



Te Manu Huna a Tāne

The Hidden Birds of Tāne

EDITED BY JENNIFER GILLAM AND EUGENE HANSEN



\$45

CATEGORY: Non fiction

ISBN: 978-0-9951230-6-9

ESBN: TBC

THEMA: AJ, WFG, JBCC6, JBSL11,
PSVJ, RNKH1, 1MBN

BIC: AJ, WFG, JFC, JFSL9

BISAC: DES013000, PHO014000,

SOC062000, SCI070040, SCI100000

PUBLISHER: Massey University Press

IMPRINT: Massey University Press

PUBLISHED: June 2020

PAGE EXTENT: 88

FORMAT: Hardback

SIZE: 220mm x 190mm

RIGHTS: World

EDITORS' RESIDENCE: Wellington,

New Zealand

**PRINTABLE A3 POSTER
AVAILABLE UPON REQUEST**

A UNIQUE INSIGHT INTO WEAVING WITH KIWI FEATHERS

This special photo book documents a wananga or class for three generations of women from Ngāti Torehina Ki Mataka to learn the customary practice of pelting North Island brown kiwi so their feathers can be used for weaving. This passing on of customary knowledge developed out of a partnership between conservationists and weavers that returned accidentally killed kiwi to the hapū or family of the rohe or district in which they were found.

Weaving, perhaps the preeminent form of Māori women's cultural expression, was in serious decline in New Zealand until the 1950s, when a concerted effort was made by Māori women to preserve and maintain it and to highlight the need to protect vital natural resources. Formal training is now available through universities and polytechnics, but traditionally weaving has been taught within hapū, usually by a mother, aunt or grandmother honouring protocols and restrictions to maintain the integrity of the discipline.

It offers a particular perspective on the contemporary hapū-led cultural practices of Māori women and their intersection of the sacred and profound in the everyday. It also brings a greater understanding of conservation efforts and, in particular, of how the Department of Conservation Te Papa Atawhai works closely with tangata whenua.

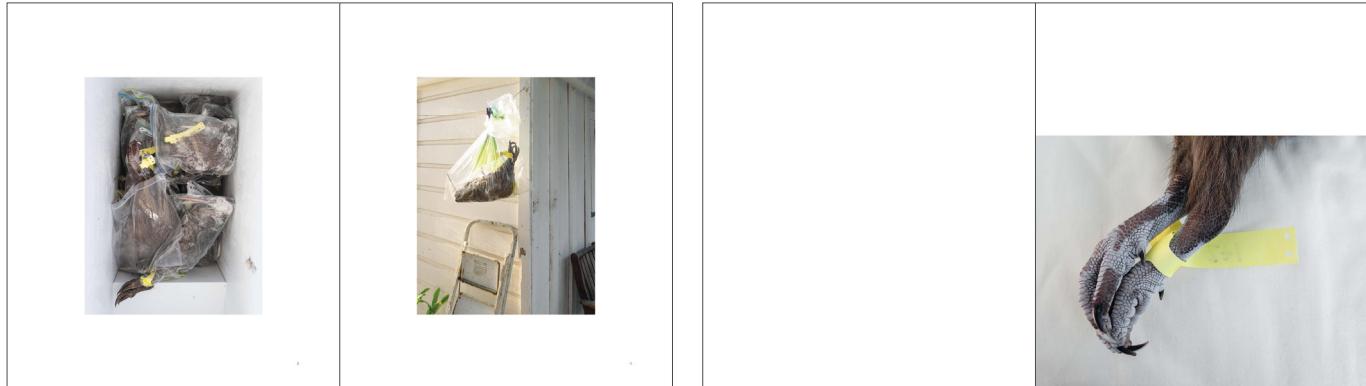
ABOUT THE EDITORS

Jenny Gillam is a photographer, writer and exhibiting multimedia artist. She is a senior lecturer and programme leader in Massey University's Bachelor of Fine Arts. Her projects are often produced collaboratively with other artists or with experts from another field. She lives in Wellington.

Eugene Hansen (Maniapoto) is a senior lecturer at Massey University's Whiti o Rehua, School of Art, Wellington. Focusing on co-authoring and working collaboratively, he has a long-term multimedia art practice exhibiting nationally and internationally. Eugene attributes his interest in collaboration to growing up in the remote rural Māori community featured in this book, where cultural production was modelled as an inherently collaborative embracing of mātauranga Māori. He lives in Wellington.

SALES POINTS

- A unique book offering a window into cultural practice.
- Of interest to the many people engaged with Maori weaving and both its maintenance and revival.
- Of interest to those focused on the conservation of New Zealand's national bird.
- A beautiful small book, beautifully designed and with outstanding photographs.
- Of interest to those who read and buy photo books.



The wholeness carries me not just forward but back, to vulnerability, aliveness, a self-awareness I never had — and to compassionate wife.

self sovereign inner life — and to empathy or pity.
A dangerous moment. Which way will the feelings carry me?

Nothing is added. No weight of history or symbolism. If anything, lightness. Focus

I want to say, the great lightness of surrender; of transition, of liberation.
Is projecting.
But it's true too.

or phase in (Pakeha) national identity.¹³ The death of our forest kaitiaki, of one more living practitioner and living embodiment of ecosystem kaitiakitanga – and all that that death represents. The death of customary cultural practices and standards of land, design, culture and values – many years after public health

associated with *kiwi*, from *saxanga* to *whakatire* — more taonga that will not have survived the protections of colonisation and settler conservation practices.

The statistics (only discussed in detail earlier) that indicate the truly available cervids are more than interesting; they induce despair. The sense of flagging populations of deer dependent on vigilante predator-control (including cat, cat and dog control) nor by DDC nor by active, concerned local communities. That most chilling statistic: the death rate of newborn deer in non-controlled areas is 94 per cent (by nature to stink and cat predation). The utter dependency of deer, for species survival, on our voluntary vigilance. When we all know how hard it is to sustain vigilance through the fluctuations of policy, securing human population migrations, tides of patrolling and private feeding... How often are you setting your traps?

We're both equally unsatisfied. My roommate was overlooked for the "training" because she is a girl, despite West Coast upbringing in a bank capable family. I was a soft city kid for most of my formative years, despite parents and a hapa full of bank capable whomever I wouldn't meet until I was in my thirties. Knowledge less only takes a generation.

EX-EXPLORACIÓN A EXPLOITACIÓN KÓ-KIM

A close-up photograph of a tick embedded in a dog's dark, shaggy fur. The tick is elongated and light-colored, with its head and legs visible as it clings to the hair. Several long, thin hairs are visible around the tick, and the background is a plain, light-colored surface.

Reviews

‘Look at this dead bird and feel the sight of it catch in your craw, claw at your throat, feel it spill from your eyes, this book should make you feel uncomfortable, this book should make you want things to be different, this book should make you move.’ — essa may ranapiri, *The Spinoff*

‘It’s books like this that will help us to rethink how we as a society need to change.’ — Leilani Tamu, RNZ