

finding time to discuss nothing

Ōtautahi Kōrerotia

I remember a searching kōrero on blue benches.
Late spring and the bud of a relationship
in conversation between the three of us:
What should a space for art prioritise? What
can we afford (time/money) to do right now?
How do we want ourselves and others to feel?

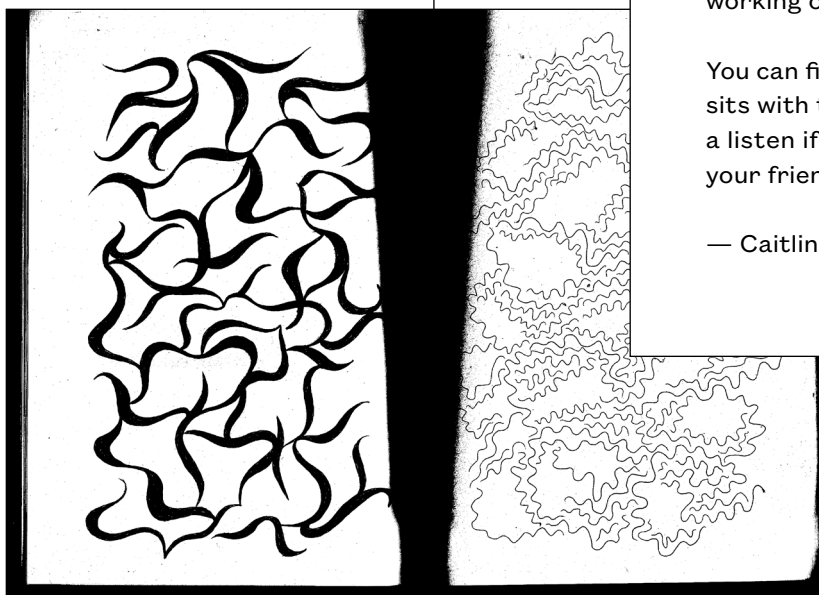
Ōtautahi Kōrerotia began as other artist-run
spaces in Ōtautahi ended their tenure. We
took residence in a community cottage, started
by Communist Party members in the '70s,
which has housed gatherings from playgroups,
gardening and book clubs, to activist meetings,
all independent from local council austerity or
valuation. Just community labour. The more
exhibitions we held, artists we worked with,
publications, performances and activities we
supported, the more we realised that a space for
art was just that: a product of community labour.

It became clear that our friendship wove our
lives together. So, when our lives changed (jobs,
school, family) we stopped organising projects
with artists, but never stopped being together.
Nothing had ended. Our endless discussions of
whanaungatanga had melded with our practice
of it, but perhaps without an examined kaupapa
of our own. So, we applied for funding to
undertake mentoring guided by mātauranga
Māori (and Māia's Aunty).

We had to extend our Creative New Zealand
reporting deadline three times. It's through
time, and mind-maps, doodles, notes, kōrero
stretching for hours without end and values
mapped as cottage floor plans, that we've arrived
somewhere. Even if it's only at our relationship
and how we make it work together. We'll keep
working on it.

You can find an edited audio kōrero online, which
sits with these scanned notes. Have a look and
a listen if you like. And go do something with
your friends.

