



TE HURINGA
/ TURNING POINTS

PAKEHA COLONISATION AND MAORI EMPOWERMENT

*PAINTINGS FROM THE COLLECTIONS OF THE FLETCHER TRUST
AND SARGEANT GALLERY TE WHARE O REHUA WHANGANUI*

G. Rootley



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EXHIBITION PARTNERS



THE FLETCHER TRUST



SARJEANT GALLERY
TE WHARE O REHUA
WHANGANUI



Te Puni Kōkiri
REALISING MĀORI POTENTIAL



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Front cover: Horatio Gordon Robley *Tomika Te Mata*
Back cover: Peter Robinson *Untitled* (detail)



This book is dedicated to the memory of

SIR JAMES FLETCHER

1914 – 2007

Aue! Aue!

*Kua hinga te totara nui o Tāne Mahuta,
Tāne-nui-a-rangi.*

*E te matua, e te tipuna, na hou i kawea
i whai ki nga mahi toi hei kite e te iwi
katoa ki nga taonga.*

*Haere atu ra ki a ratou e karanga.
Haere atu ra ki te wa kainga.*

*Ahakoia kua ngaro koe ki roto te pouri
e kore matou e warewaretia.*

Haere ra! Haere ra! Haere ra atu ra!

Sir James Fletcher, who in 1962 founded the art collection that bears his name, passed away at his home in Auckland on Wednesday 29 August 2007.

Without his vision, tolerance and conviction that the best work by New Zealand artists should be available for everyone, the exhibition Te Huringa/Turning Points would not have been possible.

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FOREWORD

Most of the paintings in this exhibition are drawn from the Fletcher Trust Collection which was founded in 1962 by my father Sir James Fletcher and George Fraser. Te Huringa is the result of a collaborative effort by many people and organisations though its genesis was the inspiration of Peter Shaw, the Fletcher Trust's art curator. It was he who recommended the involvement of Dr. Jo Diamond as co-curator. Her contribution has been crucial both to the exhibition's scope and quality.

The involvement of the Sarjeant Gallery, Wanganui from the earliest stages has been fundamental. Te Huringa opened at the Sarjeant Gallery in April 2006 and is, under the management of Bill Millbank, the Sarjeant's former director, touring New Zealand public art galleries and museums through to late 2010.

I wish to thank Pere Maitai who was our guiding spirit even before the exhibition opened and who has attended every one of the powhiri with which it opens. I also wish to thank Te Puni Kokiri, its Chief Executive Leith Comer, and its Communications Manager Jaewynn McKay, for financial and organisational support for this exhibition. Maori Television completes the exhibition partnership. The aim of Maori Television is "to play a major role in revitalising language and culture that is the birthright of every Maori and the heritage of every New Zealander." This vision fits very well with the Fletcher Trust's aims for Te Huringa.

The exhibition partners want as many people as possible to enjoy Te Huringa. Te Puni Kokiri's financial support has allowed us not only to make the exhibition brochure freely available but has also

encouraged the development of the website containing the whole exhibition including its labels. www.fletchercollection.co.nz

The Fletcher Trust hopes that you will also enjoy this book which provides an enduring and complete record of the exhibition. Many of the paintings have never been seen in public galleries before. We hope that you will be stimulated by the insightful bi-cultural perspective of the co-curators who both see this exhibition as a catalyst to further research, dialogue and new exhibitions.

Te Huringa invites people to approach New Zealand historic and modern painting from new perspectives. It would be an admirable thing if we could come away from the experience of viewing it and reading this book with the determination to adopt a similar willingness to consider different perspectives when seeking to address the social issues confronting Aotearoa/New Zealand today.

Angus Fletcher
Chairman
The Fletcher Trust

Cliff Whiting *Korero* 1965

ANEI TE WHAKAARO

Te Huringa - he taonga hoki. Ahakoa kei te tika, kei te hē rānei, i puta mai i ngā whakaahua o ngā wā o nehe he tirohanga Pākehā ki ngā tīpuna Māori. Ki te Māori o tēnei wā, nā te kitenga o ngā iwi i ngā mahi peita, ka kitea te kāwai o ō rātou tīpuna. Ā, nā te ohore, nā te aronganui hoki e pā ana ki te aroha, ki te mamae, ki te koa, ki te pōuri, ki te maumahara, ka heke mai ngā roimata me te hūpē i ngā whakatuwheratanga o tēnei whakaaturanga i ia rohe tae atu ki tēnei wā.

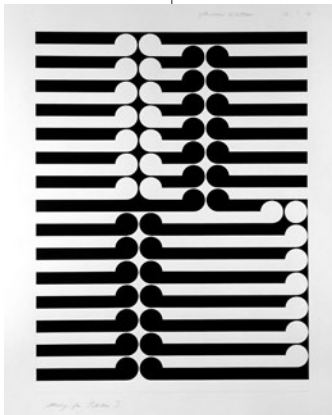
Te Huringa - ko te mauri, ko te mamaetanga, ko te harikoa. Koinei ētahi o ngā kare ā-roto ka puta mai i ngā tohunga Māori kua ruia, kua tuia hei kitenga mā te katoa i te rerekētanga o ō ratou whakaaro, hiahia, āwangawanga ki ngā tāngata pūkenga Pākehā o mua. He tika, e kore te ao e tū tonu. Kei te hurihuri. Me pēhea hoki hei āpōpō?

Me mihi ki a Tā James Fletcher, nāna te moemoeā mō ēnei whakaahua. I mate rā ia i tērā tau. Nō reira, haere atu koe, koutou katoa hoki. He tangi atu ki a koutou.

Koutou e te hunga ora - haramai koutou ki te titiro, ki te whakaaro, ki te kōrero me pēhea te whakaaturanga nei. He rerekē ki ngā tirohanga o ngā tohunga pūkenga o aua wā ki tēnei wā. He rerekē te whakaaro o te Pākehā ki tō te Māori o aua wa, ki ngā mahi hoki o nāianei a te Māori ki te Pākehā. He tika, he rerekē te huarahi – ko Te Huringa.

Tēnā koutou, tēnā koutou, tēnā koutou katoa.

Nāku nā,
Pere Maitai
Kaitautoko Māori



Gordon Walters
Study For Pipitea I 1979

CURATORS' NOTE

Encounters between people of different cultural backgrounds always provide opportunities for ongoing critical engagement. In Aotearoa/New Zealand such early encounters had repercussions that remain with us today. Artists brought, innocently or not, their own cultural baggage to their subject matter. One such example is Francis Dillon Bell's *New Zealand Bush* c.1845 which turns out to be far more than a mere botanical record. This, like so many other paintings included in *TE HURINGA/TURNING POINTS*, can be seen to have multiple and sometimes unexpected additional meanings.

A great many of the works have their origin in deep contention. This resulted from disputes over land that were the inevitable consequence of colonialism. In our time these disputes gave rise to protests including Land Rights hiko and, more recently, have prompted hopeful participation in partnership deals between Maori and Pakeha. This exhibition provides a huringa, a turning point in our ability to view art critically. It offers an ideal opportunity to give some emphasis to a Maori viewpoint without excluding non-Maori points of view. This is reflected in our two different curatorial approaches, one Maori, the other Pakeha.

If this is seen as controversial we make no apology. It mirrors the complex, convoluted history of race relations in this country. Curatorially, we offer it as a koha towards a more thoughtful engagement with paintings held in the Fletcher and Sarjeant Gallery collections.

Each work is arranged in a thematic framework, not in an effort to fit it into a rigid category but to suggest pathways for consideration and to provide sometimes unexpected links between paintings which might not otherwise be thought of as connected.

Since it first opened at the Sarjeant Gallery, Whanganui in 2006 *Te Huringa* has received important and memorable powhiri from tangata whenua. We have been honoured by these events. They encourage and inspire us to continue with the exhibition and the publication of this book. Nga mihi mahana mo enei tautoko.

Jo Diamond
Peter Shaw
Co-curators

LIST OF VENUES

Sarjeant Gallery, Wanganui, 8 April–16 July 2006

Puke Ariki, New Plymouth, 16 September–5 November 2006

Hastings Exhibition Centre, 8 December–11 February 2007

Tairāwhiti Museum, Gisborne, 1 June–8 July 2007

Wellington City Gallery, 11 August–4 November 2007

Rotorua Art Gallery, 14 December 2007–9 March 2008

Tauranga Art Gallery, 11 April–8 June 2008

Suter Gallery, Nelson, 26 September–2 November 2008

Christchurch Art Gallery, 18 December 2008–15 February 2009

Dunedin Public Art Gallery, 28 February–19 July 2009

Whangarei Art Gallery, February–May 2010

THE EXHIBITION

<i>MANA-A-IWI/ MANA OF THE PEOPLE</i>	12-25
<i>MANA WHENUA/ MANA OF THE LAND</i>	26-45
<i>TAONGA/ ALL THAT IS VALUED</i>	46-59
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*MANA-A-IWI/
MANA OF THE PEOPLE*

GEORGE FRENCH ANGAS 1822 – 1886

Top right

*NGA TATA, CHIEF OF KUMUTOTO
AND FATHER OF TAKO*

*WATERCOLOUR 324 X 227MM 1844
THE FLETCHER TRUST COLLECTION*

Below right

*E RANGI AND E TOHI, GIRLS OF
PORT NICHOLSON, WITH KIKO,
AN OLD WOMAN ON TIAKIWAI*

*WATERCOLOUR 191 X 223MM C.1845
THE FLETCHER TRUST COLLECTION*

The Maori cultural subject matter of Angas's watercolours is intriguing. While in the past portraits of unidentified Maori people graced gallery walls and failed to attract serious engagement in scholarly texts because they somehow failed to qualify as 'fine art', these days are now gone.

The taniko and 'pom-pom' embellishment of the kakahu (cloak) that the girls E Rangi and E Tohi wear are studied with interest by modern Maori weavers as they appear to record changing weaving trends of the time, including the incorporation by Maori weavers of wool and other introduced fibres. The story of both wearers and makers remains important yet still to be fully told today.

In painting the chief Nga Tata, Angas has constructed an image constrained by the current eurocentric notion that non-European races are less refined and more savage in their behaviour than their European counterparts. This attitude is reflected in the title, *Savage Life and Scenes* of his 1847 volume which reflected racist stereotypes that lend themselves to inaccurate caricature. Thus, Nga Tata is made to appear pathetic, quaintly yet curiously deficient in social standing, demeanour and morals, a cannibal, rather than a respected chief. Angas was able to distribute his work internationally, relying on this evocation of 'savagery'.

It is more valid to consider Nga Tata as he was: one of a long line of rangatira, whose standing, like that of many from a ruling class including those of Europe, relied more heavily on mana, political acumen and charisma than on savage atrocity. *JD*

Angas came to New Zealand in 1844 landing at Port Nicholson (Wellington). From there he travelled to Porirua, where he met Te Rauparaha and Te Rangihaeata, sailed to Mana Island then south to the entrance of the Wairau Valley. After an eight-day voyage up the North Island he arrived at Auckland where he visited Orakei and other pa. In the company of Thomas Forsaith, a Sub-Protector of Aborigines, he travelled through the Waikato to Taupo all the while making drawings and watercolours. These formed the basis for the lithographs illustrating his journal *Savage Life and Scenes in Australia and New Zealand* published in 1847. Angas left New Zealand at the end of 1844.

While regarded as accurate in his depiction of Maori artefacts, clothing and dwellings, he tended to Europeanise figures and to reduce his subjects to stereotypes. Michael Dunn has referred to his representations of Maori as 'misleading confections'. Despite this, they are still a valuable record of a European view of a 'savage' people.

Of the chief Nga Tata, Angas wrote that he was "an atrocious cannibal . . . notorious for his sanguinary deeds of cruelty." He also pointed out that he had six toes on his left foot, a peculiarity that, according to him, characterised Rauparaha (sic) and several other chiefs. *PS*



These colourful yet rather naïve representations, one of the notable Ngapuhi rangatira Hone Heke Pokai (Heke), his wife Hariata and accompanying entourage, the other of a group of unidentified Maori women, are placed under the theme of taonga, despite their equally important relationship to other themes in this exhibition, including Mana-a-iwi.

Heke's mana is conveyed primarily through the various taonga he and his entourage are wearing. The highly ornate kaitaka cloak with its exquisite taniko borders is one example, as is the feathered adze he is holding and the huia feather adorning his head. The hieke rain cape and taiaha borne by the figure immediately behind Heke, most likely the elder rangatira Kawiti, are also highly valued taonga.

In the other picture, such detailed emphasis on the kakahu (cloaks), ranging from korowai to hieke, is augmented again by huia feathers worn in the hair. Devoid of background scenery, these pictures document the material taonga, rather than the wearer's biography, bearing in mind that in Maori culture both people and material possessions may be considered as taonga.

No doubt artistic license entered into Merrett's work, determining composition style and colour, for example. None the less, these detailed and somewhat extravagant paintings provide a valued record not only of how notable Maori people dressed but also how they were remembered and frequently represented by colonial artists. Their impressive characters live on far beyond their lifetimes, thanks to Merrett's efforts and those of numerous other artists. Most significant too is the fact that in many Maori people's eyes these people and their material accoutrements not to mention this picture itself, all constitute highly valued taonga tuku iho (lasting heirlooms) for gaze and wonderment of present and future generations. *JD*

JOSEPH JENNER MERRETT 1816–1854

Top right

*HONE HEKE AND HIS WIFE
HARRIET WITH FOUR ATTENDANTS*
WATERCOLOUR 227 X 222MM C.1845
THE FLETCHER TRUST COLLECTION

Below right

A GROUP OF MAORI MAIDENS
WATERCOLOUR 227 X 202MM C.1845
THE FLETCHER TRUST COLLECTION

Merrett is believed to have paid visits from Sydney to the Bay of Islands in the late 1830s. Later he went to Auckland where he sought work as a surveyor, and then as a portrait and landscape painter, enjoying the patronage of Sir George Grey for a time. He also lived at New Plymouth in 1851 and at Whanganui the following year. He died in Wellington. A contemporary described him as “a sort of broken down gentleman who used to do a bit of watercolour drawing but who was never looked upon as an artist.”

Writing of Merrett's specialty, pictures like these two featuring groups of Maori, Len Bell described the figures as being more like ‘figurines’. They are “often draped languorously against one another, are doll-like, with stereotyped, sweet and harmless expressions. They are little more than decorative knick-knacks – naively charming, but unrelated to the social and psychological realities of Maori life in the 1840s.” *PS*



CAPTAIN R.A. OLIVER 1811–1889

*TE RANGIHAEATA,
CHIEF OF NGATI TOA*

WATERCOLOUR 447 X 332MM c.1850
THE FLETCHER TRUST COLLECTION

Te Rangihaeata lived during the particularly turbulent time when land-grabbing had gathered momentum, bringing mixed though mostly devastating consequences for Maori. Like George French Angas's, Oliver's representations of people, in this case a great Ngati Toa Rangatira, imply mana by virtue of the kakahu they are depicted wearing. Here, Te Rangihaeata's include a kaitaka, or korowai, with a highly-embellished taniko border, as well as what appears to be a kahukuri, the most prestigious of Maori cloaks, made from dog skin. Te Rangihaeata's facial moko also indicates his great mana.

However, neither the Government forces who periodically pursued him nor the artist ever fully 'captured' Te Rangihaeata. In this watercolour he is distorted, incongruously in terms of the Rangatira's well-documented ferocity in battle. Intentionally or not, Oliver emasculates his body, giving it an impossible tip-toed pose. The odd, outwardly-turning hand holding a mere renders the muscular arm weaker than it ought to be. In view of such an effete representation it is a matter of some irony that Te Rangihaeata never gave in to colonialist power during his lifetime, passing away as the result of an introduced disease rather than in one of the battles in which he was such a noted participant.

This watercolour depiction does little to diminish the power he held during his lifetime and affords only a glimpse of both the artist's abilities as well as the story of a Rangatira who never acknowledged another authority. *JD*



Captain Oliver commanded *H.M.S Fly*, which carried out coastal surveys in New Zealand and Pacific waters during 1847–51. A prolific watercolourist who made many sketches of Maori, he published seven of them as lithographs in 1852, at which time some errors in figure drawing were corrected by the publishers, Dickinson Bros of London.

In his journal, Oliver commented on the beauty and dignity of Te Rangihaeata in his native dress, adding "there is no one with the least feeling for the Picturesque who would not lament the change in the native costume." Oliver described him as being "from both descent and energy of character the most influential native in the southern district of New Zealand . . . Te Rangihaeata had not embraced Christianity up to the point of my departure and still affected to despise the manners, customs, arts and religion of the Pakehas."

Born in the Kawhia area, probably in the 1770s, Te Rangihaeata was known primarily as a war leader. It is said that he was his uncle Te Rauparaha's lieutenant, credited with possessing greater ferocity than the older man, who was known more for his cunning. The story of their warlike exploits over large areas of the country is long and well-known. In later life, Te Rangihaeata ceased active opposition to European expansion. He visited Otaki in 1853 to say farewell to Governor Grey, attending church services though still without ever embracing Christianity. He died on 18 November 1855 as the result of pneumonia contracted after lying in a stream to reduce fever caused by measles. *PS*



Quite uncharacteristically, Barraud focuses more on people than landscape in this picture. His attention to clothing details, particularly of the highly tasselled korowai worn by Te Rangihaeata, is matched to some extent by the women's clothing and the taiaha that the rangatira holds. Attention paid to facial features is much more simplified and angular, with the notable exception of Te Rangihaeata's facial moko. While the green coloured tiki stands out with its red 'eyes', its over-simplified shape sits awkwardly against the highly detailed korowai. The interconnection between people and land is suggested in both Te Rangihaeata's dress (including moko) and his commanding stance, as well as the unusual way he holds the taiaha with its head touching the ground. In fact, the scale of his figure seems larger than life and taller than buildings. His personal mana, grounded firmly in the whenua (land), is highly accentuated by such use of scale, attention to dress and the positioning of the taiaha.

A 'grounding' within whenua is further suggested by the women's seated position, something that can be read in Maori religious belief as part of women's close connection to the earth mother, Papatuanuku. While this picture ostensibly speaks about the mana of a rangatira who 'lords' over women and children, its potential narrative reaches further into the way in which we are all inextricably linked with the land, regardless of gender and social status. The connection between mana-a-iwi and mana whenua is therefore palpable and indispensable for viewers cognisant of Maori culture, a point that endures regardless of the artist's original intentions. *JD*

C.D. BARRAUD 1822–1897

TE RANGIHAEATA

WATERCOLOUR 662 X 443MM C.1850
COLLECTION OF SARJEANT GALLERY/
TE WHARE O REHUA/WHANGANUI

Barraud, who had arrived at Wellington in 1849 and set up business as a chemist, came from an artistic family. By 1850 he was already known as a painter. Barraud made a number of paintings of Te Rangihaeata, some of them after the subject's death in 1855 and one, at least, clearly based on the Captain R.A. Oliver portrait on page 16.

