

# What we do at home: PDX > AKL

## BC Collective: Cora-Allan Wickliffe and Daniel Twiss

ST PAUL St Gallery One

19 April – 1 June 2018

In 2017 Cora-Allan Wickliffe and Daniel Twiss launched the BC Collective. BC stands for 'Before Cook and Before Columbus', and was initiated as a way to share, directly engage with and exchange indigenous ideas and concepts. The exhibition takes its direction from BC Collective's single rule of engagement, when it comes to working in institutional spaces: "We share what we do in everyday life, at home." Rather than a space for performance, this is a place for everyday practices. For this exhibition each part of the gallery holds a relationship to specific living spaces, and within this, to practices of knowledge and self-representation. The following is drawn from a conversation between the artists, addressing some of primary elements and ideas in the exhibition.

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Our son was given a native name because we believe in supporting the kaupapa of language, whakapapa, ancestry. Every time someone will meet Chaske-Waste when he is older they may have difficulty hearing it, spelling it, reading it, and that will create conversation for him to engage with them to share who he is, where he's from, and how he got his name. It's important for us to also pass down to him not just the awareness of who he is, but his cultural identity in a way that is familiar to him in the home and the everyday, not just through what is practiced and recognised in the world outside our door.

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I have recently been learning Hiapo (Niuean tapa). And through this process I am starting to understand the difference between sharing knowledge in public, and keeping it sacred, and safe. I really appreciated it when my nana told me to not share with anyone, but to grow in my practice of Hiapo. As I develop a stance on being a practitioner in cloth of Niue, I think about the intergenerational learning that will go through our family lines, and not just that these are ways of passing on indigenous knowledge, but that there are things that aren't meant for other people, but are for the indigenous community that this knowledge affects and has always been a part of.

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Our exhibition is an embodiment of memories and practices that we have grown up with, from the Batons Up raffle we are holding to support other indigenous practitioners in the future, to a wardrobe that asks the viewer what it means to put on your daily regalia, what it 'looks like' to be indigenous. Daniel always reminds me that you can't be more indigenous than you already are, you are who you are when you got here. And the continuing challenge that there is no one way to look indigenous, bringing in the question of 'how Māori are you?', and, 'how Indian are you?' As simple as clothes are, they suggest how we daily resist the imposition of those perspectives. The wardrobe is also talking about the space at home and how we occupy that, and take it out into our daily lives.

Something that you will see throughout the show are the Four Directions colours: black, white, yellow and red. The black, white and red represent the tino rangatiranga colours (these can be seen in the window space outside the gallery). And, for my people the colours represent the four directions of the four winds. They also represent different areas of knowledge: courage, strength and wisdom, and enlightenment. How these things come to us, and how we engage with them. When we see the colours we are always reminded of these values, and of who we are as people in this place.

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The t-shirt 'My Culture is Not a Costume' talks about the cultural misrepresentation that me and Cora come across wherever we are. In America you continue to find people wearing head-dresses outside of the right context, and it is offensive. For native peoples to do this there is a extremely specific time, and place, and event, to put that on their heads. This is not what they do at home.

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Over the last few weeks we have been delivering tipi workshops. We found that designing a tipi helps people to understand the significance of each part. From the poles signifying community, to the outside flap symbolising the father figure protecting you from the elements to the interior piece symbolising the mother holding the warmth inside the tipi. Each has a purpose; it is good for people to see it all broken down to acknowledge the role of the parts. Stacked as they would be back home, we are using Bamboo tipi poles here instead of Lodgepole Pine, which reflects our community context in Aotearoa. At some point during the exhibition we will be setting the tipi up; until then it sits horizontally along the wall space waiting for many hands to raise it on Māori land.

**Cora-Allan Wickliffe** (Ngāpuhi, Tainui, Alofi and Liku) is a multidisciplinary artist of Māori and Niuean descent, originally from Waitakere. In 2016 she returned to Aotearoa after working at the Walter Phillips Gallery in Banff, Canada. Her practice often examines constructed identities of indigenous people, developing platforms for the self-determination of such representations.

**Daniel Twiss** (Lakota, Sioux, Rosebud Reservation) grew up in Vancouver, Washington. His family relocated for a year to the Coeur D'alene Indian Reservation in Plummer, Idaho. His late father Richard Twiss was the co-founder of the Wiconi organisation and a Professor of Native American Studies at Portland State University. Under his influence, Daniel took up Grass Dancing and joined the International Dancing our Prayers Tour in 2003, which created the platform for his involvement in Indigenous conferences and gatherings.