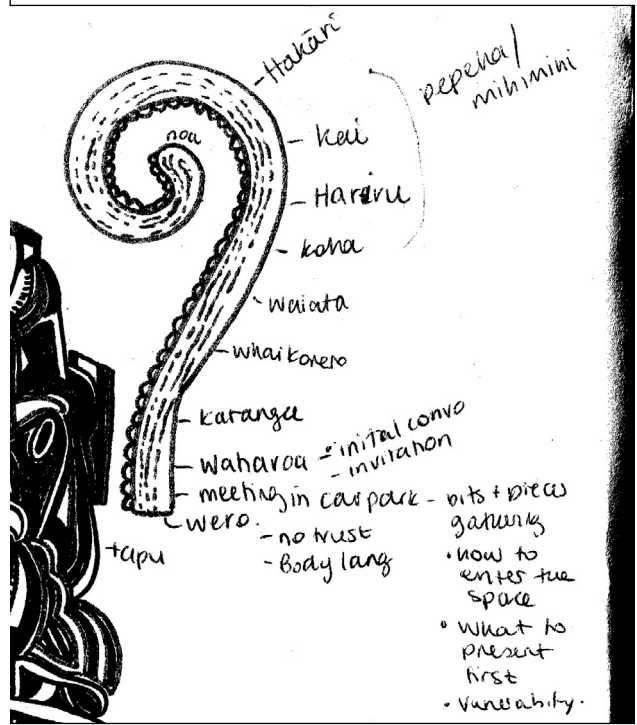
— Caitlin, Hamish and Māia



* FINDING TIME TO DISCUSS NOTHING
 * JUST AS IMPORTANT AS KEEPING OUR COMMUNITY IN MIND, WHAT IS A SCHEDULED MEETING
 * PRESSURE TO RECONNECT THE VALUE IN BEING ACTIVE
 * CARETAKING PRESENT HOME-LABOUR AVAILABLE
 * EVERYTHING ABOUT A RELATIONSHIP MUST CONTINUE NOT JUST THE PRESSURE TO TALK AS A FRIENDSHIP
 * CALING WITH GUYTON OUT OF THE BLUE
 * COMING INTO A FRIEND AT AN OPENING
 * FREEDOM TO COMMUNICATE BUT IMBALANCE / NON-MUTUAL PRESSURE
 * WHAT WE LEARN WORKING HALF-IN-HALF OUT OF THE SYSTEM IS NOT REMEMBERING

FRIENDSHIPS NEED CONSTANT WORK
 KNOWING SOMETHING WITH THE FEELINGS OF HIM BEING
 OUR JOURNALS WITH ANGST DAN HELPED US REMEMBER WHO WE ARE AND WHAT WE DO THINGS TOGETHER. IT WAS FOCUSED TRUSTING SPACE TO RE-PATH OUR IMPROVISATIONS AS VALUABLE

* * * * *



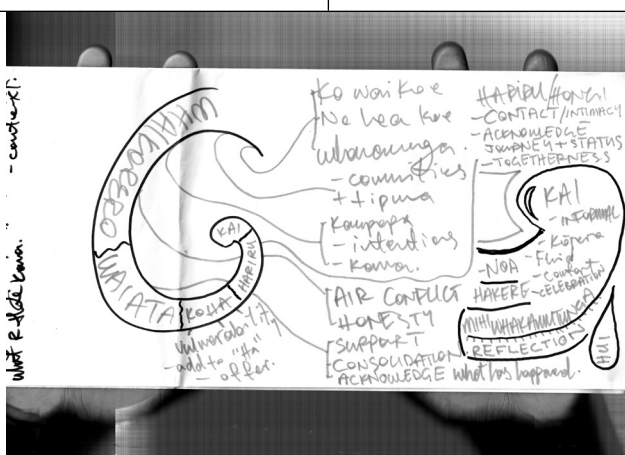
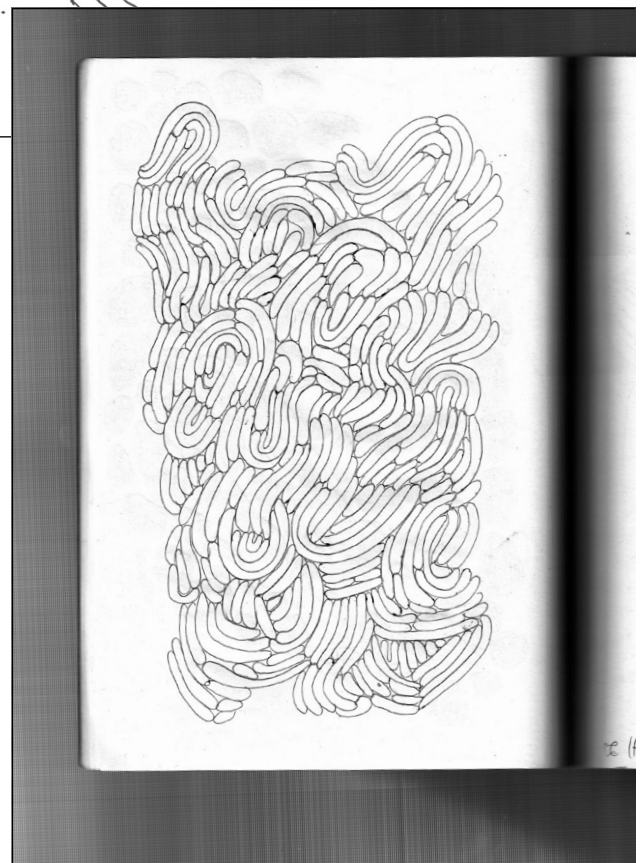
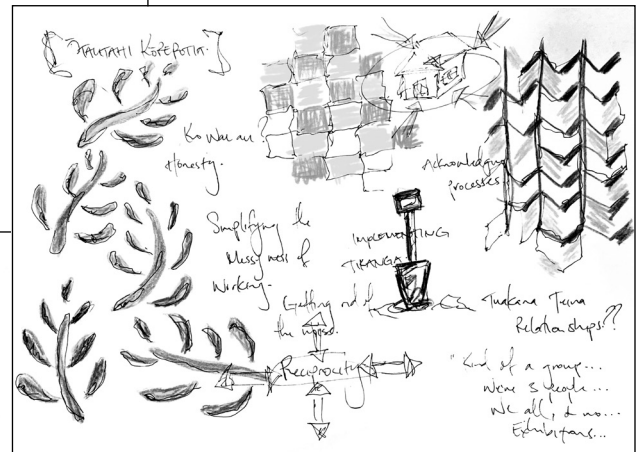
LABOUR VALUE
 ART-SCHOOL
 TOGETHER APART
 UNDERSTANDING OURSELVES
 MEDIA + MESSAGING VS.
 SKILLS WE ALREADY HAVE, EXAMINE & EMPLOY AS ARTISTS
 HAVING A COMMUNITY IS HARD ANYWAY.