It is likely that Barraud would have made this watercolour of Te Rangihaeata at one of the pa in the Porirua area or at Otaki, where the chief visited in the years after he had ceased active opposition to European expansion. In late 1846, he had settled in an easily defended position in Porou-ta-whao swamp, near the coast south of the Manawatu River. Here his people suffered for lack of food, and in 1847 he raided Kapiti Island. He is said to have told Sir George Grey that "the spirit of the times was for peace, and now men, like women, used their tongues for weapons." *PS*

MAJOR GENERAL HORATIO GORDON ROBLEY 1840 – 1930

TOMIKA TE MUTU

WATERCOLOUR 229 X 224MM 1866

THE FLETCHER TRUST COLLECTION

The famous Maori entertainer Dalvanus Prime once used the internet to comment on the life of his direct ancestor Horatio Gordon Robley, thus giving us an opportunity to consider the convolutions not only of Maori identity but also of historical events. It is tempting to confine engagement with this painting to a discussion of Robley's fascination with ta Moko, without much focus on Tomika Te Mutu. His mana as rangatira of the iwi Ngaiterangi in Robley's day has been perpetuated, most often stereotypically as a vivid encapsulation of the fierce and frightening noble savage that non-Maori have periodically applied to Maori men. Other stories, yet to reach the printed page, could be told by his descendants.

While a Pakeha audience may be fascinated by this image of Tomika Te Mutu, the fact is that he shared his role as tupuna with his illustrator Horatio Robley. So, despite the artistic liberties Robley takes such as posing Tomika dressed in an inverted kaitaka, with its hem used as a collar and the control over Tomika's representation that such actions entail, both men have a more equalised status in Ngaiterangi whakapapa. The irony of their shared progenitor role should not be disregarded. Maori perceptions of people always rest firmly on whakapapa and an individual's position within it. This was the case in Robley's day as much as it is today. However, it remains a moot point whether the artist would have seen himself in this light at the time of his early departure from the Bay of Plenty to England. *JD*

Robley arrived in New Zealand from Madrid in January 1864, as an ensign in the 68th Durham Light Infantry. The Governor, Sir George Grey, had sent a British force to Tauranga in the hope of preventing Waikato Maori from receiving reinforcements and supplies sent by the Ngaiterangi chief Rawiri Puhirake and others. Robley took part in the Battle of Cate Pa, which saw an outnumbered Maori force inflict a major defeat on the British imperial army in the last days of April 1864. In July, after further fighting, Maori surrendered to imperial troops.

Between 1864 and 1866, when he returned to England, Robley spent much of his spare time at Otumoetai, Matapihi, Maungatapu and Maketu. Here he made a great many sketches that formed the basis of his later role as an authority on Maori art and particularly ta moko. He was also the father of a child, Hamiora Tu Ropere, born to Harete Mauao of Matapihi.

His subject here, Tomika Te Mutu, chief of Motuhua, a small island within Tauranga harbour, wore a highly detailed moko which, not surprisingly, attracted Robley, whose interest in the subject was intense. Tomika was also painted by Gottfried Lindauer. *PS*





The question may be asked whether this picture captures the full character of an Ariki, who inherited somewhat by default the leadership of Ngati Tuwharetoa during tumultuous times in our history. Popular conception tends to emphasise his belligerent response to colonial forces above his artistic abilities. Perhaps the fact that tragedy prevented him from full inheritance rites for leadership did lead to his imprudent decisions to side with the Kingitanga movement and the Maori prophet Te Kooti Rikirangi. Within the current struggle for tino rangatiratanga (Maori sovereignty), such actions are more understandable today. We can more easily ask if Atkinson's representation is entirely truthful and whether or not Horonuku's dignity and social stature is accurately conveyed, now that the leadership challenges of his lifetime have long passed.

The responsibilities of leadership have often deflected artists from their preferred vocation. In Horonuku's case, records of eloquent whaikorero (speeches) and rakau whakairo (woodcarving) afford us clues of a passionate, artistic man. Despite self-critical reluctance, he nevertheless led his people for twenty-four years through challenging times. The tragedy of his father's untimely death played negatively not only on his leadership decisions but also on the artistic skills he might have developed further had times been more peaceful.

In this picture, Horonuku's character seems cloaked in mystery. His moko, which may be considered incomplete by some viewers, can also 'speak' of exceptional oratory skills. The picture contains definite artistic license, including and beyond a hair colour change, and denotes some dramatisation on Atkinson's part. The draped kaitaka might have covered both shoulders if Atkinson had wished to portray a dignified older man. He elected instead to characterise Horonuku as a rebellious younger warrior. We can only imagine what other artistic representations would be possible if the fullness of Horonuku's sixty-one years was completely accounted for. *JD*

ROBERT ATKINSON 1863–1896

*TE HEUHEU TUKINO IV,
CALLED HORONUKE*

*OIL ON CANVAS 773 X 558MM 1889
THE FLETCHER TRUST COLLECTION*

This painting bears the same date as Atkinson's portrait of Horonuku's granddaughter, Te Uira, on the next page. In fact, Horonuku had died the previous year, 1888. He had earlier been photographed as a man with a shock of white hair. To some extent, then, the portrait is fanciful, though there is a marked similarity between the painted treatment of his moko and the Burton Bros photograph.

In May 1846, Horonuku, or Patatai, as he was then known, lost his parents and many other members of his family in the landslide whose site was recorded in John Kinder's watercolour of Te Rapa illustrated on page 56. On the death of his uncle, Te Heuheu Tukino III, called Iwikau, the leadership of Ngati Tuwharetoa passed to Patatai, who took the name Horonuku, which translates as 'landslide'. It is said that he hid this out of modesty in order to remind all who addressed him of his own awareness that his eminence was due to accident rather than birthright. Is one correct in detecting an air of diffidence in his portrayal by Robert Atkinson? *PS*



ROBERT ATKINSON 1863–1896

TE UIRA

WATERCOLOUR 552 X 771MM 1889
THE FLETCHER TRUST COLLECTION

What a service Atkinson provides with this depiction of a renowned female ancestor of Tuwharetoa, conveying homage to a rangatira, Te Heuheu Tukino, and all his whakapapa.

Te Uira's youthfulness in this painting portends the life she led during an era of dramatic change for many Maori of her day. Nevertheless, there are potent ambiguities represented by taonga Maori in this picture. Most notable are the large tiki pounamu and the huia feathers she wears in her hair and around her neck. Such signatory elements, undeniably an essential part of Maori culture, sit rather ambiguously with Te Uira's distinctly European dress with its pleated skirt. Unlike the misshapen kete she leans on or the fraying whariki on which she sits, matching the worn tukutuku panels behind her, the feathers and pounamu appear timelessly intact. The child has an air of fragility, despite her youthfulness and perhaps because of the surrounding damaged items. These shabby remnants of Maori culture appear to signal a decline in the face of the spread of European influence, something that is symbolised by the child's pink dress and possibly by her reclining pose, which is quite uncharacteristic of Maori children. Is this an imposed European-based styling or does it indicate something in the subject's personality?

I delight in the fact that the mature Te Uira Te Heuheu is recorded as leading a full and influential life that retained much mana. Here, the youthful resolve in her face heralds the struggle against the possibility of Maori cultural decline that is 'voiced' in the dilapidated cultural vestiges that surround her and which it was her life's work to overcome. *JD*

Te Uira was the daughter of Te Heuheu Tukino V of Tuwharetoa. Her grandfather, Te Heuheu Tukino IV, also painted by Atkinson, had in 1887 gifted the mountains Tongariro, Ngaruahoe and Ruapehu to the nation.

Te Uira's portrait, aged six years, was made at Tokaanu, on the southern shores of Lake Taupo, by an artist who settled in Auckland in 1884. He operated a studio in Victoria Arcade but in 1890 moved to Sydney, taking this portrait with him. In 1891 he sent it to London, where it was exhibited at the Royal Academy and purchased. In 1986 it appeared in an art auction catalogue and was bought and repatriated.

Te Uira spent a good deal of her childhood in Wellington, where her father was a member of the Legislative Council. She accompanied him at official functions and took part in the apparently lavish entertainments he hosted at the family home called Tongariro, at Lyall Bay. She was a repository of much ancient Maori knowledge, an accomplished musician and an artist. A devoted supporter of the Kingitanga, Te Uira was for a time married to King Mahuta's son, Taitu. This arranged marriage was not a success and Te Uira returned to her own Tuwharetoa people. Despite this, Te Puea Herangi had recognised her unique qualities as one who could bridge Maori and Pakeha cultural worlds and saw to it that she continued to play an important role in political affairs. In opposing conscription during World War I, Te Uira, a woman of intense conviction, publicly aligned herself with Tainui against her Tuwharetoa people.

Painted in an interior, replete with dilapidated detail, the subject gazes out at the viewer with a curious mixture of charm and determination. Her carefully elegant pose, involving foreshortening of crossed feet at the ankle, has caused the painter some difficulty. *PS*



He mihi aroha ki te tupuna whaea nei o te waka Te Arawa

In reo Maori, I pay respect to this tupuna whaea (female ancestor) of the Tuhourangi, Te Arawa, and in doing so mirror the way many Maori people relate to Goldie's portraits of our ancestors, considering the pictures to be their personifications. Maori audiences at the Goldie exhibitions that toured Aotearoa and Australia in the 1990s found a rare opportunity to 'converse' with their ancestors, acknowledging that their spirit remains in this painted form. While the artist may be criticised for his stereotyped records of a 'dying race', it is clear that we have nevertheless survived as a people and many of us are grateful to Goldie for keeping our ancestors' memories alive.

We can marvel at the detail of this painting of a notable tupuna whaea. Her kauae chin moko and pounamu pendant ear ornament have been gracefully balanced with her deeply wrinkled face and grey-white hair, things that convey wisdom and experience more than declining old age. She reminds me of the lovely old nannies wrapped up in blankets and seen cracking jokes together on our marae. She is to be venerated at least for her survival through many years of human conflict and natural disaster. Her benign presence in this picture maintains her mana and inspires us onward toward our own challenges in life.

Goldie provides Maori people with an opportunity to reflect on the mana of women, despite dominant discourse in Maori culture that privileges men and excludes women. Such chauvinistic views continue to be held in both Maori and Pakeha social contexts and do little justice to the long lives of many of our tupuna whaea. In our national archives there are too many unidentified photographs of Maori women. Although it is unlikely that Goldie would have predicted such a feminist response to this work, I remain grateful to him all the same. *JD*

C.F. GOLDIE 1870–1947

KAPI KAPI

OIL ON CANVAS 196 X 145MM 1909
THE FLETCHER TRUST COLLECTION

Goldie is said in his late teens to have taken lessons in Auckland with Robert Atkinson, the painter of *Te Uira* and *Te Heuheu Tukino IV*, illustrated on pages 20 and 21. He also trained in Paris at the Académie Julien and studied portraiture with Sir James Guthrie in London. Hence Goldie's painterly ability to capture a precise likeness.

From 1901 Goldie made many trips to the Rotorua area, where he used to take photographs and make portraits. Ahinata Te Rangitautini of Whakarewarewa, known as Kapi Kapi, was a favourite subject, painted twenty-two times. Although this profile is one of the smallest, it lacks nothing in detail.

She was a survivor of the 1886 Tarawera eruption, from which she was rescued by Sophia Hinerangi, the famous guide and another favourite Goldie subject. James Cowan wrote that Kapi Kapi's shoulders bore the scars of wounds inflicted with sharp obsidian as a sign of mourning and that Goldie had been interested to note that she was the only woman he had ever seen with a tattooed spiral on each nostril. Kapi Kapi was a venerable figure who died at the age of 102, apparently after falling into a hot pool – deliberately, it was said, as was the custom among Maori of the past. *PS*



C.F. GOLDIE 1870–1947

*WIRIPINE NINIA –
A NGATIAWA CHIEFTAINESS*

*OIL ON CANVAS 225 X 204MM 1911
COLLECTION OF SARJEANT GALLERY/
TE WHARE O REHUA/WHANGANUI*

Ngatiawa rangatira Wiripine Ninia appears in this painting in European clothing, unlike her appearance in a later Goldie portrait entitled *One of the Old School*. The deep lines of Wiripine's face and the muted colours of her clothing blend well with the raupo thatched wall immediately behind her. She wears the same taonga in both paintings; indeed for many of us Maori, Wiripine herself is taonga, an emblem of our cultural sustainability. This connection between taonga and mana-a-iwi is consistent with the inter-relatedness of all themes within this exhibition.

Those of us who identify as Maori, particularly of the iwi Ngatiawa, may 'converse' with Wiripine Ninia, seeking her guidance and also the solace that comes from the connection she helps us to make with the world of our ancestors. In spite of many criticisms that Goldie's work attracts, particularly about its narrative clichés, he does Maori people a service. The pictorial record of our tupuna replenishes ancestral ties with the past that are valued so highly in Maori culture. Wiripine's quiet dignity is reflected in her inward, reflective gaze. In it we can discern both the mana and humility of our people, handed down to us through generations. Rather than essentialising Maori people, however, it serves to remind us all, Maori and Pakeha, that we may not have that same humility and mana until we reach our older years. *JD*

Roger Blackley has written that Goldie thought of his subjects as "representing 'types', in the sense of 'specimens' that required collecting before it was too late." The view that Maori were facing extinction was prevalent in the early years of the twentieth century, although it is interesting to note that Goldie's own brother, William, had analysed the 1901 census returns and published an article contradicting such a view.

There was a close collaboration between Goldie and his models. He paid his sitters on a daily rate and sometimes covered the cost of their accommodation if they came to his studio from outside Auckland.

They invariably sat for him draped in a blanket or piece of velvet supplied by the artist. In many of his portraits the identical tiki pounamu appears around the necks of both male and female sitters. Wiripine Ninia wears one here.

His portraits were well-known as the result of reproductions in the illustrated press. Some were printed on special art paper and were framed for hanging in homes. The realism of the paintings always found favour with the public, though art critics increasingly found the works too photographic and lacking in 'artistic fancy'. *PS*

EDITH COLLIER 1885 – 1964

THE KORERO

OIL ON BOARD 800 X 440MM C.1929
 COLLECTION OF SARJEANT GALLERY/
 TE WHARE O REHUA/WHANGANUI

This painting instantly brings to mind our tupuna whaea (grandmothers) who have now passed on. It is the intimacy of this conversational moment that reminds us of them as well as the heads wrapped in scarves, loose fitting shawls and long skirts. However, this captured moment seems somewhat deceptive and contrived; its mood is perhaps too light. Although the heads are inclined and the faces darkened and un-detailed, the clothing colours are bright, to complement the landscape background. The artist has deliberately drawn attention to the bright and happy contrasting red scarf and orange skirt.

This is very different from another kind of picture, one even more familiar to many Maori people of my generation who associate their grandmothers with mourning black. We remember the kuia on marae wearing black garments and scarves, greenery draped around their heads and in their hands, calling visitors in, often for tangihanga. Looking back, they seemed always to be in mourning – there were too many untimely deaths that often reflected the plight of socially and economically disadvantaged people. Our kuia's conversations were not always of a tone as charming as the one depicted here. They often spoke of injustice and frustration with events that threatened their family-based concerns including kaitiakitanga (guardianship) of valued taonga. Edith Collier may offer us a happier representation of kuia and their korero, perhaps in the interests of painterly form rather than social message. For many Maori who view this picture, the full story of kuia and their korero will inevitably include far less comfortable associations and memories of sad times. *JD*

In 1927, Edith Collier and her friend Eulalie Goldsbury moved from Whanganui to Kawhia. In the previous year, Collier had felt humiliated by ill-informed writers who criticised her work as following a slavish fad for modernism when she exhibited as part of the Whanganui Arts and Crafts Society at the Sarjeant Gallery. In addition, she had been appalled when her conservative, prudish father, ashamed at this public criticism of his daughter, burned many of her finest paintings, mostly female nudes. Ironically, her stay in Kawhia came to an abrupt end when she was called home to Whanganui to nurse him.

The Korero, one of a series of works made during this extended stay, is painted on the cliff top path that leads from the town of Kawhia itself to Maketu Marae. In the blue distance, behind the group of women, are the hills of the eastern side of Kawhia Harbour. Among them is Hautapu, a high limestone formation above Hauturu, containing the burial caves which were looted by Andreas Reischek in 1882, their contents being deposited later in the Museum für Völkerkunde, Vienna. While it is unlikely that the artist was aware of the significance of the siting of her cheerful painting, her subjects certainly would have been. *PS*





*MANA WHENUA /
MANA OF THE LAND*

AUGUSTUS EARLE 1793–1838

*VILLAGE OF PARKUNI,
RIVER HOKIANGA*

HAND-COLOURED LITHOGRAPH 228 X 398MM 1838
THE FLETCHER TRUST COLLECTION

The Hokianga/Bay of Islands area witnessed earlier colonial interactions with Maori than most other regions of Aotearoa. Many Maori and Pakeha are connected with this region and their genealogical links are often interwoven through marriages, religiously endorsed or otherwise.

To Maori, particularly one who, like me, identifies with this area because my ancestors have lived here for generations, this image evokes mixed reactions. These relate to the artist's intention in making it. I ask, are the women depicted our tupuna (ancestors)? What is their status in relationship to the men they are speaking to, particularly as one of the women appears topless? What does Earle, who gives meticulous attention to other details of the 'village', intend to convey about this particular moment in time?

It could be that the artist is documenting an actual event such as Maori women's prostitution with Pakeha men. On a more morally respectable level, by our current standards, a marriage proposal may be underway. It seems at that time, alliances between Maori women and Pakeha men sealed successful commercial relations between at least two parties. Such a theory may be supported by the presence of a Maori male figure, in mid-foreground, who appears party to some kind of transaction. Perhaps he is a tradesman of some kind. If so, what is his merchandise: women or commercial survival for himself and/or his people?

Although the title refers to Parkuni, it is in fact Pakanae, a place with immense spiritual significance for us. It is the location our wairua (spirituality) that stays with us wherever we travel. It is understandable that Earle does not capture this spirituality, given the constraints of his time, but its narrow focus on colonial presence should not erase other kinds of Maori experience that took place at that time and have ever since. This work, then, for all its skill, captures only a moment in Pakanae's history. *JD*

This lithograph is Plate 4 of a series of 10 from *Sketches Illustrative of the Native inhabitants and Islands of New Zealand*, published in London in 1838 under the auspices of the New Zealand Association by Robert Martin & Co.

Such collections had a ready sale either to those with a then-fashionable taste for representation of encounters between Europeans and savages or those impelled by the colonising urge. Earle was a keen observer of such phenomena, though in this case the lithograph shows a tidily domestic scene which belies his own written descriptions.

Two Europeans, one top-hatted and waist-coated, the other less formally dressed, are conducting some kind of negotiation with two Maori women, one of whom is bare-breasted. They are observed by a seated Maori figure wrapped in a blanket. The construction details of the pataka are clear. A fishing net is wrapped neatly around a pole. In the distance a two-masted sailing ship shares the harbour with waka.

An itinerant artist, Earle traveled widely after 1815, reaching Brazil by 1820. He worked in Rio de Janeiro for a period and in 1824, voyaging to Calcutta, spent eight months on Tristan da Cunha, having been abandoned there. He was eventually rescued by a ship bound for Tasmania and found his way to Sydney, where he lived for two years.

In October 1827 he sailed to New Zealand, where he spent eight months in the area between Hokianga and the Bay of Islands. Openly living with Maori, he incurred the displeasure of missionaries, in turn criticising them for their prudish imposition of Western clothing on a people he admired for their "natural elegance and ease of manner."