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### Te Taiwhanga Tuatahi o ST PAUL St Gallery

#### 19 o Paengawhāwhā – 1 o Pipiri 2018

I te tau 2017, i whakarewaina ai te kaupapa o BC Collective e Cora-Allan Wickliffe rāua ko Daniel Twiss. He mea whakatū hei wāhi whakawhitiwhiti kōrero, whakamoana whakaaro hoki ki ngā kaupapa me ngā āhuatanga huhua o ngā iwi taketake i te taha tonu o ngā iwi taketake. He kupu rāpoto te BC mō 'Before Cook' me 'Before Columbus'. Ka mutu, ka whai te whakaaturanga i te ture kotahi a BC Collective nōna ka mahi i tana mahi, i roto hoki i ngā whakahaere maha, arā, kia whakaatuhia "ngā āhuatanga o ia rā, ka kitea i te kāinga tonu". He wāhi tēnei mō ngā okenga a te tangata, ao noa, pō noa, tēnā i te whakaaturanga kau noa. Ka āta tuia ngā tūmomo wāhi noho o te kāinga i roto i ngā wāhanga katoa o te whakaaturanga, waihoki, ngā whakaritenga o roto i ērā tūwāhi e mau ai te tuakiri, e tukuna ihotia ai te mātauranga. I puta mai ngā kōrero e whai ake nei i ngā kōrerorero i waenga i ngā ringatoi, ko tā rāua he whakarārangi mai i ētahi o ngā tino āhuatanga me ngā whakaaro matua ka auau te kitea i tēnei whakaaturanga.

I tapaina tā māua tama ki tētahi ingoa taketake i runga i tō māua whakapono ki te reo, ki te whakapapa, ki ngā tīpuna hoki. Ka tūtaki ana tētahi ki a Chaske-Waste, ka pakeke haere ana ia, ka uaua pea ki a rātou te rongo, te tuhi, te pānui rānei i tana ingoa, engari mā konā e hihiko ai ia ki te kōrero atu ki a rātou, ki te whakamōhio atu ko wai ia, nō hea ia, he aha hoki i tapaina ai ia ki tana ingoa. Ka mutu, he mea nui te tuku iho i ngā mōhiotanga mō tana ahurea, kua noa iho ko ngā kōrero mōna anō, i roto i tētahi horopaki e taunga nei ia, arā, i rō kāinga, nō mātou e oke ana i ngā mahi o ia rā, kia kua noa iho e riro mā waho atu i tō mātou kāinga anake ia e ako.

Kātahi anō au ka tīmata ki te ako me pēhea te mahi Hiapo (Niuean tapa), ā, kua hīnātore atu hoki au ki te rerekētanga o te tuku i te mātauranga kia purea e ngā hau o tūmatanui me te pupuri hoki i a ia kia kore ai e whitikina e te rā, engari kia tapu, kia haumaruru. Ka koa te ngākau i te kīnga mai ōku e taku kuia kia kua e whiua aku mōhiotanga mō te hiapo ki te ao, heoi anō tāku he whakawhanake i aku pūkenga. Nōku ka whai kia ekehia he taumata kē atu, ka āta ketuketū i aku whakaaro mō ngā whakareanga te haere ake nei me ngā akoranga ka whakarērea ki a rātou. Ka mutu, ehara i te mea ko te huarahi ako te mea matua, engari ko te whakamōhio atu ko ētahi mōhiotanga e tika kē ana kia puritia, kia waihō mā te hunga kua roa e whakapā atu ana ki aua kaupapa, e pāngia ana hoki e ērā kaupapa, rātou e kōrero.

He wherawheratanga tā māua whakaaturanga o te pukapuka o maumahara, mō ngā momo whakahaere i kitea i a māua e whakapakeketia ana. Mai i te rāwhara 'Batons up' e whakahaerehia ana ki te penapena herengi mō te hunga kei te hiahia ki te whai mai i tēnei kaupapa hei raurangi rā, ki tētahi kāpata e kawea nei i ngā whakaaro o te hunga mātakitaki ki ngā kākahu ka mau i ia rā, ki te whakaaro ake he