DIGITAL PROMISE
 HUMAN WARMTH
 LABOUR IN LETTERS
 BODILESS TEXT
 COGNITIVE ERRORS
 UNDETERMINED TIME
 SCHEDULED VALUE

LIFESTREAM

A M O N S T R A L





Tikanga

KAWA 21/2/19

Hongi: #Tane. god of forest. woman. breathed life. Teihea. mauri ora.
- acknowledgment. communication. connection.

Tangi

- process similar. Takes longer. Woman wears kawatama. around head.
- Tupapak u. No one send body off alone.
- Koro wai. laid upside down.
- Casket closing done before dawn.
- Poroporoaki. Maia to end.



3) Haina. = how do you do. hongi.
Manuhere move towards manawhenua.
Hongi. First contact.
4) Time for cup of tea. Kai makes things ho. wharekai
4) Hakare. last meal. feast. brings to close.



Tikanga - way things are done / why we do it

21/2/19

KAWA. how we do it

mama whenua
mana, kai karanga starts

wharekai always faced certain way. (is a body) Back wall is tipuna wh. bones buried.

wharekai sit at back, tane & waka.

wharekai never connected

marae area. Tu matoeinga. (god of war. (outside marae) inside: rongo, god of peace.

wharekai = long throat.

manuhere

1) P. kai karanga. challenge. that leads this space. voice. Post memoratual woman.

2) menat talk, women at front (walk).

3) kai karanga, identifying process. spiritual rope building.

4) Tane are orators. stopping + acknowledging ancestor.

5) whaikaranga. Mana sits in manawhenua to start. lots of info shared.

6) wharekai has a structure. Acknowledging aspects processed.

7) after speaker completed most in iwi do koha. last speaker on manuhuri side.

Koha from your heart. will leave koha. while acknowledging.

Koha is reciprocal.

whaitoro = bowhiri cono.

Paieteke: all speak. all end in mana whenua.

Tau utu = turn by turn uiaiaia.