In 1831, Earle joined the *Beagle*, also carrying the young Charles Darwin, on its voyage to chart the South American coastline. Earle became ill at Montevideo and was forced to leave the ship in August 1832. In the same year he published the still highly readable *A Narrative of a Nine Months' Residence in New Zealand in 1827*. *PS*



FRANCIS DILLON BELL 1822 – 1898

NEW ZEALAND BUSH

WATERCOLOUR 445 X 337MM C.1845

THE FLETCHER TRUST COLLECTION

This painting's featured bush setting is intriguing, given the artist's familiarity with Maori custom and language. Dillon Bell was a learned government official whose various roles directly impacted on Maori customary attachments to land. His social status is less obvious in this picture than his urge to record a detailed idyllic scene.

Botanically-based observations dominate; the three small Maori figures included in the composition are shown as bystanders overpowered by the forest. There is the sense here that picturesque concerns are more dominant than the artist's recorded involvement in colonialist land acquisition. His capacity to capture this landscape in paint does, nevertheless, mirror the political power he actually had during his lifetime, a power that witnessed a wholesale cultural decline with the imposition of laws that denied Maori customary land tenure.

The artist appears to excuse himself from such political realities by privileging spectacular, untouched nature over human nature. The dense bush-clad land did not, in fact, overawe him as this painting might suggest, his social standing becoming increasingly privileged, particularly when compared to that of many Maori. This point does not detract from his efforts to learn Maori culture and language during his lifetime. However, life in the bush and elsewhere in Aotearoa was not idyllic and equitable for all who dwelt there, this becoming dramatically obvious once colonisation began its inevitable progress. *JD*

Born in France, where his father was a merchant and British consul in Bordeaux, Bell grew up bilingually, educated in the classics and in painting and music. Such an education was considered the basis for the life of a cultivated gentleman. In 1839, Edward Gibbon Wakefield, his father's cousin, found the young Bell a position with the New Zealand Company in London. By 1841 he was acting secretary for the company, taking responsibility for the Nelson area.

Bell arrived in New Zealand in 1843, where he was sent to buy land from Maori, first in Auckland and then in Nelson. In 1847 he was involved in Wairarapa purchases and thereafter worked for the company in New Plymouth. In 1850, when the New Zealand Company folded, Sir George Grey appointed him Commissioner of Crown Lands and a member of the Legislative Council. In 1853 he was elected to the Wellington Provincial Council and in 1855 won a seat in the House of Representatives.

A fluent Maori speaker and more experienced in Maori affairs than most of his contemporaries, Bell became Minister of Native Affairs in the Domett administration in 1862. He supported the invasion of the Waikato in 1863, visiting Australia to recruit military settlers. When Domett's administration was replaced by that of Sir William Fox, a former rival, Bell retired to his sheep station near Palmerston, Otago.

In 1871, Bell was returned to Parliament in the Matura seat, which he had held since 1866. Knighted in 1873, he served as speaker of the House of Representatives until 1875. He retired in Otago in 1891.

A fine calligrapher as well as a painter, his works were exhibited at the 1865 Dunedin Exhibition with others by fellow politicians J.C. Richmond and Sir William Fox. This painting's meticulous detailing exhibits a calligraphic finesse and Ruskinian botanical accuracy. At the same time, it displays the artist's feeling for the gloomily romantic beauty of a forest in a strange land. *PS*





CHARLES BLOMFIELD 1848–1926

ROKOKAKAHI FROM KAITERERIA

OIL ON CANVAS 442 X 667MM 1881

COLLECTION OF SARJEANT GALLERY/

TE WHARE O REHUA/WHANGANUI

Rotokakahi has attracted varied attention from artists, tourists, tangata whenua and manuhiri alike. Blomfield has captured a particularly peaceful moment from a local history that has seen events including the internment of Maori rangatira, inter-iwi warfare and the arrival of Pakeha technologies ranging from guns to speedboats. Blomfield's oil painting casts brilliant sunshine on an orderly Maori settlement; only touches of colour on garments worn by otherwise vaguely rendered human figures hint of colonial advancement. Little of the village remains now, aside from the touristy approximations that abound in this popular 'destination'. Of late, Te Arawa and its iwi trust board have regained decision-making authority over this 'Green' Lake, one of many in the Rotorua district. This appealing painting cannot tell us the full story of a Maori village and its lake. It contains no hint as to why the lake should now be designated as tapu – significant testimony to Maori burials, wars, so many other past events and now current efforts to turn back the tide of environmental degradation that has come with more modern times. *JD*

Blomfield, like W.G. Baker, was a self-taught artist yet he became one of the best-known and most popular painters of his day. This was due largely to his having painted the Pink and White Terraces before they were destroyed in 1886. For years after he kept the originals to himself, satisfying a ready market with copies to scale. It is said that tourists flocked to his Victoria Arcade studio in Auckland.

This painting is of one of the four lakes lying between Lakes Rotorua and Tarawera and is now commonly and prosaically known as the Green Lake. Its Maori name means lake of the kakahi, a freshwater shellfish with a flavour so delicate that it was fed to motherless children for whom a wet-nurse could not be found. Formerly heavily populated by the Tuhourangi people before the eruption, the lake was later deserted and remains tapu.

That Blomfield's painting is part of a genre is evident from the company it keeps in this exhibition. *PS*



WILLIAM GEORGE BAKER 1864–1929

LAKE WAIKARE

*OIL ON CANVAS 558 X 885MM C. 1910
COLLECTION OF SARJEANT GALLERY/
TE WHARE O REHUA/WHANGANUI*

This idyllic scene, typical of Baker's work, takes some cultural liberties primarily because of his representation of Maori people. The most obvious references to Maori culture are the buildings that include a raupo-thatched whare and a pataka. A large kete in the foreground and the semblance of a waka floating on the water also point to a Maori presence. However, were it not for these inclusions, the buildings alone would pictorially designate this village as a Maori one.

We must then only presume that the people represented are Maori, even though their clothing and the presence of domesticated poultry suggests well-established European influences. While the scene may understandably delight an unschooled eye, it is also important to note that the Maori kainga has been adapted to suit the artist's painterly intentions rather than to record any particular Maori achievement. Indeed, the 'civilised' settlement dweller seen in this picture could actually be from any cultural background. Appropriated Maori architectural forms make this picture into a particularly 'New Zealand' scene. Without this architecture, and the painting's give-away title, it could have passed as yet another standard romanticised illustration of any inland stretch of water. One can only reflect upon the fact that yet again a version of Maori culture has been 'wheeled out' by an artist who knows what his public wants. The work shows little or no understanding and acknowledgement of Maori life. *JD*

Baker was born in Wellington, his pioneer family having arrived there in 1840. Although not recorded as having any formal training, Baker became a prolific artist, specialising in riverside pa scenes such as these. There was a considerable vogue for idealised paintings of Maori life in the early years of the twentieth century. The work illustrated on page 35, Walter Wright's *The Family Gathering*, is another typical example.

While not particularly noted for their technical prowess, Baker's oils were popular, selling at agricultural shows and being regularly selected for display at Art Society exhibitions.

While much of Baker's work was done on journeys in the South Island and the Wairarapa, this subject is a pa scene on the hilly eastern side of Lake Waikare, near Te Kauwhata, in the Waikato. European settlers arrived to farm this traditional Tainui land in the mid-1860s, following the Waikato invasion and subsequent land confiscations. Rangiriri, scene of the most ferocious engagement of the war, is close by. *PS*

If only our world consisted of the paradise that Wright conveys in this painting. We might all be far more naively content. Historical facts do not match this contrived 'reality' of a Maori village in the early years of the 20th century. Sadly, life was, and continues to be, much harder for Maori people than this sunny scene can tell us. The inclusion of symbolic vestiges of Maori culture, including whanau, does little to assuage a sad response to this picture.

A pale tekoteko on the top of an otherwise fairly generic gabled building, an obscured thatched roof in the background and a coloured kete dangling from a dark-skinned hand may provide the viewer with the sense of a recognisably Maori social context. Yet, the people's physical details 'fade' into the shades of grey, pink and occasional splashes of white. These colours are not so readily associated with Maori culture and therefore seem applied from foreign sources. Notice, too, how fore and mid-ground colours resonate with the glare of full sunlight, relieved by some greenery, but never diminishing an overwhelming sense of social order and community 'cleanliness'.

One way to approach this work is to ask questions: How has Maori culture and history been sanitised by European colonialism? Does this picture, rather than conveying an exact moment of New Zealand's history, idealise the history of colonialist expansion in this country? With regard to artistic intention, does this idyllic 'family gathering' represent more of the artist's colonialist idealism than any actual event in Maori people's lives?

Sadness is therefore a powerful and understandable reaction to this seemingly ideal scene. Sadness comes with the realisation that the realities of history often paint a very different and much bleaker picture than the one shown here. *JD*

WALTER WRIGHT 1866–1933

THE FAMILY GATHERING
OIL ON CANVAS 288 X 441MM C.1910
THE FLETCHER TRUST COLLECTION

Born in Nottingham, England, Walter Wright and his brother, Frank, emigrated to New Zealand in 1877, settling in Auckland. Like Robert Atkinson, they, too, had a studio in Victoria Arcade, where they painted and took pupils. Walter Wright returned to England twice and in 1901–02 studied with the artist Stanhope Forbes, who it is said, advised him to delete pink from his palette.

In 1908 the Wrights collaborated in a book about New Zealand, illustrated with 75 watercolour subjects and a text by William Pember Reeves. In it there are a number of scenes of Maori pa life similar to this painting. In his chapter on *Country Life*, Reeves observes that, "in a word, the outlook for the Maori, though still doubtful, is by no means desperate. They will own land; they will collect substantial rents from white tenants; they will be educated; they will retain the franchise. At last they are beginning to learn the laws of sanitation and the use of ventilation and hospitals. The doctors of the Health Department have persuaded them to pull down hundreds of dirty, old huts, are caring for their infants, and are awakening a wholesome distrust of the trickeries of those mysterious conjuror-quacks, the *tohungas*."

The title of this painting evokes happy domesticity in a pa that can never be identified since the tekoteko on the gable of the house is non-specific. The palette is cheerful (including a distinctly pink skirt), the sunlight and shadows expertly caught, the composition tidy. *PS*



The fascination with architectural forms sits at the heart of this painting, though unlike his other paintings, Tole refers here to Maori people and their lifestyles. The colourful, angular shapes, mainly of rooftops, have the added embellishment of the gabled roof and maihi of a whareniui, snugly nestled in the middle of this village. The implied tekoteko adds another Maori element to this painting, as do the flax-bushes that were typically used for weaving everyday and special-purpose kete. Clothing hung out to dry is also a common sight in such a village and its inclusion adds a further human element to the painting. The rising smoke typifies this village as one that still relies upon open fires for heating, cooking and rubbish disposal. If it was not for the painting's title, this village scene could be set from numerous locations in Aotearoa where predominantly Maori communities once resided in the 1950s.

Now, most Maori people are city-dwellers, a consequence of major urban drift that occurred after World War II. By then, rural life had become economically untenable for many Maori people, often largely due to government economic policies that resulted in Maori land title fragmentation. Indeed, continually changing land title legislation, confiscations for various reasons, the erosion of customary rights and the short-sighted over-commercialisation of natural resources dramatically and negatively altered Maori family-based economies and relations that had previously stood the test of time.

The novelty of Tole's modernist use of colour in association with the theme of Maori village life in the 1940s and 50s remains palpable in this work. None the less, for some of its viewers, especially, but not only, those Maori who can still associate with villages such as this, memories of economic hardship and disempowerment spring all too easily to mind. *JD*

JOHN TOLE 1890–1967

MAORI VILLAGE, ROTORUA
OIL ON BOARD 334 X 339MM C.1950
THE FLETCHER TRUST COLLECTION

John Tole and his brother, Charles, both attended the Elam School of Art, Auckland, where they came under the influence of John Weeks (1886–1965). The Tole brothers would often have travelled to Rotorua, where they, like Weeks, were friends with Dr W.S. Wallis, a local doctor who shared their interest in modern painting. They were fringe members of what the painter Melvin Day, who in 1945 had gone to the area to teach and shared a studio with Wallis, has called 'the Rotorua Connection'.

In this attractive painting, the ability to balance tones within a composition and elements of the cubistic disintegration of form are possible evidence of Weeks' influence. The distinctive roof gables of Whakarewarewa were as appropriate a subject for Tole as those of L'Estaque were for Georges Braque. *PS*





RUSSELL CLARK 1905–1966

HOKIANGA CROSSROADS

OIL ON CANVAS 560 X 560MM 1954
THE FLETCHER TRUST COLLECTION

If there was ever a picture that reminds me of my parents, it is this one. Russell Clark would not have known them, but there are aspects of his painting that echo their rural backgrounds and those of numerous other Maori people of their generation. Their youthful years between the World Wars were lived here in the days when cream cans and other produce were picked up regularly by a truck or bus negotiating dusty, unsealed and often isolated rural roads. By the 1950s, large-scale urbanisation saw dramatic changes in this country life. Many Maori left for the cities to find a supposedly richer and more exciting life. For many, the ‘cow-cocky’ life rapidly drew to a close and signalled not only a distancing from the farm but also alienation from marae and rohe. Attempts to reverse this situation have only occurred since the late 1980s, with the noticeable exodus from cities as another generation of young people returned to the papa kainga of their ancestors.

Russell Clark has developed the ‘narrative’ elements of this painting from the drawing of two women sitting on the ground

beneath a small, roofed structure and to which he has then added other figures, all of them obviously Maori. Of these, the central adult male undergoes the most change, altering in stance and becoming more fully and neatly clothed. It is intriguing to see how the artist deftly alters a stereotype in this process, shifting from an ostensibly unkempt to a ‘respectable’ group of Maori people. The group is not depicted as a completely convivial and harmonious one. The two young people seem distracted, possibly dreaming adolescently of other places and other people, of the chance to rebel, perhaps to leave.

This progress towards a finished painting suggests that a preoccupation with painterly effects dominates in the end. The somewhat incidental corn patch and hills in the background, though seemingly less important than the human story emerging in the foreground, are part of a reference to Gauguin and late 19th Century French-based finesse rather than to Maori people’s life histories. It could be that there is also some nostalgic romance with rural life taking place in the artist’s mind as he paints. *JD*



Formerly undated and known as *Waiting for the Bus*, this painting has been re-titled on the basis of information provided by Professor Michael Dunn from a photograph of the work inscribed by the artist. The date comes from one of a number of pencil sketches made for the subject.

In the period 1949–1951, Russell Clark became well-known for his drawings and paintings of the Tuhoe people of the Ureweras reproduced in the *School Journal*. This work, however, had its origins in a late-1950 journey Clark made to visit the artist Eric Lee-Johnson, whose 1951 retrospective exhibition Clark was organising in Christchurch. Lee-Johnson lived near Opononi, Northland, on the road towards the hill called Tamaka at the northern entrance to the Waitemarama-Pakanae Gorge. This hill, described by Lee-Johnson as being as high as the Great Pyramid of Egypt, appears in the upper right of the painting.

Clark was one of the first artists to attempt to represent Maori in a way that did not idealise or romanticise in the manner of

Goldie or Lindauer. His paintings show the influence of English modernists such as Henry Moore, Eric Ravilious and John Minton in figure drawing, and Paul Nash in landscape depiction and paint technique. Clark was also interested in the work of Australian painters William Dobell and Russell Drysdale, whose naturalistic approach to the depiction of country people also contributed to the formation of his own style. *PS*



Melvin Day's deeply incised landforms resonate here with the dramatic energy of many hills and valleys in Aotearoa. The highly textured effects of impasto paint add the sense of a special and incisive connectedness between the artist and this convoluted terrain. The short, though significant, label *Te Ika a Maru* indicates its significance to Maori people. Whilst this no doubt refers to a geographic location in the Wellington area, like many Maori place-names it also points to historical events dating far back before European arrival. The ridges and gorges of this location echo with heroic deeds, great and small events, epic and shorter journeys and numerous human lifetimes that responded in various ways to this natural and often challenging environment. Such historical narratives add impetus to Maori assertions of strong attachment to whenua.

Melvin Day adds to those stories in his own particular artistic way. He asserts his own attachments in the deliberate use of repeated green-toned forms that suggest both movement and topographical stasis. A flat though tonally glassy sea and scumbled, cloud-lit sky reverberate; the four words sit, somewhat immovably, on the horizon. Here, the artist's consummate skill demonstrates how cultural divides can be bridged without facile and tokenistic overstatement but rather with deep respect for the land, sea and sky. *JD*

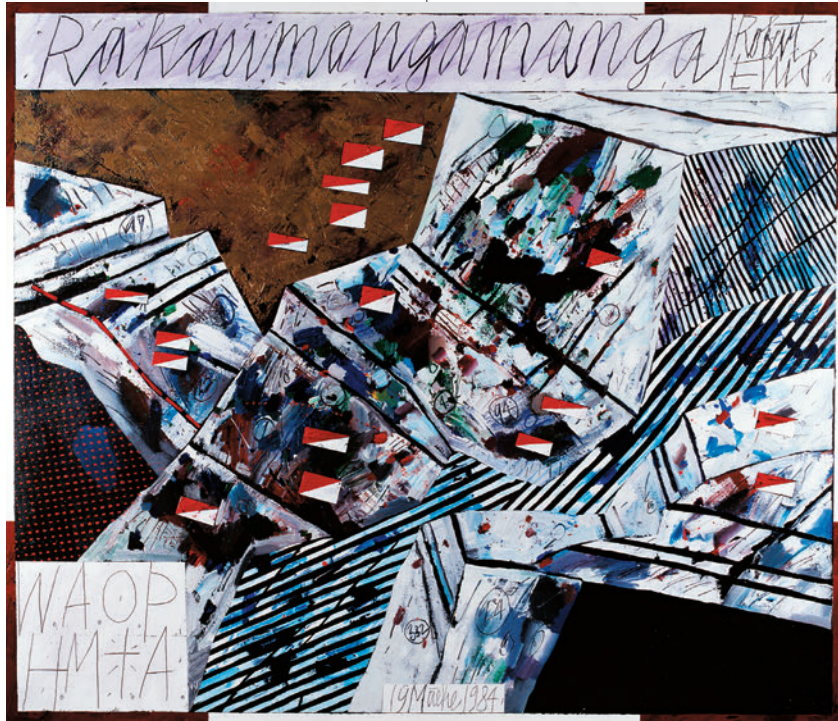
MELVIN DAY b. 1923

TE IKA A MARU

OIL ON CANVAS 1200 X 1500MM 1980-81
THE FLETCHER TRUST COLLECTION

This painting refers to the bay of the same name, translated as *The Fish of Maru*, on the outer western coast of Wellington Harbour. It was a famous pa site. In 1848, a time of major changes in land ownership in the whole area, 350 acres of land suitable for cultivation was reserved for the people of Ohau and Te Ika a Maru. However, in 1853, Donald McLean, representing the Land Purchase Department, bought this and other reserves. From then on, provision for Maori at the site was to be in the hands of the Government. Te Ika a Maru was designated as two numbered blocks. Following the issue of titles by the Native Land Court in 1895, the land eventually found its way into Pakeha hands.