aha hoki i taketake ai te āhua o tētahi. He rite tonu tā Daniel whakamahara mai i a au, tē taea e koe tō taketaketanga te whakataketake ake, ko koe tonu tērā, ā, koirā tō āhua i tō putanga mai ki te ao. Tatū atu hoki ki ngā tohe e mea ana kāore he ara kotahi noa iho e kīia ai koe he tangata taketake, kātahi ka toko ake te whakaaro ki ngā kōrero e rere nei i te takiwā, e pātai ana, 'he aha te taumata o tō Māoritanga?', 'he aha rānei te taumata o tō Inianatanga?'. Ka mutu, kāore i rerekē ake i ngā kākahu ka mau i a tātou, he tohu o roto hei whakaatu i tō te tangata whakaaro iti ki ērā whakaaro. He wāhi hoki te kāpata o roto i te whare, ā, koirā tētahi o ngā whakaaro e whakaatuhia nei, tae atu hoki ki ngā whakahaerenga o roto, ka kawea ai ki waho, ki te ao.

Ko tētahi āhuatanga ka auau te kitea atu ko ngā tae o Ngā Hau e Whā: ko te pango, te mā, te kōwhai me te whero. E tohu ana te pango, te mā me te whero i ngā tae o te tino rangatiratanga (ka kitea hoki ēnei i ngā matapihi i waho tonu i te taiwhanga). Ka mutu, mō taku iwi ake e tohu ana ngā tae nei i ngā tai e whā i ahu mai ai ngā hau. He kōrero hoki kei roto mō ngā pūmanawa o te mātauranga: te māia, te kaha, te whakaaro nui me te māramatanga. Nā te aha i whakatōkia ai ki roto i a tātou, mā te aha hoki e whakatōkia ai e tātou ki wāhi kē. Ka kite ana mātou i ēnei tae, ka tere tuku i ngā whakaaro kia hoki ki ērā pūmanawa, ki ērā mātauranga, ki te take hoki i tangata whenua ai tātou ki konei.

E kōrero ana te tīhate 'My Culture is Not a Costume' mō te hunga ka kaha kitea e māua ko Cora, ahakoa haere ki hea, e tānoanoa nei i te mana o ahurea kē. Ki te haere ki Amerika, he rite tonu te kitea o te hunga mau i ngā tīpare taketake a Ngāi Amerikana mā i waho tonu i te horopaki tika – ka whakaaro ake, tō rātou hiakore hoki i whakamā! Ehara i te mea ka pērā rātou i tō rātou anō kāinga, he wā tōna, he wāhi, he tūmomo hui hoki ka whakahaerehia ki ōna anō tikanga e whakapōtaetia ai rātou ki tērā momo tīpare.

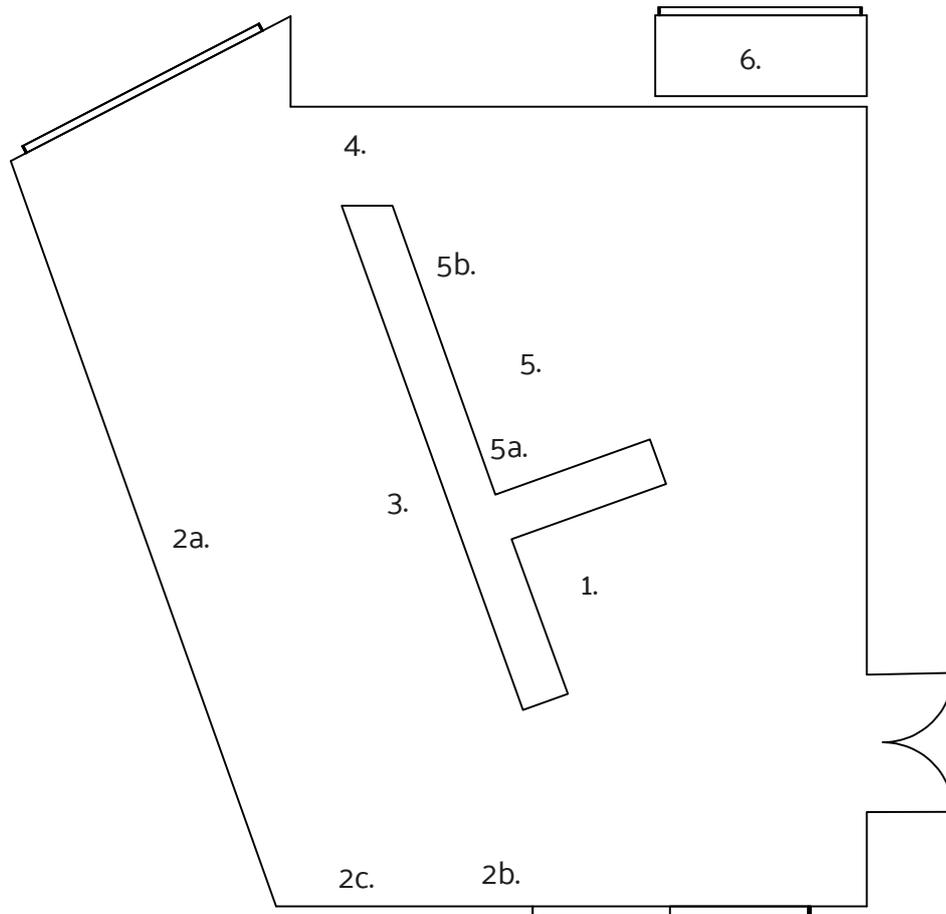
I roto i ngā wiki kua taha ake nei, kua whakahaerehia e māua ētahi wānanga tipī. Kātahi māua ka hīnātore ake, mā te hanga i ēnei tipī e mārara ai te tangata ki te whakahirahiritanga o tēnā me tēnā wāhanga. Mai i ngā pou e tohu ana i te hapori, ki ngā wāhanga o waho e tohu ana i tā te pāpā tiaki i a koe i ngā whiunga o te wā, ki te wāhanga o waenganui e tohu ana i te mahanatanga o te tipī ka puritia e te māmā. Ko te painga atu mēnā te tangata ka āta whakatewhatewha i ngā kōrero katoa, e kitea ai te mananui o ngā wāhanga katoa; he iho tō tēnā, tō tēnā. Ka whakamahia ngā pou 'Bamboo' i konei, kua ko ngā rākau 'Lodgepole Pine', hei whakaatu i te wairua hapori o Aotearoa. He wā tōna ka whakaitia ngā tipī i waenganui i te whakaaturanga kia tika ai te takoto. Heoi anō, kia pērā rā anō, ka noho whānui i tētahi pakitara, hei kapotanga, hei rāweketanga hoki mā rau ringaringa e tomo ana ki te whare, hei whakahokitanga anō hoki mā rātou ki ngā whenua Māori.