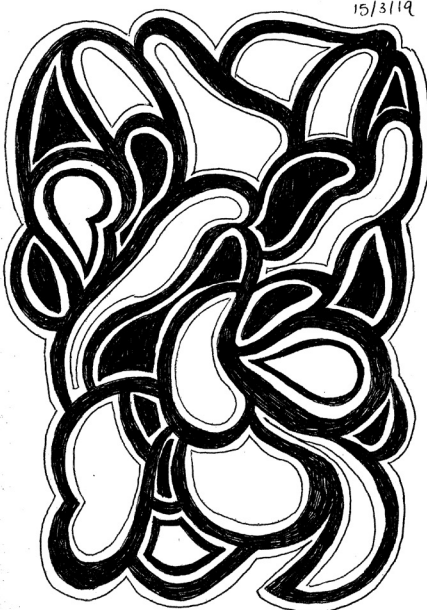
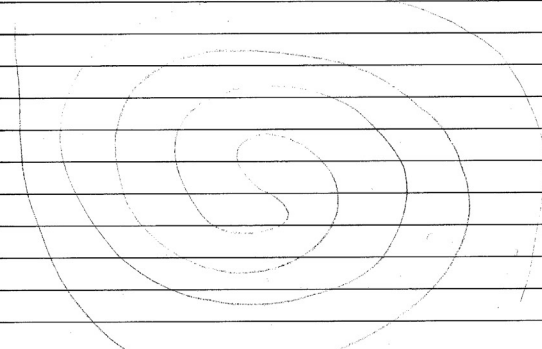
Wero - Testing ground
Challenge
are you friend or foe?
done in approach
taki, put leaf on ground. y/n.

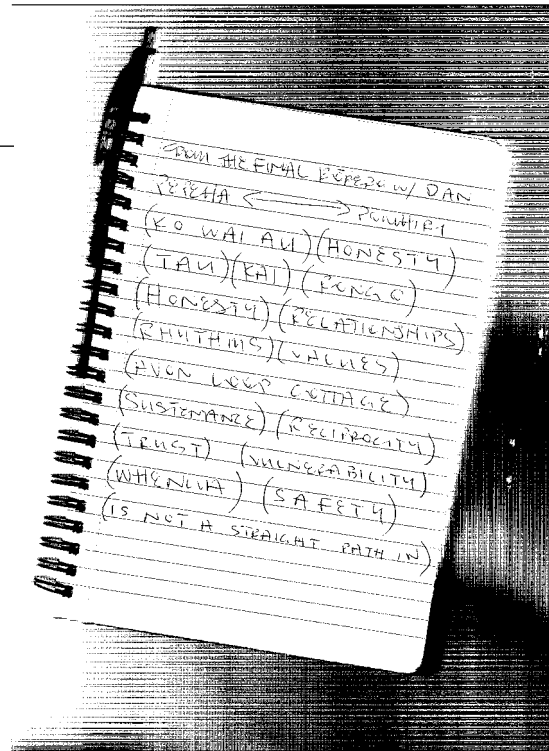
WHERE R U FROM?
WHAT BROUGHT
U HERE?
WHAT DOES YOUR
NAME MEAN
KO WAI AU?
HOW DO YOU
INTRODUCE URSELF?
DONT ASSUME
WHAT IS MY VALUE
FOUNDATION?
RECIPROCITY (A CYCLE)
WHO GETS ACCESS 2 MY STORIES?

ko te manuhuri.
She creates us
We do what we do because
of who we are.

ko wai au.
What water is me?
Where does you come from
What is upstream +
Feed me.

Our stories are how
we see our world.





Kei te noho mātou ki kōnei, e ora ana kei raro i te manaakitanga me te tikanga.

When we occupy this place, we are guided by its ways and operate with respect.

About Ōtautahi Kōrerotia

Ōtautahi Kōrerotia is Caitlin Clarke, Hamish Petersen and Māia Abraham. Throughout 2017 and 2018 they organised exhibitions, workshops, publications, performances, wānanga and constant kōrero, inhabiting both the Avon Loop Community Cottage in Ōtautahi and other art spaces around Aotearoa. In 2019 they completed a mentoring project funded by Creative New Zealand's Tohunga Tukunga Mentorship Grant and led by Danette Abraham-Tiatia.