The stencilled words **TE IKA A MARU** positioned on the horizon above the bay and between the two headlands seem almost to reclaim the site by labelling it in an unmistakable way. *PS*



This painting offers another turn of the wheel of inter-cultural relations as witnessed from very early days of European arrival in Aotearoa in the northern area that includes Rakaumangamanga. The inclusion of text asserts its geographical focus along with its references to Maori language and spirituality, providing abstract forms that are signatory to the Ellis's practice and personal conviction, all gleaned from many visits to Rakaumangamanga.

The artist's visual experience draws on a rugged coastal terrain which has been embedded with deep spirituality by Maori people, applying to many tracts the deep sanctity of tapu. Although Rakaumangamanga has experienced various modes of human intervention ranging from lighthouses to dairy farming, Maori acknowledgement of its spirituality has endured. This whenua remains impregnated with tapu, maintained by descendants of those who have spiritually related to it over time.

Ellis obviously respects this same metaphysical quality, asserted by the local politics in this particular location. Apart from the writing there is no other feature that makes this work seem particularly Maori in its focus. The red and white flag forms which denote the activities of surveyors are scattered unnervingly around the jagged topography of this painting. This work tells many stories in its own special stained, smudged, scarred and scratched terrestrial way. *JD*

ROBERT ELLIS b. 1929

RAKAUMANGAMANGA

*OIL ON CANVAS 1600 X 1860MM 1984
THE FLETCHER TRUST COLLECTION*

English-born Robert Ellis married 40 years ago into a Maori family from the North. This is one of many painted expressions of his indignation at the treatment of Maori land as an economic unit, parcelled up, made subject to rates so that local councils could gather revenue. If the rates were not paid then the council could seize portions of the land in lieu. The surveyors' flags dotted about the surface were actually first observed by the artist in an arid part of southern Spain; as a painter they seemed to him applicable to what was happening to his Maori family's ancestral lands.

Here it is shown sliced up into blocks, numbered, scratched over by bureaucratic pens, floating in space. The area was visited by T.W. Ratana. The letters in the lower left corner are an anagram for a familiar Ratana chant that includes the words 'Glory be to God'. *PS*

What distinguishes these Porirua Hills from those we may see from our passing car window is an artist's exploration of representative form. Selwyn Muru embarks on this exploration stocked with a limited but striking colour palette and the use of lines bent at various angles and drawn in various thicknesses.

In this reddened landscape, the link often made in Maori culture between blood ties and land is clear. The Maori word for land, *whenua*, is also the word for umbilical cord and placenta. This kind of rationale adds incentive to the firm belief that we are dependant custodians of the land and any abuse of it harms all humanity in various ways. A less inspiring, yet also understandable, reaction to the painting might be to equate the redness of the landscape with spilt blood. Aotearoa has endured many military events where human life was extinguished in this way.

Selwyn Muru's use of oil paint and line drawing opens up a possibility for interpretation that he might not have expected or anticipated. The mere suggestion of the relationship between land and human life, including procreation, is only one of many culturally-based possibilities that this enigmatic work therefore invites. There is a virtue in this particular interpretation in that it may inspire us to further our environmentalist aspirations, rather than indulge in the violent alternatives where blood stains the land. *JD*

NGATI KURI, TE AUPOURI

SELWYN MURU b. 1939

PORIRUA HILLS

OIL ON CANVAS 560 X 450MM 1965
THE FLETCHER TRUST COLLECTION

Selwyn Muru was another of that generation of Maori artists who, influenced by Gordon Tovey at the Department of Education, trained as teachers. In this capacity, he lived at Ruatahuna, Matakana Island, in the Ureweras and at Papatoetoe, Auckland. In 1963, the year in which he gave up teaching in order to concentrate on painting, he made an acclaimed artistic debut at an exhibition held by the Auckland Society of Arts.

This powerful landscape, drenched in dark red, evokes not so much the colours of a beautiful sunset but rather the association with the time when the Porirua area was the location of events associated with the Maori leaders Te Rauparaha and Te Rangihaeata as they sought to curb European expansion and retain the mana of their people. *PS*



William Dunning is known for a post-modernist realism that appropriates earlier artistic styles into a slightly changed and somewhat surreal form. In this extraordinary drawing we can see multiple references to Maori culture. These include references to colonial watercolours of Maori pa (such as those seen elsewhere in this exhibition), to photographed records of Maori people in the first half of the twentieth century, to a waka similar to those miniatures found in tourist shops, to a mamaru (sail) with rigging often seen illustrated in books, and also to a marble sarcophagus, like those found in museums.

Multiple interpretations of this work are therefore possible. As the figures on top of the sarcophagus suggest, their history has been one of struggle for Maori people to defend customary titles to land, including pa sites of the Whanganui River region. There is parody in this picture as well, in that the various representations of Maori people on which this drawing is based can still be found in public institutions such as museums, national archives and shops. Often these act as poor substitutes for full understanding, acknowledgement and respect for Maori people. Has the representation of Maori become such a cliché? Although Dunning may be pointing to this possibility, his careful rendition of Maori references undoubtedly seriously acknowledges the indispensable position of Maori culture within the history of this country and Maori customary rights to land and other resources. *JD*

WILLIAM DUNNING b. 1959

*WHANGANUI RIVER
1880, AWHITINUI PA*

PENCIL AND INK WASH 884 X 883MM 1994

COLLECTION OF SARJEANT GALLERY/

TE WHARE O REHUA/WHANGANUI

William Dunning is interested in locating cultural fragmentation and identity within specific landscapes in New Zealand. Often adopting a Maori perspective, as here, he does not shy away from commenting on the more negative effects of colonisation. This is quite clear from the postures of these western-attired people of the river, who stand on what is effectively a tomb, their pa unpopulated, their empty waka drawn up on the sand. They are looking back into their own past. *PS*



MICHAEL HIGHT b. 1961

RANGIRIRI TRIPTYCH

FOUND CANVAS, CLOTH, BLACKBOARD

PAINT, RESIN AND OIL

THREE UNFRAMED PANELS 1500 X 900MM EACH 1996

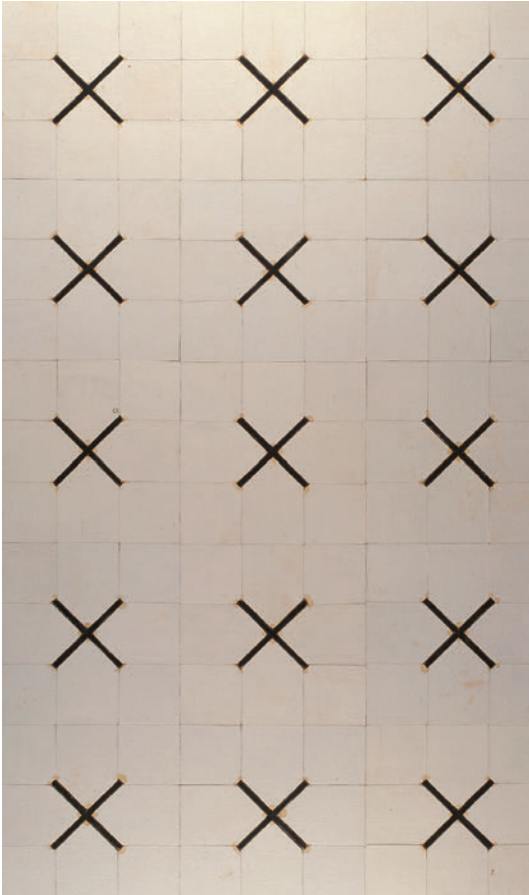
THE FLETCHER TRUST COLLECTION

This highly abstract, three-panelled form invokes tukutuku. However, unlike the panels of whareniui, usually made by two women, working in harmonious rhythm to thread fibres through the wooden slats, this 'tukutuku' does not imply partnership. It tells a story of racial conflict, deeply imprinted on to a landscape.



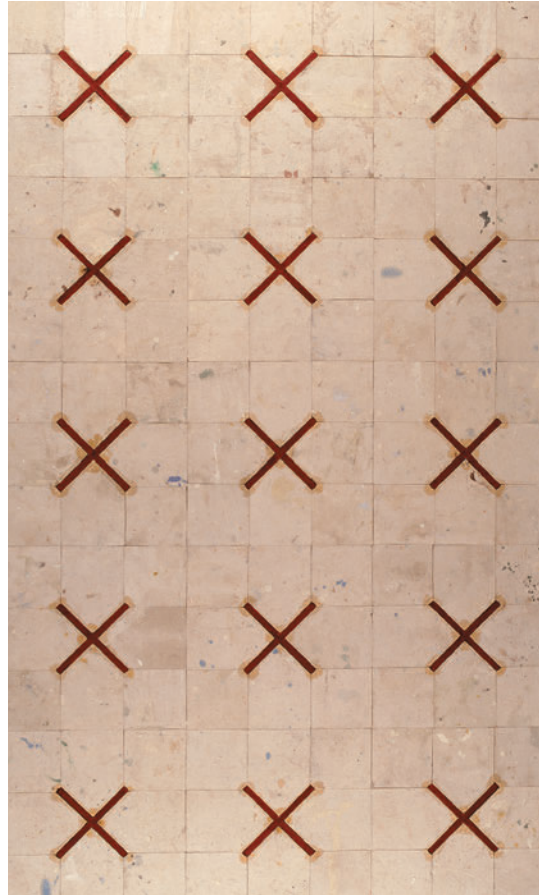
The weaving of cloth, canvas, paint, resin and oil diverges from the standard tukutuku materials. It echoes Land Wars in which two sides both suffered a bloody outcome.

The work also offers a strange tangibility and familiarity, never distancing itself far from the idea of walls and panels found within Maori or Pakeha houses. The artificial 'walls' implied by *Rangiriri Triptych* are noticeably temporary in nature, like those of a tent, never fully stable yet providing make-shift shelter. Here, shelter also comes from the landscape, despite its war-torn past. Within that landscape we try to build homes using new technologies in the hope of warding off new invasions, stabilising our existence against violation and disease. Like the more conventional tukutuku panel the *Rangiriri Triptych* provides a focal point for meditation. It encourages us to remember a torn and burnt past and to search for a better future. *JD*



This work was first exhibited at Cow Langsford Gallery, Auckland, in a show entitled *Four Strong Winds*, whose physical, intellectual and emotional starting point was the Waikato River. The artist had travelled along the banks of the Waikato, Waipa and Mokau rivers looking at the flow of water, landscape forms, buildings and their materials and engaging with the various historical associations of particular sites. The black, red and white panels and the tied crosses invoke both Maori and Pakeha art forms.

On 20 November 1863, Rangiriri was the site of one of the fiercest military engagements during the invasion of the Waikato by British imperial forces led by General Cameron. Lasting two days and involving great loss of life on both sides, the fighting came to an end when Maori surrendered for lack of ammunition. Among parties of reinforcements who had to



turn back on receiving news of the surrender was one led by Te Heuheu Horonuku. General Cameron resigned in 1865, repudiating his part in the Waikato war in the belief that it was solely driven by settler greed for land.

This painting is intended to invoke the cultural tensions of that time. The artist's carefully chosen materials are highly relevant to fire, water, bloodstains, discarded things. *PS*



TAONGA/ALL
THAT IS VALUED

ARTHUS BERTRAND *after* AMBROISE TARDIEU

1788–1841

Top right

1, *NATIVE HOUSE*. 2, *TOMB*.
3, *PLAN OF THIS HOUSE*. 4, *IDOLS*
PLATE 41 FROM *ATLAS VOYAGE AUTOUR DU MONDE*
HAND-COLOURED ENGRAVING 555 X 340MM 1826
THE FLETCHER TRUST COLLECTION

Below right

*NOUVELLE-ZÉLANDE (WEAPONS,
IMPLEMENTS AND UTENSILS)*
PLATE 40 FROM *ATLAS VOYAGE AUTOUR DU XONDE*
HAND-COLOURED ENGRAVING 555 X 340MM 1826
THE FLETCHER TRUST COLLECTION

These works provide an opportunity to examine the culture of its creators over and above the illustrated ‘specimens’ they contain. The Eurocentric focus of these pictorial records is undeniable. Few of the Maori people whose images they describe ever saw these illustrations. They were created for a foreign audience.

Given the varied details of these illustrations, it is likely that Lejeune and Chazal, the ships’ artists upon whose work the lithographs were based, were hosted well, hopefully finding some relief from the cramped quarters they experienced during their sea journeys. Details of Maori hospitality are rarely captured in shipping log books and personal diaries, let alone in an around-the-world atlas that presumes Europe to be the centre of civilisation. Accounts of the honour bestowed by means of warm hospitality are usually subordinated to derogatory accounts of ‘les sauvages’, their treachery and their heathen practices. We have the comparative luxury in our modern days of air travel and televised news coverage of no longer needing to see what is distant as strange and barbaric. The lithographs place their subjects on a well-ordered yet frozen pin board under a giant ‘magnifying glass’ called ‘European publication’.

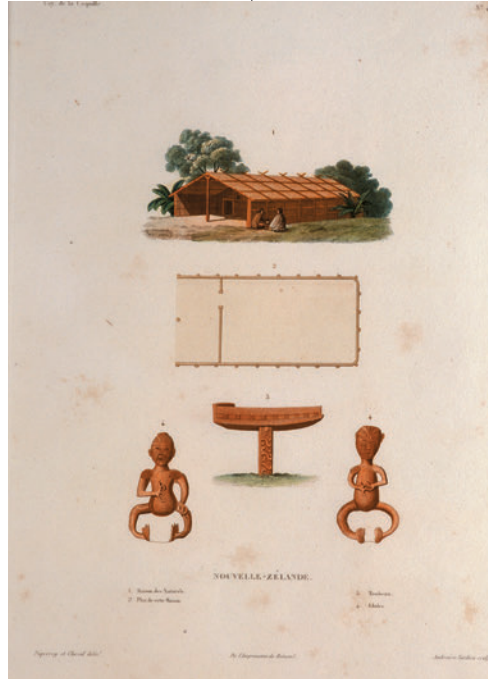
Today, Maori and Pakeha viewers of these images have a chance to reflect on the work of their forebears, reminded equally of their achievements as much as their failings. For Maori people, often alienated from their culture, these works remain as cherished records of ‘nga mahi o nga tupuna’ (the works of our ancestors) and should never be forgotten. *JD*

These two lithographs record the voyage to the South Seas of the corvette *La Coquille*, under the command of Louis Isidore Duperrey (1786–1865) and his deputy, Jules Dumont D’Urville during the years 1822–1825. The plates made by the engraver Ambroise Tardieu, published by Arthus Bertrand, are from watercolours by Antoine Chazal, who in turn revised the work of the unpaid draughtsman François-Louis Lejeune, also a member of the ship’s crew.

The *Coquille* spent from 3–17 April 1824 exploring the Bay of Islands area. The purpose of the ship’s voyage was to add to hydrographic, botanical and ethnographic knowledge. An accompanying description of Plate 41 by René Primevère Lesson, the ship’s surgeon and collector of botanical specimens, is revealing, though quite at variance with the tidy appearance of the whare in the lithograph.

“These huts are lairs which can be entered only by crawling on hands and knees, and the families they shelter sleep pell-mell on the straw in a very restricted space, where the breathing of several people easily maintains the warmth necessary to prevent the outside cold from entering. Inside there is no furniture, with the exception of a few finely carved chests and a few red wood vases covered with patterns . . .”

The implements in Plate 40 were assembled in a single image by Chazal from drawings by an number of artists, including Lejeune. *PS*



AFTER J. SUTCLIFFE

PAHE-A-RANGE, THE NEW ZEALAND CHIEF—BARNET BURNS

LITHOGRAPH 662 X 446MM 1835

THE FLETCHER TRUST COLLECTION

It is both interesting and disturbing that unashamed Europeanisation has found its way into this lithographic representation of taonga. Classical Greek and Roman costume is incongruously set amongst tiki, taiaha, and what appears to be either a kahu-huruhuru (feather cloak) or kahukuri (dogskin cloak). Great artistic liberties have also been taken with the hair style, though much detailed attention has been paid to the facial moko. Such accuracy is counterbalanced by false footwear that seems much more leathery than the harakeke (flax) varieties that were more likely to have been worn by Maori people in early colonial days. Nevertheless, it is important for us not to deny the mana of a 'New Zealand Chief' and all taonga associated with him, and, by doing so, we may yet turn the tide against Eurocentric misrepresentation. *JD*

When Rev. John Kinder was in his late teens, some time between 1834 and 1838, he and his sisters attended a talk given in the Mechanics Institute, Southhampton, England by one Barnet Burns. In his unpublished *Account of my Life* (1900), Kinder described him as a fully tattooed runaway sailor who had lived for many years among Maori. Although Burns was said to be illiterate, his talk greatly amused his audience, not least because he carried around with him in a bag the dried head of a Maori enemy whom he claimed to have killed in battle.

In this literally fantastic and absurd lithograph, the subject's Maori trappings do not detract from a stance and attitude strongly reminiscent of the French King Louis XIV's in Hyacinthe Rigaud's famous portrait. *PS*



PAHE-A-RANCE,
THE NEW ZEALAND CHIEF.

Maori kainga (villages) have attracted Pakeha artists ever since the early colonial days. Some of these are displayed under the theme *Manawhenua* in this exhibition. This lithograph based on Gilfillan's original watercolour, however, is placed under the related theme of *Taonga*, because it refers not only to Maori architecture but also to motherhood and infants. In Maori culture, childbearing, children and nurturing are very highly valued taonga. While the lithographer has sought to provide architectural details of a kainga, including the maibi and tekoteko of whare and pataka, he has chosen to add an air of domesticity with suckling infants and mothers, both human and canine.

The lithographer makes up for inaccurate scale and perspective by his possibly unwitting depiction of a much-cherished aspect of Maori social life, one so often ignored by other artists. The scene is peaceful, sheltered and ordered; the ideal of safe, well-nourished childhood and mothering. Apart from its title, it is now only the palisade that gives a clue that this village is most likely a fortified pa. Nature and enemies are kept at bay, it would seem, and yet the artist has gained the privilege of capturing the scene from within its secure circle.

There remains then the unnerving realisation that the lithographer, E. Walker, possibly with the original artist Gilfillan's supervised approval, has recorded this moment exclusively for outsiders' eyes. It may be that this lithograph is based on Gilfillan's lost oil painting. Whatever the case, with the production of these fifty lithographs the taonga that Maori people value so highly was opened to public display. Initially, and for numerous decades later, this display would have only reached non-Maori eyes. It is most unlikely that those Maori mothers and children you see in this picture had any say in determining both the quality and nature of their representation, as well as its eventual destination. One can only reflect on how difficult it would have become for Putiki Pa to protect its children and its architecture from momentous changes wrought by the colonialism that informs this image. *JD*

J.A. GILFILLAN 1793–1863

Top right

PUTIKI PA, WHANGANUI

WATERCOLOUR 560 X 670MM 1847

COLLECTION OF SARJEANT GALLERY/

TE WHARE O REHUA/WHANGANUI

Below right

*INTERIOR OF A NATIVE VILLAGE OR
"PA" IN NEW ZEALAND, SITUATED
NEAR THE TOWN OF PETRE, AT WHANGANUI*

HAND-COLOURED LITHOGRAPH 780 X 887MM 1847

E. WALKER, LITHR. DAY & SONS, LITHRS TO THE QUEEN

THE FLETCHER TRUST COLLECTION

This important watercolour of Putiki-whara-nui is the original of a well-known, but rare, New Zealand print called *Interior of a native Village or Pa in New Zealand*, published in London in 1852, shown below. It is also said to be the origin of a now-lost oil painting of the same subject.