**Daniel Twiss** (Lakota, Sioux, Rosebud Reservation)  
I tipu mai a Daniel Twiss i Vancouver, i Washington.  
Kātahi ka hūnuku tana whānau ki te Coeur D'alene  
Indian Reservation mō tahi tau, i roto tonu o Plummer, i  
Idaho. Ko tana pāpā, ko Richard Twiss te tangata nāna te  
whakahaere o Wiconi i tīmata, he Ahorangi hoki i roto i te  
mātauranga taketake o ngā iwi taketake o Amerika ki Te  
Whare Wānanga o Portland State i ōna wā. Nāna, i tīmata  
ai tā Daniel whai i te 'Grass Dancing', i hono atu ai hoki ia ki  
te hīkoi 'Dancing our Prayers', i te tau 2003. Ka mutu, koinei  
e whai wāhi nui atu nei ia ki ngā wānanga me ngā hui e  
hāngai ana ki ngā iwi taketake.

**Cora-Allan Wickliffe** (Ngāpuhi, Tainui, Alofi and Liku)  
He ringatoi taumata rau a Cora-Allan Wickliffe, nō  
Waitakere, he Māori, he Niuean hoki. I te tau 2016, i hoki  
mai ia ki Aotearoa i muri i tana mahi ki te taiwhanga o  
Walter Phillips ki Bariff, Canada. Kei te aruarutia e ia he  
aha i taketake ai tētahi tangata, kātahi ka whai ātāmira  
hei whakaatu mā rātou i te mana me te tapu o ō rātou  
mātauranga taketake.

Te Reo translation by Parekura Pewhairangi

# Floorplan



## List of works

All works by BC Collective unless otherwise stated.

Spotify playlist: search for 'What we do at home (2018)'.

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|----|---|----|---|
| 1. | Wardrobe installation, with t-shirts and other items from NTVS.       | 5. | Living room installation<br>(a) Richard Twiss, <i>Drumming, Chanting and Other Christian Things</i> , 25:12 minutes, 28 January 2013.<br>(b) Dart board (if you would like to play darts please ask at the office). |
| 2. | (a) Twiss family tipi<br>(b) Tipi inner lining<br>(c) Tipi door flap  | 6. | Tinorangatiranga flag (back wall), and Batons Up donated items.   |
| 3. | Bamboo poles for tipi, Four Directions flags, wooden shelving.        |    |   |
| 4. | <i>Grass dancing</i> image series, 10 x digital prints, framed, 2018. |    |   |