te Ahi Waru have a Historic registered Waitangi Tribunal Claim; The Ahi Waru (Taua) wai 2401 Claim. The Occupation at Ihumātao was an inevitable consequence of The Crowns negligence and Breach of the Declaration of Independence signed by Pōtaatau Te Whereowhereo and TE TIRITI O WAITANGI signed by chiefs at Mangere and Auckland.

MANA MOTUHAKE:

The Consented Build at SHA 62 includes the return of 25% of the whenua (encompassing 3 sensitive archaeological sites) and 40 Social houses for Māori in arrangements negotiated between Fletchers and mana whenua. An internal dispute at Makaurau Marae between Trustees is currently being resolved through an agreed Court process with the objective of updating the Te Ahi Waru- Marae Trust deed and representation. A thriving and self determining cultural Identity is essential to ensure sustainable social and economic development in reconnecting the identified 37 mana whenua whanau (family groups) the 4 Hapu with our ancestral lands at Ihumātao and our Papakāinga (village) the oldest Continuous Settlement area in Auckland: at Puketāpapa.

Te Ahi Kā

The Haukainga > people of the land, Ahi kā > keepers of the home fires; literally landless >> The Crown, Governor General and the New Zealand Government do have a moral duty of care to return the private land evidently now for sale for \$40 million. The SHA62 build at Ihumātao is stonewalled. Government relied upon the Kīngitanga to peacefully resolve the standoff. The TE AHI WARU WAI 2401 Claim set down to be heard in 2025 could be heard and settled under urgency. Profound and explicit evidence can be produced whereby the Waitangi Tribunal hearing the claim could well recommend that CROWN PURCHASE AND RETURN land at Ihumātao to TE AHI WARU who have made an Undeniable Contribution to building the Nation-Aotearoa.

Emily Karaka, 2020

This text originally appeared in *NIRIN NGAAY*, a publication accompanying the 22nd Biennale of Sydney, *NIRIN* (2020), curated by Brook Andrew. It is also [available online](#).

Interview with Ngahuia Harrison

Ngahuia Harrison: I te taha o tōku Pāpā, nō Te Waipounamu ahau, he Pākehā ahau. I te taha o tōku Māmā nō Te Taitokerau ahau, ko Ngātiwai, Ngāpuhi, Ngāti Pukenga ōku iwi.

This project, *Coastal Cannibals*, has come out of my doctoral research. I began looking at the effects of the Marine and Coastal Area (Takutai Moana) Act 2011 upon my iwi, Ngātiwai. The research has morphed into looking at everything that falls outside of the narrow definition the Crown has created to tell Māori how we relate to the sea and coastline. As well as all of the fronts we fight on to protect not only our relationship to the moana, but the moana itself.

Objectspace: The exhibition was catalysed by the idea of hostile architecture. This provocation suggests that our experience of the built environment and place can be fraught—in a state of tension that prioritises some people's needs over others', and at odds with the natural world. What experiences do you have of hostile architecture in your daily life?

NH: My work looks at ideas of property—how we own things and how this understanding of ownership is so different from place to place and person to person. When we look at land, anywhere in Aotearoa, it's a constant reminder that all of the whenua in what is now New Zealand was in Māori possession, under care of hapū, at some point. It belonged to hapū and now, for different reasons, it doesn't. I think that is hostile, that reminder. Of course there are numerous losses tied up in that primary loss of land. The reminder that enclosure of common lands started the process of colonisation. For Māori, when your being and consciousness is so tied up in that whenua, you are losing a lot more than a pile of dirt. So for me looking at our coast, Te Akau Roa o Ngātiwai, and the developments, the industry, even the marine reserves—they are hostile to our occupation as well as our continued attempts at reclamation.

OS: Tell us more about your work for *Toro Whakaara*.

NH: I've been working on *Coastal Cannibals* for the past three years and I'm constantly adding to it. The series focuses on the Whangārei Harbour, Whangārei Te Rerenga Parāoa, and the heavy industry established on and around the place, including residential housing developments. The heavy industry are places like the oil refinery, the Portland cement works, the Limestone works, the marinas—all these things gobbling up our environment and our moana. Some of the residential developments around Ruakākā and Marsden Point have carved out the land to channel the moana, creating canals so people can have their own jetty to park their boats like they park their cars. For coastal and ocean tribes, the moana is an important and significant place—the ocean is everything. To see it being used in this way is very frustrating—it's taking and using our land in a way that assumes our interests have been extinguished. They haven't. Still in our very present and real time of climate crisis it is mind-blowing how little respect there is for land, sea and waterways.

OS: What drew you to investigating this site?

NH: Initially, I was looking at the oil refinery. When you come over the Brynderwyn Hills, you see Mount Manaia, Whangārei, and the other landmark is the refinery—those chimneys are just as much of a signal of home for me. There's a beauty to it. My grandfather helped build the original chimneys, my uncles and dad worked on the team that took them down, my cousins put the new ones up. The oil refinery became this sort of mythical place for me in my own head or in family folklore. There was this frontier vibe about it—everyone had stories about what happened there, what they had experienced. There were stories about the workers' strikes, injuries, close calls. My cousin described the long line of buses that would leave Whangārei early morning and weave like a glittering snake all the way out to the Point. My cousin, always the rebel, wouldn't take the bus—instead driving at full speed alongside them, dipping in and out between the buses and oncoming traffic. At its peak the Point employed 5000 people.

OS: The site is at an intersection between rural, commercial, heavy industrial and residential use and also recreational use—through your explorations you would have seen how impactful these uses are to the whenua. What would you like to see happen in the future?

NH: The housing developments that are being built are basically creating desert villages. There's no public transport, no social infrastructure, no community, no basic services. You have to drive for at least half an hour to get anything. But they are sold to people as an inspirational dream home. One hope is that these types of developments are scrutinised more, so we think more about how people are actually going to live in a place and planning is considered more in depth so the dependency on cars isn't there and community connection can thrive. But at a wider level, it's the sprawl that's the scary thing, the development that keeps inching over the coast and taking away access and connection to the moana. I'm hoping that the sprawl is what stops and the development along the coast eases. With sea levels on the up and up, you sort of think it would have to. I mean at the moment, the other major coastal cannibal is the sea!

This text originally appeared in the catalogue for *Toro Whakaara: Responses to our built environment* (2021) at Objectspace, Tāmaki Makaurau. It is also [available online](#).