

1981



THE MAORI IN EUROPEAN ART

AUCKLAND CITY ART GALLERY
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PREFACE

Before 1960 few art historians studied European depictions of the indigenous people of colonised countries despite the great wealth of pictorial records which existed. Some paintings were assumed to be straightforward records of the natives, others obviously ethnographically untrue or inaccurate; but possible reasons for the stereotyped representations remained unexplored.

In 1960 Bernard Smith published his pioneering study "European Vision and the South Pacific 1768-1850". He discussed the ways in which itinerant European artists categorised South Pacific peoples and painted them as reflections or embodiments of European ideas about exotic and 'savage' races.

Since then studies have been made in many colonised countries which investigate this aspect of art history. For example Geoffrey Dutton published "White on Black" (1974) a survey of the Australian aborigine as sketched by white artists. In the United States Edmund Carpenter has written "The Aborigines of North America - their synthetic and genuine identity" in which he discusses not only depictions of North American natives by Europeans but also the effect that European influence had on the natives' own art forms.

A New Zealand contribution to the field came earlier this year when Leonard Bell published "The Maori in European Art" on which this exhibition is based. Mr Bell is also of the opinion that images of a native people by their colonizers seldom reveal lasting truths about the native people; instead the majority of them are more useful as a key to the preconceptions and prejudices of the European society from which the artists came.

The exhibition includes many works illustrated in Bell's study; a number have been borrowed from private collections or public galleries in New Zealand. I have not attempted to borrow works from outside New Zealand so the important Rex Nan Kivell collection, housed in the National Library of Australia, is not represented. However, the exhibition covers the past two hundred years as comprehensively as possible. There is also a small photographic section.

I would like to thank Leonard Bell for providing the introduction to this catalogue and for his help with the exhibition. Thanks also to those institutions and individuals who kindly lent works for exhibition and especially the Auckland Institute and Museum for lending the negatives from which most of the photographs were printed.

Alexa M. Johnston, Curator of New Zealand Painting & Sculpture
November 1980

INTRODUCTION

This exhibition may seem to present a bewildering variety of images of the Maori and Maori culture - perhaps a random and disconnected selection, a lucky dip from the last 200 years. There are oil paintings, watercolours, drawings, lithographs, engravings and photographs, (large and small), portraits, scenes from daily life, figures in landscapes and pa scenes, depictions of traditional customs, history paintings, and pictures of Maori artefacts. The range of styles is wide, the European artists a diverse bunch - for instance, employees of the Admiralty on pioneer voyages of exploration, independent travellers and adventurers, soldiers, resident professional artists and teachers, cartoonists. The range and variety is such - from Parkinson in the 1770's to Garth Tapper in 1970; the Maoris of Hodges, Angas, von Tempsky, Lindauer, Goldie, Fristrom, and Robley, for example, so far apart from one another - that you may well wonder what is the point of the selection, what is the common ground, whether it makes any more sense (to paraphrase a reviewer in the Otago Daily Times) to mount this sort of show than to display a selection of representations of trees or clouds spanning 200 years by European artists.

There is a fundamental unifying principle to the exhibition. A central 'fact' of New Zealand history has been the Maori-European encounter. New Zealand history hinges on the nature of the relationships between Maoris and Europeans. Not surprisingly then one of the major imaginative preoccupations of European culture, in art and literature, in New Zealand has been the Maori. The images on show can profitably be approached as aspects of Maori-European contact and as 'evidence' of the views of the Maori and Maori-European relationships that Europeans have entertained at various periods. Scrutinise these images of the Maori or images inspired by the Maori and Maori culture and you will find something of the complexities, ambivalances and conflicts that have characterised Maori-European relationships. It is worth considering, for instance, the artist's choice of subject, what aspect of Maori life, appearances or history the artist has concentrated on, how he or she has handled gesture, expression, posture and the interrelationships of figures, and what these features suggest or signify.

The exhibited works include widely divergent views of the Maori - the Maori as a 'savage' existing in a primitive stage of life much lower on the evolutionary hierarchy than that inhabited by the artist and the culture of which he is a member, the 'romantic' Maori, the 'noble' Maori, the 'ignoble' Maori, the 'antique' Maori, the 'barbaric' Maori, the 'exotic' Maori, the 'picturesque' Maori, the Maori (girl) as an object of (male) desire, the Maori as an ethnological specimen, the Maori as a member of a dying race, the Maori

as a marketable commodity, the Maori as 'peasant', the 'modern' Maori. The depicted Maori, it would seem, could be anything that a European artist wanted him or her to be, regardless of the actualities of Maori appearances, customs, and socio-political experiences. This points to obvious questions. To what extent are the pictures 'realistic'? To what degree do the various pictures present Maori people as they were or are; physically, psychologically and socially? To what extent did artists concentrate on some aspect of Maori life and culture and ignore others? Did a full-bodied and rounded picture of Maori life appear in European art at any time? And to what extent are these representations 'fictions' or 'myths', determined primarily by pre-existing conventions and styles in European art and by cultural attitudes, especially fashionable and contemporary notions about non-European peoples, which might have born a tenuous or, at best, only a partial connection to the primary realities of Maori existence?

