Forever Fresh Talanoa Series

Episode Whā/Four: ReMoanafication

by Anne-Marie Te Whiu, Ariana Davis, Jaimie Waititi, Jessica Palalagi

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We end at the beginning. Our last episode in the Forever Fresh Talanoa series entitled ReMoanafication *was really the starting point for this journey series across the moanas and mokus as we connected with tagata Moana and shared timespaceplace. ReMoanafication - the Unity-that-is-All (thanks Uncle Albert) is chatted about by Jaimie Waititi, Ariana Davis and Jessica Palalagi - we ask more questions than we answer as we explore our connections both individual and collective, picking up and reclaiming our narratives along the way.*

Click here to watch the fourth episode of the Talanoa series, and continue reading below for Anne-Marie Te Whiu's response to the video.



Forever Fresh Talanoa Series, Episode Whā/ Four with Ariana Davis, Jessica Palalagi and Jaimie Waititi, 2021. Image courtesy Jessica Palalagi/In*ter*is*land Collective.



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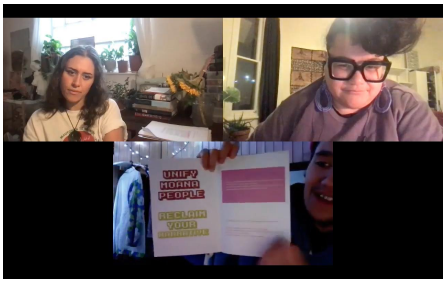
Jessica Palalagi



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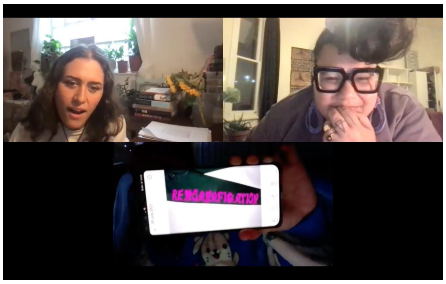
Ariana Davis



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Jaimie Waititi

Relationality is the high tide of Remoanafication

Ko Te Reinga toku te māunga
Ko Waihou te awa
Ko Hokianga te moana
Ko Waihou-Nui-a-Rua te marae
Ko Waimirirangi te whare tupuna
Ko Te Rarawa tōku iwi
Ko Te Waikoi tōku hapū
Ko Anne-Marie Te Whiu tōku ingoa[01]

My pepeha, my descent profile, opens you and I up to the possibility of blood connection and situates us in relation to the landmarks where my bones belong - the Hokianga of Aotearoa. As one of the starting points to our Remoanifactation, here on the page, I share this with you. It's between you and me. I'll hold on to one end of the rope and you the other. Let's pull the rope tight so we can suss out the tension.

E hoa, you need to loosen that grip

Log off all your social media accounts immediately and get in the ocean.

Moana peoples

Whenever I travel, one of the first questions I ask a local is 'which direction is the ocean?'. Bearings, lay of the land, understanding where the big blue is, helps me centre myself. Part of the process of Remoanafication is akin to lino-cutting so that the negative and positive spaces are inverted. The ocean, the negative spaces,

become the positive spaces of belonging. Where do the peoples of the moana begin and end?

- *hey it feels like Remoanafication needs to have a capital 'R' – don't you think*
- *And a capital M?*
- *Also, I'm tempted to re-write it as ReMoanaFiction*

Ownership of land is a fucked up, bizarre concept that came with the colonisers

Even if I had the money, I wouldn't purchase land or a house here in (so-called) Australia. I've always wanted to tread as lightly as I can whilst living here out of respect to the Indigenous peoples of this continent, and so, I will rent while I live here.

- *Also, the current housing crisis is dire – homelessness is acutely on the rise. The real estate industry is a sharp weapon of colonisation and needs to be burned down.*

Art with feathers because we're mutton-birders

Being Māori is just inside you. It's who you are.

Normalised tikanga

Once Pākehā accepted and supported elements of tikanga as part of everyday life in Aotearoa, it created an otherness and/or potential danger for Māori who wished to question those particular tikanga. Ideally, tikanga will be centred in Remoanafication so that it is safe for all Māori.

If you are Pākehā, please sit down. If you are Māori, please move to the front. If you are queer and Māori, please take the microphone.

Ages

It’s important to chew your words for at least 32 seconds before sharing them. Take deep time to listen before you speak. Give special attention to what the tamariki and rangatira say.

For fuck’s sake, what even is a country?

Which Indigenous lands are you living on?

I Am Not Your Kuntry

I was already here
following my seasons
tracing each leaf
fingering my ravine
bark peeling

you and your hull
did not discover me
I know my winds
I know my true north
I have no need for maps

your anchor is not
welcome here

I am an Islander

Hawai'i tells me so.