The artist John Gilfillan arrived in New Zealand in 1841, having learned carpentry and engineering to fit himself for the rigours of colonial life. He and his wife and children went immediately to Petre, now Whanganui, taking up land at Mataraua, near Putiki. It is most likely that the land, provided by the New Zealand Company, had not been purchased. Despite this, Gilfillan became friendly with local Maori and made many drawings of them. Resentment at the growing presence of Pakeha grew, and in 1847 a travelling group of Maori killed his wife and three of his children. Gilfillan and his eldest daughter were wounded. With this daughter and surviving son he left for Sydney, where he made a large painting of the pa at Putiki. This painting was said to have been chosen by Prince Albert and the Duke of Wellington for exhibition at the New Zealand Court in the great Exhibition of 1851 and is rumoured to have been lost in Paris during the Franco-Prussian war of 1870. *PS*





JOHN KINDER 1819–1903

TE HEUHEU'S MONUMENT, PUKAWA

WATERCOLOUR 444 X 554MM 1861

FERRIER WATSON COLLECTION

THE FLETCHER TRUST COLLECTION,

ON LOAN TO AUCKLAND ART GALLERY TOI O TAMAKI

Kinder has illustrated a highly ornate carved structure that honours Ngati Tuwharetoa.

The monument itself appears to be a synthesis of Maori and Pakeha architectural styles most probably instigated by Iwikau (Te Heuheu Tukino III) who had a more open attitude towards European cultures than his predecessor. Mana whenua can sometimes develop away from the landscape in which it originated; Kinder's watercolour is a case in point. The painted monument survives as a memorial tribute to a rangatira and his people well beyond their lifetimes. It has perpetuated the memory of the Te Heuheu dynasty for a wide audience (including those who view this exhibition) more effectively than the monument itself could ever do. *JD*

Despite a very busy life as a teacher and cleric, Kinder was an indefatigable traveller. Having already journeyed extensively into the Bay of Plenty-Rotorua areas in 1857, he made a further trip in 1861 as far as Taupo and another in 1865–66. Sketches and photographs recording his movements at the time were later to form the basis for the careful watercolours he made around 1886, when he was in retirement.

Both of these works record his visit to the south western shores of Lake Taupo, where he was told of the tragic events that befell the Tuwharetoa kahui ariki on 7 May, 1846. Te Heuheu Tukino II, called Mananui, was among 54 people who died when a landslide swept down Kakaramea mountain after heavy rain, destroying the palisaded pa at Te Rapa. Mananui's son, Horonuku, was considered too inexperienced to succeed him so the chief's younger brother, Iwikau, succeeded until 1862, when Horonuku became Te Heuheu Tukino IV. His portrait, painted by Robert Atkinson, is illustrated on page 20.

Te Heuheu's monument no longer exists at Pukawa. Iwikau had already built another pa with an ornamented whareniui called Tapeka, at Waihi, near Tokaanu, and it was this that now became, and still remains, the centre of Ngati Tuwharetoa activities. *PS*



JOHN KINDER 1819–1903

*TE RAPA, LAKE TAUPO, DEC. 28, 1861.
THE SCENE OF TE HEUHEU'S DEATH*

WATERCOLOUR 444 X 554MM 1861

FERRIER WATSON COLLECTION

THE FLETCHER TRUST COLLECTION,

ON LOAN TO AUCKLAND ART GALLERY TOI O TAMAKI

Kinder's watercolour of Te Rapa is typical of his well-ordered painting style, resonating with his formal artistic education in England. Like many other paintings by this prolific artist, it is also a frozen account of one of many landscape scenes he beheld during his long life in Aotearoa. These scenes are predominantly rural and often devoid of human figures. This painting is no exception with hilly smoothed-off terrain dominating its composition. An incidental waka floats on a placid lake surface. However, it is the painting's title that indicates another facet of Kinder's life: his knowledge of and interest in Maori people.

This painting's title, referring to a highly esteemed tupuna of Ngati Tuwharetoa could also point to Kinder's own religiosity.

With its posthumous (by some 15 years) reference to the death of the Tuwharetoa rangatira, Mananui, in Maori eyes this painting's title pays homage, whether the artist intended so or not, to the mana of a man, his people and the land that sustained them. Te Heuheu's mana, imprinted into the whenua, thus prevails beyond his death, thanks in part to this painting. Kinder provides a hint of the landslide that brought Te Heuheu's death so swiftly: the central hill appears paler and newer than the others. The painting does not limit its subject to that tragedy alone; in broader terms it points to the long history of the Ngati Tuwharetoa rohe in the Taupo region. *JD*

LOUIS JAMES STEELE 1843–1918*HAKI AHI, MAORI FIRESTICK**OIL ON CANVAS 227 X 334MM 1918**COLLECTION OF SARJEANT GALLERY/**TE WHARE O REHUA/WHANGANUI*

While Louis Steele's main preoccupation may have been with the technology of fire-making, his painting makes other references to Taonga Maori in this exhibition such as implements, clothing, ear ornaments and moko worn by an as yet unidentified Maori man. His size compared to other elements of the painting as well as his highly detailed facial features and musculature can distract us from the activity he is undertaking. Such detailing is not given nearly as much to the female figure who appears behind him, some distance off, so Steele's motives seem related to popularising representations of Maori men, without naming them.

In spite of the liberties taken by Steele by not fully acknowledging his human subjects, we may nevertheless turn our attention to the material taonga that surrounds them, acknowledging its highly valued significance in Maori culture. Indeed, the process and technological skill of fire-making should also be given additional status beyond that of a quaint activity once practiced by Maori people. We may further imagine that once the 'fire maker' is fully identified, he may yet be, in a similar fashion to the taonga, given increased, and very long overdue, mana and respect. *JD*

Steele, who taught Goldie, had a studio in Auckland's Victoria Arcade close to those of the Wright brothers and Robert Atkinson. In 1898, Steele and Goldie had collaborated on the famous painting *The Arrival of the Maoris in New Zealand*, a work that shows the artist's indebtedness to his academic training in Paris and his abiding interest in painting scenes from Maori history, mythology and traditional customs. Leonard Bell has observed that in such works "myths are being created about the Maori by Europeans for Europeans." It would be interesting today to know the whereabouts of the very large work called *The Treaty of Waitangi* that he was commissioned in 1893 to paint for the library of the House of Representatives.

Steele's primary intention was always painterly; he sought a striking image rather than an ethnologically-correct representation. Perhaps this explains his subordinate placement of the melancholy figure of a woman walking beside the shore. Looking downward, she seems to have no part in the main subject, the making of fire by rubbing wood together. She is simply there for decorative reasons to fill an otherwise empty space. *PS*



NGATI KURI, TE AUPOURI

SELWYN MURU b. 1939

MAORI ROCK DRAWING

INK AND WATERCOLOUR 780 X 560MM 1966

THE FLETCHER TRUST COLLECTION

Maori rock drawing is an early portent of an ara (path) of the innovative artistic style that Muru chose to assert in the 1960s and has maintained ever since. He introduces Maori references in the form of rock painting and also establishes his own artistic originality in a process that shies away from stereotyped Maori identification. The seemingly random yet well-controlled composition of this work reflects this aspiration, so that apparent 'scribble' is in actuality a well- deliberated part of this exploration of a unique style and form. The work shows a youthful virtuosity in the making, one firmly based on rock painting of Maori ancestors. Later in his career, while still combining Maori cultural references with innovative artistic interpretations, Selwyn Muru's work becomes more sophisticated. A well-known example is the waharoa (gates) in Aotea Square, Auckland, that incorporates old traditions from Maori culture enhanced by new and less expected angles and embellishments. *JD*

Selwyn Muru has always been a strong advocate of using traditional Maori art to explore creative avenues. The possibility of using rock drawings as the basis for painting was explored in this way by non-Maori artists, too, such as A.R.D. Fairburn, Theo Schoon, Gordon Walters, Dennis Knight Turner and Russell Clark.

These enigmatic, almost abstract though still figurative shapes were appealing to a generation of people interested in making use of specifically New Zealand indigenous art forms. The studio potter Olive Jones was among the first to use these motifs on ceramics, a trend later picked up by Crown Lynn, who used them mainly in tourist settings. They were much in vogue, too, as table mats. However, the energy of Muru's subtly coloured and highly calligraphic work is far removed from the vagaries of fashion. *PS*



It is quite a liberty to take an artist's early work and liken it to current issues about genome projects in existence today. These join earlier, much-debated attempts to determine our Maori genetic origins. In one respect, they amount to a further colonisation of our identity in terms of a Western scientific set of biological maps and definitions. A counter view reminds us that, in Maori whakapapa, genes and genealogy are inextricably linked. Indeed, they have equal status as 'taonga'.

Shane Cotton's theme of chromosomal formations reminds me of this. His later themes concerning Maori identity and recent history are closely connected with his early scientific/artistic exploration. Today, thanks to political actions by numerous Maori scientists and activists, such a connection is a given. Our genes, like those of other indigenous groups, should not be stolen away for scientific research.

Stack, with its beautiful stamen and petal forms based on microscope observations, may be free of overtly political intentions but Cotton's obvious interest in microbiology within this painting is a portent for his later and much more extensive interest in Maori social issues. At this moment, early in his career as a painter, a seemingly innocent interest in forms beyond the naked eye suffices. Those forms stand seed-like, awaiting the fertile ground Cotton leads us towards in his later, more overtly political paintings. *JD*

*NGAPUHI, NGATI RANGI,
NGATI HINE, TE URI TANIWHA*

SHANE COTTON b. 1964

STACK

*OIL ON CANVAS 1850 X 1670MM 1991
THE FLETCHER TRUST COLLECTION*

Shane Cotton was born at Upper Hutt. After completing a Bachelor of Fine Arts at Canterbury University in 1988 he steadily gained recognition as a painter in Australasia. He held the Frances Hodgkins Fellowship at the University of Otago in 1998. In 2003, a large-scale exhibition curated at the City Gallery, Wellington, toured the major public art galleries in New Zealand.

This is an example of what has come to be known as Cotton's 'biomorphic' period, in which he explored the aesthetic possibilities of living organisms. Preceding the more obviously political paintings that he made after 1992, they show images of cells, threads of chromosomes and biological processes floating against murky backgrounds. There are also references to aspects of Maori mythology, something Cotton at first found difficult to incorporate into his work as such issues had not been explored as part of his art school training. A hint of this interest can be seen in the group of interlinked koru submerged in the surrounding dark, watery environment. Light is subtly filtered through, adding texture and atmosphere to the painting. *PS*





WHAI MANA/
MANA RENEWED

In spite of its title, the Maori people depicted in this picture seem incidental. Their activities set within a brownish landscape look overshadowed by the Charles Heaphy-inspired, oddly-shaped mountain in the background. The adding of Maori people, their dwellings and lifestyles to such a landscape composition was an artistic fashion whose purpose was to attract the interest of a foreign audience. A record of land features such as mountains, rather than people, was often the primary motive for colonial paintings. The fact that Thomas Allom never visited Aotearoa and is highly unlikely to have known any Maori people adds to the general impression that this picture is pure fantasy, though we are able to turn the tables on that interpretation.

To dismiss this painting as purely imaginary is also to dismiss its human component, namely the Maori people within it. Due credit should be given to them, at least, in that they remind us that Taranaki land was always worked industriously, often over and above subsistence levels. Importantly too, a renewed sense of mana recognises that historical links with the land may be traced back well before the arrival of British colonisation. In Taranaki, as well as in all other rohe (tribal territories), this link has been vigorously defended against the negative effects of colonialist expansion. Allom could have never predicted that his painting of those unidentified 'Natives' could so aptly symbolise the persistence and strength of Maori culture up to this very day. *JD*

THOMAS ALLOM 1804–1872

*MT EGMONT FROM THE NORTH SHORE
OF COOK STRAIT, NEW ZEALAND,
NATIVES BURNING OFF WOOD FOR
POTATO GROUNDS*

*WATERCOLOUR 555 X 777MM 1841
THE FLETCHER TRUST COLLECTION*

Thomas Allom never visited New Zealand. However, his son, Albert James Allom (1831–1909), arrived as a survey cadet in 1842 and remained here until the late 1880s, when he moved to Tasmania. In London, Thomas Allom made plates for lithographs based on watercolours and drawings by Charles Heaphy published by the New Zealand Company.

This painting is closely based on Heaphy's 1840 watercolour *Mt Egmont from the Southward*, from which Allom also made a lithograph in 1841 for the publishers Smith, Elder & Co. He probably consulted Augustus Earle's 1839 *Sketches Illustrative of Native Inhabitants of the Islands of New Zealand* when adding the incidental Maori figures. He also changed the nature of the delicate screen of trees symmetrically placed on either side of the mountain that were such a feature of Heaphy's watercolour. However, he did nothing to disturb the proportions of the original work's extraordinarily symmetrical cone of Mt Egmont. *PS*



GEORGE BAXTER 1804–1864

*THE REV. J. WATERHOUSE
SUPERINTENDING THE LANDING
OF THE MISSIONARIES AT TARANAKI*

OIL PRINT 295 X 340MM 1841

THE FLETCHER TRUST COLLECTION

This image follows a common theme in colonial art: a coastal arrival by waka or sailing ship. It also glorifies Christianity and its arrival in Aotearoa. That glorification is, in essence, a privileging of the European male. While the straight-backed missionary wife is carried to shore, oddly by other females, the reverend gentleman maintains a dominant profile as central organiser. Flourishing his top hat, he appears, by some implied miracle to have brought with him immediate order and enlightenment, to which the Maori onlookers jubilantly submit. Apparently, the missionary arrival is heaven-sent, if the general movement of the ocean waves into shore and the sway of the predominantly Maori crowd are any indication. Those onshore seem also to have adopted European dance and dress styles. This work is a fantasy of religious arrival quite at variance with the facts of missionary colonial reality.

Such missionary arrivals, occurring in stages, were indeed momentous. Yet it is now a well-acknowledged fact that missionary life amongst indigenous peoples was far from plain sailing. Missionary order brought by early figures such as Waterhouse received comparatively short-term respect. They invariably lacked consistent support from their colleagues in Europe. In addition, Maori were always particular in their interpretation of the missionary message, often adapting it to their own needs. However, the effect of missionary Christian teaching remains important to many Maori people today, though often perpetuated in Maori cultural adaptations. It is ironic that Maori people themselves have often become the dominant leaders of Christian churches throughout this country. *JD*

In 1841, the Rev. John Waterhouse, General Superintendent of the Methodist South Sea Mission, arrived at Taranaki from Mangungu, Hokianga, with Rev. Charles and Mrs Creed and a Maori teacher, John Leigh Tutu, who had converted to Christianity a decade earlier. Some years after, in January 1845, the Missionary Society's Journal published a woodcut based on Baxter's print with the intention of persuading intending missionaries of the enthusiastic reception they could expect from 'the New Zealanders'. The Journal reports Eliza Creed's arrival assisted by "seven native females in a transport of joy, anxiously carrying Mrs Creed with the greatest care to the shore."

Maori are clearly represented here according to the prevailing stereotype of Rousseau's Noble Savage, despite the fact that it was already being questioned in missionary literature. The mountain, obviously Mt Egmont, as it was known at the time to Pakeha, was wrongly described as Mt Edgecombe.

The propagandistic intention of this triumphant scene of disembarkation is clear from subsequent events. After the arrival of 148 settlers on the *William Bryan* the following year, Creed found himself in an invidious position. It had quickly become apparent to the new immigrants that lands they had been promised by the New Zealand Company in London had never, in fact, been purchased from Te Ati Awa. In 1843, having lost all credibility with both Maori and Pakeha, Rev. Creed was told to give up his mission house or have it burned to the ground. In the same year he was accused of adultery with a Maori girl and banished to Dunedin. *PS*





JOSEPH JENNER MERRETT 1816–1854

THE NEW ZEALAND FESTIVAL

DAY & HACHE, LONDON

PUBLISHED BY SAMUEL AUGUSTUS TEGG

LITHOGRAPH IN TINTS, HAND FINISHED 448 X 1030MM 1845

THE FLETCHER TRUST COLLECTION

This impressive panoramic print records not only a unique event in our history but also the Remuera landscape as it once was, some 170 years ago. Compared to the Remuera of today, it seems almost fanciful that such an occasion took place and that such a large number of Maori people was present. The majority of current Remuera residents are not Maori and there are now few Maori cultural references to be seen there.

Although the colonialist tendency to glorify European presence in artwork is definitely present here on a grandiose scale, it nevertheless serves as a reminder of Maori attempts to make their presence felt in the ever-expanding context of colonisation. Their numbers indicated a willingness to participate as equals, rather than as a conquered people selling out to a foreign power's way of life. It would have been daunting for Governor Fitzroy and

his fellow Pakeha settlers to countenance that demonstration of unconquered will in Maori people. The Governor was indeed pressured by the British imperialist need to establish itself in this area and elsewhere in Aotearoa, something that strained his own regard for Maori people. Yet Maori have remained stalwart in their efforts to extend a hand of partnership and to make their case for customary land title heard, to this very day. The *New Zealand Festival* can be reinterpreted in this light. It can be seen as one episode among many in our history where the mana of Maori people has needed to be renewed and re-asserted in direct response to the litany of colonialist damage that progressively saw more and more gains for Pakeha, but fewer and fewer for Maori.

JD



This panoramic scene shows the moment of arrival of Governor Fitzroy's party at the hui held at Remuera (Mt Hobson) during the week of 11 May 1844. Relations between settlers and Maori had become steadily worse in previous months. Fitzroy, wishing above all for a peaceful tenure of office, had adopted a conciliatory and consultative approach. This was much to the annoyance of settlers and those who, like Francis Dillon Bell, were critical of the Governor's desire to create bonds of trust and friendship between Maori and the Pakeha colonial government.

On the day, in spite of his Napoleonic equestrian pose, Fitzroy was in fact intimidated by the huge number of Maori present, realising that if anything went wrong the settlement of Auckland would be entirely in the power of more than 4000

armed Maori. His diary described a haka during which "with their muskets glittering in the sun, their tomahawks and clubs waving in the air, they stamped their wild war dance, and then, alternately, rushed thundering down the slope."

However, as so often when Maori have assembled to discuss grievances, the occasion passed happily. The Governor, too wise a man to resort to misplaced strong-armed tactics, overcame his fears, listened and assured Maori of his wish to promote peace. Later in the same year it had already become apparent in the north and in Taranaki that Fitzroy's patiently-held hopes were to be dashed. Maori anger, particularly at the frequently dishonest land acquisition methods of the New Zealand Company, was to lead to the violence he most feared. *PS*

C.D. BARRAUD 1822–1897

A MAORI RACE MEETING

WATERCOLOUR 771 X 888MM 1878
THE FLETCHER TRUST COLLECTION

While Barraud provides us with a rare record of a social event that mainly involved Maori people, one cannot help wondering what records Maori people themselves kept and whether they still survive. Would a pictorial record such as those of the Ringatu Church's prophet Te Kooti Rikirangi and his following, as discussed by Roger Neich in his book *Painted Histories*, show a similar scene? They may have seen this event in a completely different light from Barraud's. Though such a thing is not known, a richer impression of this event may have been passed down through descendants of those Maori people who attended the race meeting, and, like Barraud's watercolour painting, some of this record may be pictorial.