Collective care

He was hunched over in a coat that made him look a lot bigger than he really was. He was about 50 or 60 years old. His right-hand was

out, palm-up on the footpath, cupped in the shape of begging. His left hand was tucked into the left coat-pocket. People walked briskly by, anxious not to make eye-contact, focussed on scanning the Covid QR code.

I walked by him to get to the entry of the shop and said hello then asked if he was hungry. He said yes.

Ten minutes later, as I exited the shop, his body was more stooped over than before, his eyes so sad. I handed him $10 and a bag. Inside it was a roast chicken, a bottle of orange juice, milk, biscuits, chips and bread. We spoke for about 5 minutes. Then I left, saying goodbye. He smiled, revealing a mouthful of gums and a couple of teeth.

“Hot chook is my favourite,” he said.

Access to eons of knowledge

Our whanau marae working bees are the bees-knees of connection and learning.

Te Ao Māori System

safespacesafespacesafespacesafespacesafespacesssssssssssssssssss
timeandspacetimeandspacetimeandspacetimeandspacepppppppppppppp
spaceispansexualspaceispansexualspaceaaaaaaaaaaaaaaaaaaaaaaaa
spacetogrowspacetogrowspacetogrowspacetogrowspaceccccccccccccccc
holdingspaceholdingspaceholdingspaceholdingspaceeeeeeeeeeeeeeeeeee

Imagine if te Tiriti o Waitangi was upheld, what our lives would be like today

The more that you remember your dreams, the more likely it is that they will come true.

O

is for awesome

Next time

The table is set. Each of your favourite kai is laid out. An Erykah Badu CD is playing and there is a warm breeze that drifts through my house. The sun beams an ancient light which kisses banana-tree-leaves in the backyard.

You all arrive at once. I hear the gate unlatch and my belly turns with excitement. The front door is open and you walk down the hallway to find me in the kitchen with open arms.

In *this* next-time, you're all here.

Footnotes

01. A Pepeha is a way of introducing yourself in Māori. It tells people who you are by sharing your connections with the people and places that are important to you. See https://pepeha.nz/

Biographies



Anne-Marie Te Whiu (Te Rarawa) is a poet, editor, cultural producer and weaver based on unceded Gadigal lands in Australia. She has edited works such as *Solid Air: Australian and New Zealand Spoken Word*, *Whisper Songs* by Tony Birch and *More Than These Bones* by Bebe Backhouse. She is dedicated to platforming the creative output of Indigenous peoples around the world and is especially interested in the rigour of the artistic collective. She was previously the Co-Director of the Queensland Poetry Festival and was a recipient of The Next Chapter Fellowship through The Wheeler Centre. Her writing has been widely published in journals, books, sites and magazines such as *Another Australia*, *Sport*, *Te Whe ki Tukorehe* Volume 1, *Cordite*, *Rabbit*, *Australian Poetry*, *Tupuranga*, *Debris*, *SBS*, *Running Dog*, *Ora Nui*, *In*ter*is*land Collective* and *Contemporary HUM*. She is an Associate Editor of *Contemporary HUM*.



Ariana Davis (Māori / Pākehā / Hunk Papa Sioux) is an artist and activist originally from Whakatipu (Queenstown), Aotearoa (New Zealand). As well as creating adornments for the body, her current practice lies in exploring and documenting the places her tupuna went, in her ancestral lands of Te Wai Pounamu. This work is a reclamation of the whenua, telling our own stories as we know them and traversing complicated relationships with cultural identity, honouring whakapapa (ancestry) and traditions in the modern world.



Jaimie (James) Waititi, born 24.08.1990 (Opotiki). Māori (Te Whānau-ā-Apanui, Te Rarawa, Ngāpuhi) with French Canadian, English, Scottish, American, Norwegian descent. With an obsession with ancient Māori stories, James is developing an understanding of a time when narratives of humankind were believed to have lived alongside the gods. James was introduced to these stories through paintings, carvings, weaving and literature at a very young age and continues to find modern methods of storytelling to share this understanding with others; be it through regalia, performance, sound and digital media.



Jessica Palalagi was born in Aotearoa/New Zealand and traces her ancestry to Niue/Nukututaha in Te Moananui a Kiwa and Aberdeen, Scotland. She has an MA in Art History from Auckland University and is a founding member of In*ter*is*land Collective; a misfit collection of queer, moana artists and activists based around the world. Her artistic focus is born out of the duality of existing in the interstice, the vā, the space between and she constantly seeks meaningful reciprocity in all forms of expression. She is made of the saltiness of all moanas spanning hemispheres, the journeys that her ancestors navigated, the movements of dark to light made by the mahina, the languages that have been lost, the strength of the matriarchs before her and the music of Barry White.

HUM

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