The inequity that exists between the publication of European impressions of such events, and the absence of published Maori records of it, is a telling indictment of social inequality; one of many examples that exist around the world in colonised countries. Whai mana, mana renewed for Maori people, would give those people in this painting, and others like them, an opportunity to provide their own narratives about this notable event, as well as many others still unacknowledged in the official history of this country. *JD*

This watercolour records a unique sporting occasion and is one of very few paintings of the time that depict social interaction of any kind between Maori and Pakeha. In many paintings of the period, Maori are represented as passive bystanders observing Europeans at work.

The Waitara hui of 20–30 June 1878 was attended by the Prime Minister, Sir George Grey, and all the chiefs previously at war with the government, including Wiremu Kingi, Wi Tako Te Wetere, Te Taonui, Karaitiana Takamoana and Titokowaru, of Parihaka. The hui involved a negotiated peace settlement and as such was greeted with optimism by settlers and Maori alike.

The painting shows the finish of the race, at which both Maori and Pakeha spectators are cheering enthusiastically. The first two riders are tattooed; in what was probably intended as a comic touch the winner is shown wearing no trousers. In the foreground, the clerk of the course, on horseback, is correctly attired in hunting pink frock coat and top hat. To the right of the refreshment tent are two well-dressed European gentlemen on horseback. One of these is Sir George Grey, who, according to the *Taranaki Herald* of 29 June 1878, attended the hui and was invited to take part in the festivities. The tent bears the names of Day & Foot; a James Day is listed in New Plymouth business directories and newspaper advertisements as proprietor of the White Hart Family Hotel, in Devon Street. The figure in the lower right depicted applauding the winners with raised hand is the Waikato chief Rewi Maniapoto, who is recognisable from the cloak he habitually wore and in which he was photographed in 1875.

Special trains ran from New Plymouth to Waitara during the hui and the government paid for buildings to house the visiting tribes. On June 29, the final day of the hui, a public holiday was declared and the assembled company was involved in feasting and sports activities of the kind depicted here. *PS*



FREDERICK RICE STACK (Active 1858–1867)

*THE RACE OF THE
MAORI WAR CANOES*

FROM VIEWS IN THE PROVINCE OF AUCKLAND,

PUBLISHED BY DAY & SON, LITHOGRAPHERS

TO THE QUEEN, LONDON

HAND-COLOURED LITHOGRAPH 407 X 580MM 1862

THE FLETCHER TRUST COLLECTION

An assertion of colonialist power, this picture highlights tall ships much more than waka. Like the other works in the series *Views in the Province of Auckland*, to which this small lithograph belongs, Stack's main objective seems to be reassuring a British audience of his day that the colonisation of Aotearoa is well and truly underway. Given the events of his time, such as the Land Wars of the 1860s, the Pakeha public probably needed such assurance.

Imagine how different the picture's scene would be if it included waka alone. But public demand of the day quite probably required some British 'presence'. The highly detailed sailing ship is an imposing presence within the picture. The waka have been diminished by making them flatter, shorter and therefore less significant than the other vessels. In essence, Stack provides a very telling example of how imperialism as a political agenda sold itself pictorially to the viewing public.

In fact, waka served as indispensable transport, trading vessels before and after British arrival. In more recent times, the historical 'tables' have turned again, where the mana of waka is continually reasserted on Waitangi Day and during other official occasions. This renewed interest in waka speaks clearly of whai mana, mana renewed for Maori people and their culture. *JD*

This is the only Maori subject in this attractive set of lithographs; indeed, it is hardly a Maori subject at all, yet its art historical importance derives from the dual facts that it is the first pictorial record of a highlight of the annual Auckland Regatta and that it includes waka. Stack's five other prints Anglicised Auckland to an extraordinary degree, making its rough headlands look as though they had been softened by Capability Brown.

Stack was a distinguished professional army officer who arrived in New Zealand as a Major of Brigade in July 1857. Differences between him and his commanding officer, Colonel Gold, resulted in Stack's arrest for insubordination, court martial and subsequent dismissal from the army he had served for twenty-two years. The sketches for the *Views* were almost certainly done in the few weeks after his dismissal when Stack was making arrangements for his return to England. In publishing the portfolio of prints, he hoped to make some money to support himself and his family while awaiting the outcome of his appeal. PS



NICHOLAS CHEVALIER 1828–1902

*MAORI HUNTING PARTY,
LAKE MAVORA, OTAGO*

*OIL ON CANVAS 495 X 570MM 1875
THE FLETCHER TRUST COLLECTION*

An exceptionally beautiful scenic backdrop cannot distract us from the Maori group in the foreground. Their relatively indistinct figures seem somewhat at odds with the highly detailed mountains, lake, and plant life that surround them, yet their activity is clearly defined by the painting's title. Chevalier's sketchbooks recorded scenery more often than human activity. These Maori figures, therefore, quite possibly provided additional interest even though Chevalier may have been more focussed on the landscape. Indeed, his 'adding in' of this hunting scene would have easily fitted into the stereotyped impressions of Maori in the minds of viewers who may never have visited Aotearoa.

The Hunting Party nevertheless reminds us of the long-time presence of Maori people in the land. Their lifestyles (including diet) were most often based on seasonal change. While permanent, village-like settlements were established, groups often shifted location, following a harvesting routine gained through extensive knowledge of the natural environment and its resources. This was a vibrant culture that in adapting to climatic changes also acknowledged time-honoured traditions. Such a counter-argument to European imperialism may have escaped the early colonial audience. It should not escape us. *JD*

The Swiss-born artist Chevalier first visited New Zealand in 1865, having obtained a travel grant from Otago Provincial Council to journey through the province drawing and painting the landscape. The intention was that his work would then be shown at the Paris Exhibition of 1867 and might attract settlers to the area. In 1866, Canterbury Province made him a similar grant.

Accompanied by his wife, Chevalier visited the West Coast, traveling via Otira Gorge to Hokitika. Drawings from this trip were later shown in Christchurch, Dunedin and Wellington. In 1866, they both returned to Melbourne but Chevalier came back to New Zealand in 1868, exploring the Hutt Valley, the Rimutakas and travelling to Wanganui. There he found the town under siege and recorded the sights he witnessed in a series of vivid sketches.

When he was living in London ten years later, Chevalier painted this oil from a portfolio of some 70 sketches he had made in the area between the rivers Mararoa and Waiau. The small but highly active group of Maori hunters is dominated by the surrounding landscape rendered in sombre but accurate tones likely to have been recorded by the artist in his original sketch. *PS*



TE WHANAU A APANUI

CLIFF WHITING b. 1936

KORERO

BAS RELIEF CARVING 1003 X 400MM 1965

COLLECTION OF SARJEANT GALLERY/

TE WHARE O REHUA/WHANGANUI

As its title *Korero* implies, this work invites thought and talk. It is a symbol that echoes through the heart of Maori culture in which oratory, often reciprocated ceremoniously, is highly valued. Its asymmetrical form, markedly Maori, can also 'speak' of two sides of existence: the physical and the spiritual that in reo Maori is termed 'wairua'. Its beaked mouth, manaia-like, also makes stylised reference to birds and other animals that all have their place within Maori cosmology, encouraging our sustainable interaction with our natural environment. The two-sidedness of *Korero* can also promote communication and mutual respect between Maori and Pakeha, along with positive reciprocity amongst all cultures.

Although korero can also mean less formal conversation, we have placed this work under the theme of 'Whai mana' acknowledging its contemporary role in a long line of rakau whakairo (carving) and whaikorero (formal speeches) that have expressed the mana of Maori people for generations. Like this form, korero need not be over-complicated. It can come to us without excessive polish yet with beautiful form, carrying a message that is universally understood. *JD*

This work is a relatively early example of Cliff Whiting's pioneering of the fusion of traditional Maori carving and contemporary art that reached its zenith in the decoration of the marae Te Hono ki Hawaiki, at Te Papa Tongarewa, Wellington.

One of the group of young artists deeply influenced by Gordon Tovey when he was the Education Department's national art supervisor, Whiting inevitably became a teacher. Later, as a member of the Maori Advisory Board of the New Zealand Historic Places Trust, he was responsible for conservation work on many marae and for insisting on the importance of marae tikanga in the maintenance of art forms such as whakairo and raranga. His own work demonstrates that he has always practiced what he preaches.

This carving was first reproduced in the Maori arts and culture magazine *Te Ao Hou*. The page layout would have been arranged by Gordon Walters, the magazine's designer. Notwithstanding its obvious traditional Maori references, *Korero* is also in some respects a piece of high modernist sculpture with echoes of sculptures by Barbara Hepworth and even Henry Moore. This could be an instance of Maori looking at art with Pakeha eyes. *PS*



GORDON WALTERS 1919–1995

STUDY FOR PIPITEA I

WATERCOLOUR 882 X 663MM 1979

THE FLETCHER TRUST COLLECTION

Both the public display of artworks and art writing often attract critical comment, whether such criticism is constructive or not. Certainly, Walters' work has caused much controversy, mostly regarding his appropriation of Maori symbols such as the koru. This work is included in *Tē Huringa/Turning Points* not only to highlight the fact that such appropriations take place, but to also offer another view based on a re-appropriation of the koru form.

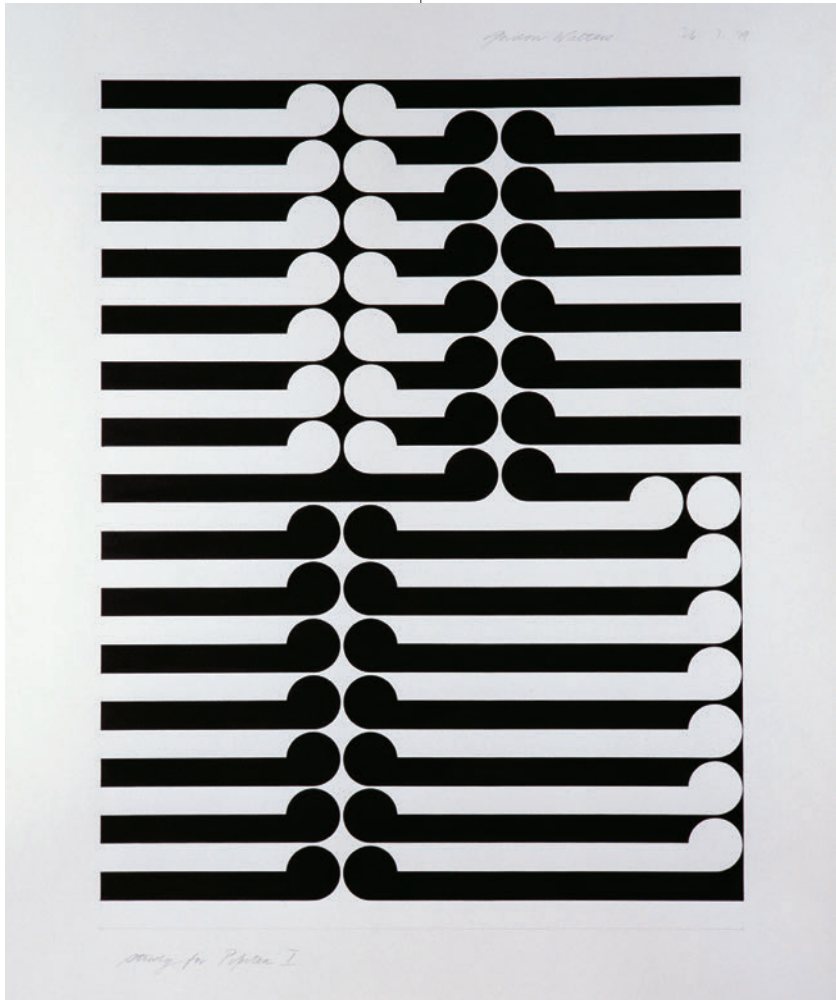
The primary basis for this is biculturalism, a dominating ideal in Aotearoa today. *Study for Pipitea I*, with its black and white complexity, symbolises convoluted and complicated cultural identity. Just as the koru concept in Maori art usually defies a simple straight-forward, black and white interpretation, so does this work. If we re-appropriate the koru's meaning from this painting, we may accept that cultural identity, and indeed cultural property, is never a straight-forward, uncomplicated affair. Biculturalism presumes that cultural partnerships rather than boundaries will be formed and that new pathways towards inter-cultural understanding and respect can be made. Although Walters may have purely delighted in this koru-based reference for his own particular reasons, we may permit ourselves the right to reclaim it in order to re-acknowledge its mana, especially in terms of its magnificent ability to symbolise mutual respect between Maori and Pakeha. *JD*

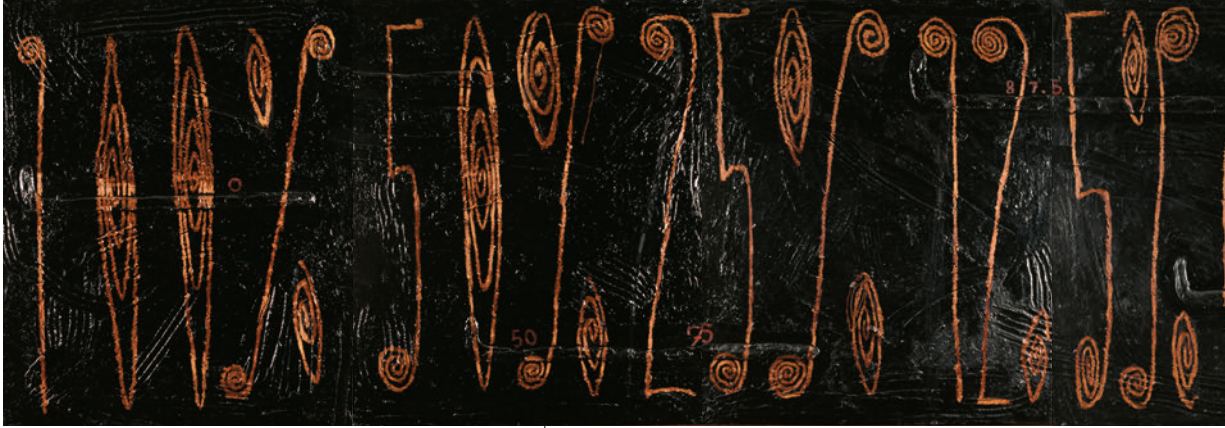
Whether Gordon Walters ever made this study into a larger acrylic on canvas, as was his practice, is not known. Had he done so, the result would have been another fine work embodying the koru motif which had absorbed the artist since 1956.

In the wake of the Sydney Museum of Contemporary Art's 1992 exhibition *Headlands: Thinking through New Zealand Art*, Walters found himself the central figure in a sometimes heated debate over his apparent appropriation of Maori imagery. The fact that many of them had been titled, like this one, using Maori street names in Wellington, seemed to be evidence of the fact that Walters had in some way trivialised the koru.

In fact, Walters had always had the deepest respect for Maori culture, and his choice of the koru was deliberate. As designer and graphic artist for *Tē Ao Hou*, the Maori arts and culture magazine, he knew deeply that what he was doing involved no disrespect. The proliferation of the koru in logos of all kinds, including that of Air New Zealand, makes nonsense of the precious objections of 1994.

Today, we can view these works for what they are: superbly crafted and visually exciting works of art that have a particular resonance for all New Zealanders. *PS*





KAI TAHU

PETER ROBINSON b. 1965

UNTITLED

WAX, BITUMEN, PAINT AND OIL STICK 1993

SEVEN UNFRAMED PANELS 1015 X 5880MM

(EACH 1015 X 840MM)

THE FLETCHER TRUST COLLECTION

This work addresses the vexed question of cultural identity, one that remains as topical and contested today as it ever has. The need to quantify identity, especially for minority cultures has often been driven by governmental policies that reflect prevailing and often misinformed societal attitudes. All around the world, for example, governments have required various groups to turn their respective identities into percentages in relation to perceived 'Indian-ness', 'Aboriginality', 'Whiteness' and especially in this country 'Maori-ness', for example. This kind of quantification often feeds racist stereotyping and essentialism. Those people who identify as Maori are often pressured to do so, led by a strategic essentialism that responds to divisive bureaucratic procedures, such as determining who gets what slice of the compensation 'pie' as redress for past land thefts by various agents, including the British Crown.

The contribution that Robinson makes to this discourse, through this painting, is important for various reasons, not least of which is a critique of complacent, uncritical iwi-based affiliation. Richness lies beyond tokenistic acknowledgement of Maori identity and over-simplistic understanding of Maori culture. Jumping on a race-based bandwagon is too easy and eventually short-lived as it helps to freeze a particular world-view, as if it cannot possibly exceed its current constraints. Culture and identity have often grown despite popular opinions that they can be regressive and should eventually die out. Hesitant steps to a more knowledgeable engagement with Maori culture and identity need not be due to lame indecisiveness. If such steps are Robinson's, they lead us, through seven sticky references to the 'great race debate', to a future where all of us understand and respect the 'other' 100%. *JD*



Peter Robinson's art involves an exploration of ways in which cultural identity is defined, exploited and even traded as part of mass culture. He admits his marginal Maori status, using it here to show in graphic fashion the watering down of his own Maori blood through successive generations: 100%, 50%, 25%, 12.5%, 6.25%, 3.125%. Robert Leonard has written that Robinson's Percentage paintings, of which this is one of the largest, "stake his claim to a Maori legacy and yet simultaneously seem to trivialise it, as if to question how much of a Maori he is or whether he's just jumping on a bandwagon."

Stylised images of waka, aeroplanes and cars, walking sticks, sperm and bacteria indicate that the terms of reference in this work are wide. Each canvas has a deliberately unrefined finish, reminiscent of decaying rock drawing, carving or graffiti.

The black background is marked by the artist's finger prints dragged down the canvas; in other places it looks as though carved with thick pieces of wood. Numbers are written in crude spirals bearing a slight resemblance to the koru of traditional Maori art. Here there is perhaps a learned acknowledgement of Gordon Walters and to Colin McCahon, whose use of text often resembled the artlessness of amateur signage. It may be that in deliberately rejecting even Maori artistic refinement, Peter Robinson is underlining the emptiness and sense of displacement felt by many others like him attempting to straddle both worlds. *PS*



WHAWHAI/ PROTEST

Travelling through Taitokerau (Northland) today may seem a far cry from those early colonial days when war between two armies and their allies prevailed in the area.

The imperialist forces in which Cyprian Bridge served no doubt supported the idea of British supremacy in this country. They were met by equally strong opposing Maori views during a time of dramatic cultural change for Maori people. This was the result of disillusionment following an initially optimistic engagement with the British commercial system that would eventually favour Pakeha settlers above Maori. These things motivated the young rangatira Hone Heke Pokai and his older ally Kawiti.

Other motivations involving politically-based strategies inspired Maori leaders such as Tamati Waka Nene, who sided with the British. Maori often describe Taitokerau as 'kowhao rau', a land of a 'hundred holes'. This is a metaphorical reference to the long history of contest between Maori leaders who held differing aspirations and ambitions for their people. Indeed, contested leadership and decision-making remains a feature of politics on our marae today. The use of utu as a social system to reconcile past grievances was another reason for fighting between Maori and Ohaeawai in the 1840s.

Those of us who travel through Ohaeawai nowadays may detect in the landscape remnants of the Puketapu pa, whose fortifications frustrated many a foe. It is a landscape which, along with the one captured in this picture, may prompt recognition that the land is layered by a history of victories and defeats. We make choices about how many of these layers are remembered or forgotten. For many Maori who, like myself, are descendants of 'kowhao rau', this picture affirms our long-standing presence and genealogically-based attachment to our land and, in the case of the *Battle at Ohaeawai*, c.1845, a victory. Contests, victories and defeats over land and other resources are all matters connected to our survival – never to be forgotten. *JD*

MAJOR CYPRIAN BRIDGE 1807–1855

BATTLE AT OHAEAWAI

OIL ON CANVAS 460 X 610MM C.1845
THE FLETCHER TRUST COLLECTION

On 1 July, 1845, a major offensive was launched by British and kupapa forces against Hone Heke's pa at Ohaeawai, in retaliation for Heke and Kawiti's siege of Kororareka (now Russell) earlier in the year.

Circumstances for battle were less than ideal on both sides; Heke, believed to be near death as the result of an untreated wound, had left Ohaeawai followed by most of his men, leaving Kawiti with about a hundred fighters. The British troops, only recently arrived from Auckland, were tired out and unable to sleep for cold and hunger. Kawiti's defences were brilliantly conceived, eliciting nervous praise from his opponents. Governor Fitzroy hoped that this was a sign that Kawiti intended to defend his stronghold rather than disappear into the bush, where his forces could not be followed. (British forces had yet to master the art of guerrilla warfare.)



The British set up camp only four hundred metres from Kawiti's pa. At night, the kupapa ('friendly Maori') forces, under Tamati Waka Nene, exchanged insults with Kawiti's men, inciting acts of *utu* to avenge earlier deaths in battle. Because single targets were not identified, a six-day bombardment was largely ineffectual. Waka himself came close to despair at his allies' ineptness and his fear of the inevitable loss of life should they pursue the foolhardy course of attempting to storm the pa.

In the foreground of the painting is the hill Puketapu, occupied by a detachment of the 58th regiment and a band of kupapa, whose cloaked figures are clearly visible. There is a suggestion that the figure in the lower right, holding a spyglass, is Major Bridge himself. Below the hill to the right is Kawiti's pa, flying a British ensign. This had been captured when a raiding party of Kawiti's men had earlier surprised kupapa forces on Puketapu, where they were guarding the guns which it was

hoped would destroy Kawiti's fortifications and permit the British to enter the pa. Bridge's men later re-took the hill, as the painting shows.

Such was commanding officer Colonel Despard's fury on seeing the enemy so defiantly flying his ensign – upside down and at half mast – that he decided at once to storm the pa. Perhaps this is the very moment that Bridge has chosen to paint.

The battle of Ohacawai resulted in a significant defeat for British forces in the North. The historian Paul Moon lays the blame for this on Colonel Despard, who "led his troops into the abyss", motivated by "a ruthless, almost malicious, urge to win at any price". *PS*

WILLIAM STRUTT c. 1825–1915*THE AMBUSCADE*

OIL ON CANVAS 228 X 442MM 1867

THE FLETCHER TRUST COLLECTION

The Ambuscade coincided with a notably bellicose time in the history of Aotearoa's internal affairs, the Land Wars of the 1860s. The luxury of retrospect permits this picture to be addressed in broader terms than Strutt himself may have ever entertained. No longer, for example, do the symbols of war, including guns and a uniform, engender so dramatically the fear of Maori rebellion that they would have once amongst a more naïve audience. Today, for example, we may question the artist's motives and how his personal experiences impact upon his painting. The painting may then inspire us further than its superficial references to Maori malevolence would restrict us to.

The representation of Maori males in this work resonates with French Revolutionary art, if not an Italian Renaissance preoccupation with ideal, muscular human form, a comparison noted by Strutt himself. This detailed attention to anatomical form is displayed in highlighted chiaroscuro, so much as almost to distract us away from the story of an imminent altercation. The central section of the painting is therefore a glorified one, prompting speculation about where the artist's loyalties truly lie. Strutt is well-known for his painted episodes of life in this country in the second half of the 19th century and, unlike other nationalistic chroniclers who succeeded him, this image of 'fierce Maori warriors' is unusual.

The Ambuscade is a 'soft sell'; despite the dramatic flailing of muskets and anxious looks of the potential ambushers contrasted with the seemingly off-guard expression of the red-coated soldier. The cloaked individual in the lower foreground does not fit the 'fierce' stereotype and his feathered representation is not only obscured, it is also enigmatic. The integration of his kahu-huruhuru (feather cloak) with the surrounding foliage could be interpreted (racial stereotypes notwithstanding) as a comment that Maori people are closer to nature than their European counterparts – yet there is a reticence at work that does not completely condemn this or the other ambushers as totally savage by nature. *JD*

Born in Devon, England, into an artistic family, Strutt had his schooling at Jersey and later in Paris. In 1838 he entered the atelier of Michel-Martin Drolling, a pupil of the great neo-classicist painter Jacques-Louis David. In 1839, Strutt was admitted to the École des Beaux-Arts, where he was attracted by the work of the orientalist and was taught by one of them, Vernet. He disliked England and, in 1850, after various jobs as a copyist, booked a passage for Melbourne. Here he delighted in the "pure and searching light" and worked as a painter and engraver.

Marrying in 1852, he took his wife and one child to Nelson in 1855, remaining in this country for a year, mostly in Taranaki, where he purchased a bush property between the Henui and Mangorei Rivers. Here he built a 'whorry' (whare). In New Plymouth he sketched Maori, mostly "the grim old and tattooed specimens" and also favoured subjects in which those he depicted were involved in some strenuous activity.

The Ambuscade was painted after he had returned to England, its detailed treatment of foliage and triangular arrangement of figures showing evidence of Strutt's academic training. The central visual point of the painting is the contrast between the brightly lit, unsuspecting British redcoat and the group of fearsome warriors, shrouded in gloom, at whose hands he will shortly meet his fate.

Leonard Bell has suggested that the painting offers a generic, fictitious view probably made to satisfy a contemporary taste for ambush scenes though undoubtedly referring in a general way to tensions existing in the Taranaki area. *PS*



COLIN MCCAHON 1919–1987

A SONG FOR RUA, PROPHET

ACRYLIC ON PAPER 775 X 1011MM EACH 1979

THE FLETCHER TRUST COLLECTION

This work demonstrates the convergence of an individual artist's spiritual exploration and a Maori millennial movement of the late 19th Century.

The title of this painting holds the key to its multi-layered content and form. Its earthy palette, though contributing to the abstract form of the painting, clearly resonates with references to land, though the dominant dark cruciform shape provides at least a hint of a spiritual concept applied to the landscape. It is, however, the title that asserts the painting's Maori 'layer'.

The word 'Rua', to those familiar with social and religious history in Aotearoa, will be instantly recognisable as a Maori name as well as a number (two). It provides ample opportunity for wordplay, if not metaphor. It is the name of the prophet Rua Kenana, whose religious order was based on the earlier work of Te Kooti Rikirangi, founder of the Ringatu faith. Rua's movement, centred in the small but vibrant community of Maungopohatu, in the rugged Urewera mountain range, was millennial in that it sought a viable alternative to the religious and social order proffered by Pakeha Christian missionary efforts of the late 19th Century. A Maori 'Moses-like' exodus from the 'Egypt' imposed by New Zealand's colonialist government provided powerful symbolic motivation for the Christian and Maori ideals of Rua's order.

This large-scale work pays a multi-layered homage. It acknowledges Rua's leadership in the face of great challenge and eventual belligerence from colonial forces. Given McCahon's many Old Testament-based explorations, it is also entirely feasible that Rua is employed in this work to 'speak' for more than Maori political concerns. Clearly, in the artist's mind, Rua represents *human* spirituality, of which Maori sensibilities are only a part. The work is about the recognition of human spiritual need, symbolised in one word: the name of a Maori prophet. Rua's 'song' comes to all of us in relation to our spiritual investment in land, and perhaps its final chorus asks not only for freedom from oppression, but also for justice and peace. *JD*

In late 1979, Colin McCahon began work on a three-part painting taking as its subject the Tuhoe messianic prophet Rua Kenana. He gave each painting the subtitle *Dreaming of Moses*. The main image of each work is a black Tau cross deriving from the Greek letter T and which represents a gate or opening. Along the top of the edge of the crossbar is a flat landscape above which appears a dark pillar of cloud. This grows increasingly larger and nearer as the three paintings progress downwards in sequence, according to the vertical hanging scheme drawn by McCahon on one of the sheets of paper.

A passage in the *Book of Exodus* describes how "when Pharaoh let the People go, God did not guide them by the road toward the Philistines, although that was the shortest . . . [but] by way of the wilderness towards the Red Sea . . . and all the time the Lord went before them, by day a pillar of cloud to guide them on their journey." The analogy between Moses' leadership of the Israelites out of Egypt and Rua's of the Tuhoe people from colonial oppression is clear. That Rua did not fully succeed is perhaps inferred by his state of "dreaming" of Moses.

Gordon Brown has written, "McCahon sees the Maori situation as being integrated into a broader spiritual history where all share in the common events of human existence and where light and shade, life and death weave their eternal pattern upon humanity." *PS*



NGATI RAUKAWA NGATI TOA

BUCK NIN 1942 – 1996

BANNER PROTEST

ACRYLIC ON BOARD 1335 X 1221MM 1977

THE FLETCHER TRUST COLLECTION

At first glance this intriguing painting, a disrupted kowhaiwhai, appears fragmented, bursting beyond its frame but it is also constrained by its Maori theme of protest. The convoluted kowhaiwhai-based pattern is much more multi-layered than those usually seen in wharenui. Those highly ornate examples usually have a downward flow from the apex of the wharenui's pitched and gabled roof. Often called heke (descent) by Maori who use one of many whakapapa-based points of reference within the building that itself personifies at least one ancestor. Buck Nin's kowhaiwhai does not have the same function. Nor does it have the same visual flow. It symbolises cultural disjuncture, rather than continuity. Rightly so, its disrupted state echoes the damage done to Maori culture over which many protest campaigns that have taken place since Pakeha arrival.

This political kowhaiwhai is not without hope, however. The embryonic forms within it indicate that life prevails despite damaging counter forces. Set within a clouded sky over a dark sea or land surface, it hovers, protesting not for protest's sake but for redress, for change to an unjust hegemony in Aotearoa. Perhaps the red koru in the centre of the painting is a symbol of a once strong culture that spiralled back into itself in defence against colonialist oppression. Now the way forward incorporates two pathways for Maori people, one of their tupuna (ancestors) and one of a new world where Maori must continue with the new challenges they encounter in partnership with Pakeha, where a relationship of mutual respect and equality prevails. *JD*

Buck Nin was born at Kaikohe. His father, Choung Nin, born in Canton, China, married Pare Hikanga Tatana, of Raukawa and Toarangatiira descent, defying Chinese tradition by marrying outside his culture. Buck Nin's highly influential teachers at Northland College were Selwyn Wilson and Kataraina Mataira, both pioneers in their field. By contrast, at the Elam School of Fine Art in Auckland Buck felt marginalised and isolated from his own culture. He finished his academic training at the Ilam School of Fine Arts, Christchurch where he felt more encouraged. Thereafter he taught for 30 years at Kawakawa and at the Church College, Hamilton.

In the 1970s, Buck Nin went with his family to Hawaii and then to the University of Texas, where he completed doctoral studies. On his return he and Rongo Wetere established Te Wananga o Aotearoa, an independent art education training project.

Buck Nin was always a politically engaged artist, identifying in 1975 with Whina Cooper and the Hikoi marchers and with those involved in the Bastion Point protests that began in January 1977. It is likely that this banner painting was raised in protest at the momentous events that took place at that time. The solemn, brooding landforms and cloud shapes that lie behind the horizontal kowhaiwhai 'flag' may owe something to McCahon's structural methods and manipulation of tone. *PS*



NGAPUHI, NGATI RANGI,
NGATI HINE, TE URI TANIWHA

SHANE COTTON b. 1964

THE PLANT

OIL ON CANVAS 1900 X 2755MM 1995
THE FLETCHER TRUST COLLECTION

The success of this painting lies in the puzzles that exist in its highly-patterned references, despite a relatively innocuous palette of pale yellows and whites, muted reds, browns and black.

For those of us Maori who identify closely with the northern rohe (tribal lands) of Ngapuhi, the messages within it are reminders of a painful and frustrating past. The Dog Tax, for example, represented by the small and easily missed line of dog figures in the painting, is now embedded in our memories, reminding us of the efforts undertaken by government forces to oppress our tupuna (ancestors). The heat of outrage at that punitive tax scheme which flows, lava-like, down through the generations, is obviously unabated as they burn in the heart of this artist and many other Maori alongside him.

And then there is the plant. Te Kooti Rikirangi and Rongopai always spring to mind at the mention of plants in relation to Shane Cotton's work. If the title refers to a factory, this painting extends beyond its Ringatu references into colonialist industrial capitalism, with all its negative consequences for Maori culture and land. There is a similarity between the way a woven tukutuku wall panel can convey the history of Maori people's attachment to land and this work's abstracted form of story-telling.

If, for example, the viewer takes this painting as an abstract landscape then some sense of cultural disruption becomes clear. Loss has occurred at the same time as change; immoral land sales and confiscations had widespread socio-cultural implications for Maori. Both Maori and non-Maori cultures failed to remain intact as compromises, conflicts and degradations of environments and people took place. This artist offers us a chance to accept that convoluted and often tragic history through the patchwork of symbols in this painting. *JD*

This much-exhibited work takes a bird's-eye view that invites the viewer to 'read' its surface as one might read a map. Such a method of recording land holdings was wholly antithetical to Maori notions of recording tenure.

A direct contemporary reference to land alienation can be deciphered if one looks at the lower right section of the work. Here, on its side, is an envelope. At the apex of the fold are the words 'WAY OUT', a bitter comment on the then National government's 1993 Fiscal Envelope which proposed, without prior consultation with iwi Maori, a non-negotiable package for the final settling of Treaty of Waitangi claims, with a ceiling of \$1 billion.

The year 1995 saw unprecedented levels of dissent, originating in Maori loss of patience with government handling of land grievances. Waitangi Day was a major focus, followed by the occupation of Moutoa Gardens (Pakaitore Marae) in Whanganui; the occupation of the disused Tamaki Girls' College, Auckland; the occupation of the marae at the Whakarewarewa Arts and Crafts Institute and another occupation by a hapu of Tainui of a hill behind the Huntly Power Station.

If one takes the title of this painting literally, it can also be viewed as the panel of a huge machine with its banks of flashing lights and instructions to 'press', 'go' or 'move'. There are more light-hearted references to popular culture, including video games.

Shane Cotton has said of this work that it functions as "a system or pattern of sorts that overlaps, weaves, contains and filters different kinds of historical and indigenous information." *PS*



The signature of Sandy Adsett's graphic design is instantly recognisable in this dark and disturbing picture. Its dominant darkness plunges koru and other rakau whakairo (woodcarving), including maihi and tekoteko references, into low visibility in relation to a single white square with a dark cruciform, much like the windows found in wharehenui, churches and school halls. The closely confined interiors of those buildings add a sense of mysticism, of secrets, that may convey a sense of foreboding to religious and secular congregations alike. Looking at this work's title reminds us that such dimly lit spaces can also hide many travesties, such as Maori cultural losses that resulted from the introduction of Christianity in this country. The so-called 'enlightenment' brought by colonisation and its attendant Christianity did, indeed, uproot a Maori social and religious order that had already existed here for hundreds of years. It was uprooted through an institutionalised conviction that all non-European cultures and their belief systems were inferior. For Maori people, its progress led eventually to cultural alienation, land losses and economic decline. Perhaps this picture will inspire new light on the subject of cultural alienation which may yet lead to a more accepting and respectful attitude towards Maori cultural perspectives. *JD*

NGATI KAHUNGUNU

SANDY ADSETT b. 1939

TANE AND TAMA UPROOTED

ACRYLIC ON CANVAS 1200 X 995MM 1985

COLLECTION OF SARJEANT GALLERY/

TE WHARE O REHUA/WHANGANUI

Like so many of the Maori artists in this exhibition, the focus of Sandy Adsett's life is teaching. For him, Maori artists must work first and foremost for their own people.

"A Maori has an obligation to the art of his/her people. It's the people's art. It doesn't belong to you. It must identify Maori to Maori if it is going to remain relevant to statements about our tribal beliefs, values and mana in today's and tomorrow's world."

This work makes powerful reference to the uprooting effect of the introduction of Christianity on Maori cosmology. While there have been many successful attempts at integrating the two, there can be doubt that much has also been lost. The message of this work is unmistakable: the cross has cast a long, dark shadow over the world of traditional Maori belief. *PS*



NGATI POROU, TE AITANGA-A-HAUITI, NACTI HAU,
NGATI KANOHI, TE WHANAU A RUATAUPARE

ROBYN KAHUKIWA b. 1940

THE MAURI ORA

OIL ON UNSTRETCHED CANVAS 2100 X 3390MM 1990
THE FLETCHER TRUST COLLECTION

As its title suggests, this painting is a 'wake-up call' for Maori people, with its graffiti-style slogan repeating a common first line of whai-korero (speeches) on marae when an audience is called to attention. Its painterly forms ambiguously suggest explosive disintegration as much as powerful florescence.

Kahukiwa's painting calls upon Maori women to rise up against a patriarchy brought by a foreign culture that has in homes, schools and churches, both subtly and overtly, brought subjugation.

While this painting alludes to the civil rights actions in Mexico against Spanish invasion, one of numerous influences that Kahukiwa incorporates into her work, the dominant invocation of *The Mauri Ora* necessarily recognises that gender relationships need not be oppressive. Maori language does not designate women as inferior to men.

Along the path of colonisation, power between men and women fell out of balance. Social statistics tell a tragic story of Maori women at the bottom of our economy's ladder and most vulnerable to domestic violence, illnesses and early deaths. This painting clearly states that to regain balance and harmony, Maori women must take the first steps towards change. Kahukiwa's 'step' with this painting was (and still is) justifiable. It is also well overdue, though unpopular among those who wish to retain their oppressive and chauvinistic stranglehold on women of all cultures. *JD*

Kahukiwa has said: "I do all my work for Maori people. That is where it is aimed and that is where I put all my energy." This painting is a call to Maori women to take responsibility for their own development.

The Mauri Ora uses a prophetic saying that translates as "The Life Force is growing, becoming larger, into the World of Light." At the top of the painting is a quotation from the Maori version of the Treaty of Waitangi and its English translation, which refers to Tino rangatiratanga (chieftainship) being retained by Maori. This emphasis is not included in the official English version of the treaty document.

The painting's huge scale and strident use of colour give visual weight to the issues it raises. Energetically applied paint over most of the surface contrasts with the smoother, heavily outlined central female figure who is pushed out towards the viewer. This present-day Maori woman is linked to the past by the figure of a traditional woman whose hand is raised as though saying a karakia. She is linked to the future by the representation of a mixed-race child – her origin is similar to that of artist. Kaitiaki (bird-like guardian spirits) fly from both women towards the child to protect and inspire it. The slumbering figure holding the New Zealand colonial flag is shown passively acquiescent to the change offered by the central figure, whose gesture is one of strength rather than of defiance. *PS*



A deeply allegorical comment on colonialism in Aotearoa, this work uses bee-like forms to refer to this country's nexus of political power, the 'Beehive' Parliament building in Wellington, and its powerful inhabitants. Prince, a respected advocate of Maori rights and critic of that Pakeha hegemony that has brought numerous inequalities and injustices to Maori people, never illustrates Aotearoa as a land of blissful equality. In this painting, the overwhelming presence of politico 'bees' that enjoy disproportionate wealth and power is highlighted. It also reflects the fact of Maori people's continued struggle against cultural alienation and the inequity of a system that has harmed them in various ways.

Diane Prince's work reflects the fact that many Maori people consider parliamentary busy-bees as complicit both in continued dubious dealings with off-shore enterprises and internal policies that directly and negatively affect Maori culture. Although this painting precedes the foreshore and seabed controversy, its relevance to that issue and many others that have taken place ever since the advent of British colonisation remains startlingly real. *JD*

NGATI WHATUA, NGA PUHI

DIANE PRINCE b. 1952

ODYSSEY OF A SALE

ACRYLIC ON CANVAS 2475 X 1280MM 1996

THE FLETCHER TRUST COLLECTION

Diane Prince is a leading New Zealand multi-media artist, weaver and award-winning set designer. She is also an important social and political commentator and a veteran of Bastion Point, as well as many hiko and Maori sovereignty protests. She has worked extensively with indigenous artists in North America and the Pacific and been involved in cross-cultural exchanges.

Odyssey of a Sale explores the theme of land as a contested site, taking the form of an allegory charting events that are the result of actions taken by the Crown and its agents. In it, either visually or in the prose poem along the work's lower section, there are references to Treaty settlements, the America's Cup, big business's relationships with the Crown, the fiscal envelope and the goings-on of MPs in the Beehive itself. *PS*



The artist has made a modern version of a mediaeval altarpiece, a device whose doors allowed viewers a gradual introduction to the full narrative more plainly seen once they were opened. Such altarpieces pictorially presented Christianity to a largely illiterate audience and were placed in sanctified spaces in churches. However, Isiaha Barlow's altar is embellished with painted references to fellow contemporary Maori artist Emare Karaka, whose work is illustrated on page 104.

This altar is part of a series of works made in a single year. They refer not to Christian saints but to what Robert Jahnke has termed 'the enthusiastic evangelism' of contemporary Maori artists. In deeply thought out interpretations of Karaka's paintings (including some of the symbols found in her work), Barlow provides a commentary not only on her art but also on the political views that are fiercely extant within them. This is not the uncritical homage of a sycophant, nor is it a caustic critique. It is more a robust acknowledgement of a senior Maori artist given by an emerging one who shares and extends similar passions regarding Maori culture. As the 'altarpiece' doors open we may see a fuller story of Karaka, one that is beautiful as well as fiercely anti-colonialist.

Mother Emare shows insightful understanding of the work of many Maori artists, including Karaka, who have been at pains to establish contemporary art on equal footing to all other art forms. This would have been a largely unnecessary battle if the superiority of European art had not been such a widely held presumption in this country. With time, and great efforts on the part of established and emerging artists such as Barlow, that attitude may yet become as redundant as it should be. *JD*

*ATI-HAU-NUI-A-PAPA-RANGI,
NGATI TUWHARETOA, NGAPUHI*

ISIAHA BARLOW b. 1977

MOTHER EMARE

TEMPERA ON MDF BOARD

600H X 550W X 220MM 2002

COLLECTION OF SARJEANT GALLERY/

TE WHARE O REHUA/WHANGANUI

This work, by the youngest Maori artist in the exhibition, is a homage to a senior Maori artist, Emare Karaka. Its companion works were dedicated in the same way to Kura Te Waru Rewiri and to Robyn Kahukiwa. The impetus for the series came while Isiaha Barlow was attending Te Putahi a Toi Massey Visual Arts Course in 1998. Working on an assignment, he came across the following statement by Hirimi Moko Mead:

"Modern artists come from a different base, often not from a particularly strong cultural background. They are often acculturated in the traditions of western art and philosophy and have to learn how to be Maori. They are often talented, believe strongly in democracy and individualism and come to the Maori world with all the enthusiasm of an evangelist, fully prepared to reform us. Inevitably, they find that we do not want to be reformed just yet. Sometimes, the ideas they bring are embraced by other Maori artists, but they find that acceptance comes slowly."

Isiaha Barlow pays homage to his Saint/Artists for their gospel/ artworks; at the same time, tongue in cheek, he rearranges and appropriates the iconography in their gospels. For him, in this work, 'imitation' of Emare Karaka is the sincerest form of flattery. *PS*





*TE AO WHANUI/
IN THE WIDER WORLD*

In this work, an aquatic allusion is made palpable by the clever incorporation of triangular shapes that surround the eyelets of this unstretched canvas and the squared shapes that progress unevenly towards its centre. It provides the sense of an inverted ripple or complex whirlpool. A watery slate-blue dominates the painting, yet the incorporation of other colours – rusty red and chalk white – add a disturbing quality. If the brooding blue represents a deep ocean, the other colours and the way they have been applied (scumbled, but mostly scratched in appearance) denote the pollution of rusting, submerged metal.

The anti-nuclear politics of the work are easily discerned from its inclusion of text, particularly the word ‘Mururoa’ and the added word ‘Sunrise’ telling us that there is little glory in this dawn; the first sunlight of a day broken by human violation: nuclear bomb tests. The writing, squared-off through incomplete divisions and an indecisive, yet central, cross-shape, help to provide a sense of ‘unnaturalness’ and foreboding, belying the painting’s comparatively innocuous title.

As ever, the question as to whether Hotere’s Maori identity is relevant to this work is raised. Hotere’s renowned hesitation to comment verbally on his art and life leaves the viewer free to speculate on an answer. *Dawn/Water Poem I* draws us beyond that label ‘Maori’. Its testimony against violation of the environment touches a chord in most people concerned with ecology and environmental sustainability, regardless of their location and attached societies. The environment at the centre of Hotere’s concern in this painting is the Pacific Ocean, one that many Maori consider an intimate part of their cultural inheritance.

That Hotere is a Maori artist is possibly less significant than his contribution to a universal campaign against local, regional and global destruction. The impact of this artist’s environmental politics, expressed as a poetic art, continues to this day, as, sadly, do the follies of human action to which he draws our attention. *JD*

TE AUPOURI, TE RARAWA

RALPH HOTERE b. 1931

DAWN WATER POEM I

ACRYLIC ON UNSTRETCHED CANVAS 1840 X 1820MM 1985

THE FLETCHER TRUST COLLECTION

The impetus for this explosive work was the event that took place in Waitemata Harbour, Auckland, at 11.49pm on July 19, 1985. In the first act of state-sponsored terrorism ever to occur in New Zealand, French secret service agents sank the Greenpeace vessel *Rainbow Warrior* as it lay in dock while final preparations were made for its voyage to Mururoa Atoll to protest against continuing French nuclear bomb tests.

In this work, Ralph Hotere, never one for an ivory-towered approach to artistic practice, demonstrates the powerful sense of political engagement that has been characteristic of his life’s work. *PS*



This painting has the instantly recognisable artistic signature of Darcy Nicholas, with its distinctive palette and 'washed' paint effect providing an ethereal quality. The mountain Taranaki, a distinctive feature of Nicholas's other works, is absent, suggesting that the artist's concern reaches beyond his own rohe towards a collective identification with wairua (spirit), rather than that of a particular individual iwi or person. The smudged effect of the painting attests to the holistic nature of Maori ways of seeing the world. Equally, the boundaries we set between deities and ancestors are also blurred, in keeping with a Maori convention that venerates both.

The painting provides a rich opportunity for multiple interpretations. The implied presence of a human face in the top right corner not only seems connected to the sky and earth but also to the indistinct figures in the foreground and another 'half-face' at the bottom left of the painting. The figures comprise two human and two tree-like forms; each is a 'child of Tane' that symbolises a variety of kindred relationships between human beings, land, sky and earth. The half-face mirrors the other face at top right, and appears to share a deified role. Maybe these are Rangī and Papa, long since separated by their recalcitrant son Tane.

This cosmological reference sharply contrasts with another 'truth': the exploitative role human beings have aggressively asserted over their land. An ecological concern is overlaid with symbolic reference to the cosmology that preceded Christianity in Aotearoa. It is a concern that by definition places our survival in the hands of the gods and our responsibility for a pro-active stance against environmental destruction squarely at our feet. Maori cosmology provides ample guidance for a sustainable life, now and in the future. *JD*

*KAHUI MAUNGA – TE ATIAWA,
NGATI RUANUI, TAURANGA MOANA*

DARCY NICHOLAS

CHILDREN OF TANE

*OIL AND ACRYLIC ON HARDBOARD 750 X 1010MM 1984
THE FLETCHER TRUST COLLECTION*

The artist has written that the subject of *Children of Tane* is "the loss of our native forests and, subsequently, our stories about those special places."

Darcy Nicholas was born and raised in Waitara, Taranaki. As a child he played in the forest called Te Kotuku. This forest was named after an ancient kahui maunga tohunga. When he died, Te Kotuku's spirit departed to the south, in the form of a large cloud. The forest had been confiscated in 1877 as part of the post-Parihaka seizure of ancestral Maori land. When it was cleared in the 1960s, the forest of Te Kotuku ceased to exist.

Darcy Nicholas is a painter, sculptor, writer and arts administrator. In 1984 he received a Fulbright Scholarship to observe contemporary Native American and African-American art in the United States. He has exhibited in several countries and his work is held in many private and public collections. From 1973 to 1980 he was a full-time painter. Since then he has held many senior management positions. He is currently General Manager for Cultural Services for Porirua City Council and manages the Pataka Museum of Arts and Cultures. *PS*



John Bevan Ford is well known for his use of inter-cultural indigenous symbols and references to raranga (Maori weaving). This painting is replete with both those symbols and also suggestions of weaving in the fibrous nature of the compositionally dominant spiral, its soft vertical lines suggesting open-weave fabric. Maori motifs are only subtly implied amongst the various bird-like figures, aquatic creature shapes and personifications that echo Pacific identities. This painting pays respect to the indigenous cultures of Japan and Australia, including them in a discourse about those who populate the Pacific rim.

The artist deserves the respect many Maori people pay him for his socially-based insights into many non-Western ways of viewing the world. His work encapsulates the ideal embedded in the Maori term 'nga hau e wha'. A literal interpretation of this term is 'four winds', which refers to situations, including marae hui (meetings), where people from all corners of this country, if not the rest of the world, gather together for a particular kaupapa (reason, agenda or important issue). Their combined efforts toward beneficial change are invited on such occasions.

In this work, Bevan Ford champions just such a combined movement to guarantee the respect and preservation of indigenous cultures, many of whom have lost languages and distinctive cosmologies as the result of European expansion into the Pacific. The artist's combined energies represented here are all nature-based, in stark contrast to the primarily commercial energies that drove colonialist activity. *JD*

NGATI RAUKAWA KI KAPITI

JOHN BEVAN FORD 1930–2005

*COMBINED ENERGIES:
TE AITANGA-A-KIWA SERIES*

PIGMENTED INKS ON JAPANESE PAPER 1050 X 882MM 1995

THE FLETCHER TRUST COLLECTION

The art of John Bevan Ford was well known outside New Zealand as the result of his work at the Metropolitan Museum, New York, and the British Museum, London, where in 1998 he was artist-in-residence. He also created major sculptures for the cities of Changchun and Beijing, in China. For most of his life he dedicated himself to art education, inspired by his mixed Maori and European heritage.

In this work, one can readily see the highly detailed linear style he favoured. While it is something entirely his own, there is no doubt of the influence of the form and structure of hand-woven Maori cloaks. For him, the cloak became an all-encompassing metaphor for landscape, migration and mythology. He readily absorbed motifs and symbols from other cultures, too. His art was concerned with making bridges between past and present, and between cultures and peoples. *PS*



A shield of any kind usually has at least two functions: obviously one for protection and another to assert warriorhood, if not political conviction. While it can be raised or lowered to deflect harm away from the body, it can also be brandished ceremoniously in demonstration of armoured power. The shield form is better known outside Aotearoa in the African continent, in Papua New Guinea, and at various times in European military history. Given Karaka's well-known and valiant efforts to inject politics into her painting, this work should be interpreted as a political statement on local and global levels.

Karaka's paintings continuously refer to Maori culture as deserving of recognition and protection, and in turn they unflinchingly criticise colonialist misdeeds of the past. While the shields that she has constructed have obvious references to Maori cultural history, including that of the Te Waiohau iwi of which she is part, they also resonate with references to other political struggles, particularly those of many indigenous peoples around the world who have similarly suffered the 'downside' of colonialism.

These shields are both protective devices and emblems of the crusader for human rights, including those that directly affect Maori people. These are shields of Kaitiakitanga, a Maori language term that amounts to much more than mere 'guardianship' as it is usually translated. Kaitiakitanga is a multi-layered concept that can be applied within and beyond our shores. Karaka's shields testify, as history so often does, to the fact that that change and redress must be fought for, in the hope of a better, brighter future. *JD*

NGAI TAI, WAIOHUA, NGATI HINE

EMARE KARAKA b. 1952

*KAITIAKITANGA:
SHIELDS I AND II*

MIXED MEDIA 1993

SHIELD 1, 1190 X 810MM

SHIELD 2, 1225 X 810MM

THE FLETCHER TRUST COLLECTION

Emare Karaka has written, "As manawhenua we have a spiritual obligation to protect the land. This obligation transcends time and man-made laws. Our earth mother is in jeopardy and it is time that man is made accountable for the abuse and assault he has made on her."

These two shields, assembled without conventional artistic finesse in a variety of materials, are made to look ferocious. Their asymmetries and garish colours are a call to arms from an artist who is, as she herself says, always discussing issues that are economic, social and environmental.

Inscribed with repeated references to her own Waiohau iwi, Emare Karaka's personal concerns, like those of Ralph Hotere, widen to include a whole world endangered by the environmentally detrimental effects of global warming, known yet still insufficiently heeded by those in positions of great responsibility. *PS*



NGATI TUWHARETOA,
NGATI MANIAPOTO, NGAPUHI

MATTHEW DOWMAN b. 1973

SYNTHESIS I

MIXED MEDIA ON CANVAS 2000 X 1665MM 2004
THE FLETCHER TRUST COLLECTION

This canvas buzzes with the city's constant humming of cars and crowds, the busy but low-pitched noise that underpins the louder, staccato accents of blaringly insistent car horns and shouts across streets. Visually, too, this work resonates with the material aspects of urban life: the plaster of buildings both new and used, soot of industry and exhaust fumes, rust of metal left over on construction sites from the last demolition, dripping paint graffiti under bridges and along suburban railways. Or is it spilt blood? Visual hints of computer screens and high-rise windows reflect big business and high technology. Half-faces looking out of the painting seem to refer to the way people's individuality is blurred in streets choked by day and night.

It is a highly-populated city, not a peaceful township, a melting pot of culture, a place where the routine of timetables is punctuated by violence and destitution, high and low-class prostitution, pedestrian frustration. Dowman introduces us to this environment through the perspective of his own culturally combined Maori and Pakeha ancestry. At the same time, he also speaks of our own identities and the various ways, both dramatic and mundane, that we might respond to a seething metropolis anywhere in the world. *JD*

Matt Dowman's inspiration comes from the street. He gets his ideas from billboards, graffiti murals, flyers on shop counters, brand logos and album covers. His art speaks to a generation steeped in mass media.

Born in Whanganui, he was brought up and educated at Taumarunui, where, of necessity, kids make their own fun. He became a skateboarder, skier, canoeist and was involved in kayaking. Although drawing lilies and pumpkins at school did not satisfy him, he continued looking at art books and visiting galleries to explore other possibilities for creative activity. As well as always continuing to paint and draw for himself, he put his energies into developing his sporting prowess, competing as a snowboarder in Switzerland.

In 1995 Matt Dowman came to Auckland, where he obtained qualifications from the Whitecliffe College of Arts and Design and from the Elam School of Fine Arts. Since 2001 he has exhibited consistently in Auckland, New Plymouth and also in Berlin. In 2004 he was a finalist in the Trust Waikato National Contemporary Art Award. *PS*



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GLOSSARY

ara	pathway
ariki	high-born chief
hapu	sub-tribe
heke	rafter
heke	descent
hieke	rain cape
hui	gathering, meeting
iwi	tribe
kahui ariki	family, associates of a paramount chief
kahukuri	dog skin cloak
kahu huruhuru	feather cloak
kainga	home, settlement
kaitaka	fine flax cloak with decorated borders
kaitiaki	guardian
kaitiakitanga	guardianship
kakahu	clothing, cloak
Kaupapa	purpose, strategy, theme

kauae	chin, chin tattoo
kaumatua	elder
kete	flax kit
Kingitanga	Maori King Movement
koha	gift, offering
korero	speech, discussion
kuia	old woman
koru	spiral pattern
korowai	cloak
kupapa	traitor; Maori who fought as allies of British imperial forces during the New Zealand Land Wars and were perceived as traitors
kowhaiwhai	painted scroll patterns
maihi	carved barge boards
mamaru	canoe sail
mana	integrity, prestige
manaia	carved twisting figure with face in profile
manawhenua	authority over land or a district

manuhiri	guests
Maoritanga	Maori culture or perspective
marae	open meeting area; complex of meeting house and open space for speeches and ceremony
moko	tattoo
pa	fortified village
Pakeha	non-Maori, European
papa kainga	marae reserve
pataka	storehouse built on raised supports
pounamu	greenstone
powhiri	ceremony of welcome
rakau whakairo	carved wood
rangatira	chief
raranga	weave, plait
reo Maori	Maori language
rohe	tribal territories
taiaha	long fighting staff
tangata whenua	people of the land, indigenous
tangi	funeral
tangihanga	mourning period during funeral ceremonies
taniko	woven textile border
taonga	a treasured item

tapu	sacred
tekoteko	carved figure on a house
tikanga	custom
tiki	neck pendant in the form of a human figure
Tinorangatiratanga	Maori sovereignty
tohunga	priest, artist
tukutuku	ornamental woven panels
tupuna	ancestors
tupuna whaea	female ancestor, grandmother
waharoa	gates
waka	canoe
wairua	spirit
whaea	mother; title accorded to a woman of some importance
whakapapa	genealogy
whaikorero	oratory
whanau	extended family
whare	house
wharenui	meeting house
whare whakairo	carved meeting house
whariki	mat
whenua	ground, country, placenta
utu	revenge