If there was a common factor to all 18th, most 19th and many 20th century representations of the Maori, it was the tendency of European artists to model their subjects in some way on European visual and artistic prototypes. Few artists have depicted the Maori literally and 'objectively'. European stylistic and thematic conventions constantly came between the artists and any unvarnished recording of the physical and psychological 'realities' of the Maori, and thus played a fundamental role in determining how the Maori was represented. This was even so when the pictures were based on close observation of Maori life and people. What might seem straight up and down portraits, scenes from daily life and customs, pa scenes, are manipulations too, in that they invariably conform to standard compositional formats and make use of conventional motifs and pictorial devices that inevitably carry with them associative values that do not necessarily have much to do with Maori culture and society.

I am not suggesting that most of these images are 'falsifications', unworthy and without value - deliberate distortions of the 'truth' at which we must moralistically point accusing fingers. Most European writers, including anthropologists, as well as artists, up to the mid-20th century at least, have described and 'explained' the behaviour and customs of the Maori in terms of European concepts, mores and classification systems. Few European artists and writers have been able to detach themselves completely from their own cultural framework and examine Maori culture on its own terms. Just as it would be difficult to find an 'unbiased voice' among European writers and anthropologists there has been no such thing as an 'innocent eye' among European artists. Knowingly or unknowingly European artists, as I have noted, depicted a 'view' of the Maori and Maori culture - a 'view' sustained by, dependent on all sorts of factors - social,

political and religious attitudes, for instance, the functions the images were intended to serve, the tastes and interests of the audience at which they were directed, the artist's aesthetic preferences, maybe even his childhood experiences. That is, representations of the Maori often tell us more about the artist and European attitudes and culture than about their ostensible subject - though of course the same images can also include useful information about aspects of Maori physical appearances and material culture.

Or, to put it another way, most European representations of the Maori, even though they may have some features that square with physical and social actualities, primarily present the Maori as Europeans thought they were or should be - the Maori mythologised to suit European tastes and requirements. But, whether absurdly remote from social, psychological and physical actualities to modern eyes or featuring at least some reliable information of an ethnological sort, European depictions of the Maori are invaluable 'documents' in so far as I have already suggested, they contribute to the understanding of the historical relationships between Maori and Pakeha. As 'fictions' they often embody 'truths', if you like, about the nature and the quality of the interactions between Europeans (usually operating from a position of superior power) and Maoris. In particular, images of the Maori frequently demonstrate European attempts to fashion a 'reality' for the Maori, however remote it might be from Maori perceptions. It might be useful to cite a few instances of this among the exhibited paintings.

The Maoris of Dusky Bay were generally viewed by Cook, the Forsters, Sparrmann and their companions on the second voyage in 1773 as examples of man living at a very early stage on the evolutionary social scale - in the depths of the forest (the 'forest' and the 'savage' coexisting), without settled communities, pasturage or commerce. Hodges' A View in Dusky Bay is sustained by this view - a solitary figure in a primeval wilderness; his unsteady pose and troubled expression perhaps suggesting social instability, his precarious existence as a hunter and gatherer, the prominence of his 'weapon of destruction', probably exaggerated in size, indicating one of the allegedly favourite pursuits of the 'savage' - mutually destructive warfare with his fellows.

In contrast, the Maoris in James Smetham's Maori Chiefs in Wesley's House, 1863, have 'progressed'. Smetham's Maoris, visitors to Britain and Wesleyan converts, were described as 'fruits of Mission Labour' to which 'their advancement is due'. They have been 'civilised', with Christianity and mid-Victorian bourgeois demeanour and gentility presiding over the process. An article of faith of 19th century colonialism was that 'natives' and 'subject peoples' needed Anglo-Saxon patronage and guidance for their own good and 'improvement'. Smetham's painting celebrates these notions.

Von Tempsky's representations of the Maori could be imperialist teaching aids. 'Friendly' Maoris were depicted positively or sympathetically. They had accepted British expansionism. They were 'good', whereas 'bad' Maoris, those who resisted, were generally depicted by von Tempsky as wild, goggle-eyed barbarians (in contrast to the noble and heroic British soldiers) - and the view of the Maori as a barbarian provided a kind of justification of British policies and treatment of the natives. It was all in the interests of 'Progress' and 'Civilisation'.

'Progress' European style implied either the assimilation of the natives and the 'death' of their culture or the literal disappearance of the Maori as a distinct ethnic group. The belief that the Maoris were going to die out still had considerable currency among Europeans in the late 19th and early 20th centuries, even though the Maori population, which reached a low point in the 1870's, was on the rise again. Many of Goldie's portraits render Maoris as members of a dying race - old, melancholic figures, heads bent, eyes downcast, with titles such as Weary with Years, The Last of the Chivalrous Days, and A Noble Relic of a Noble Race. Goldie's presentation might seem sympathetic, but then it is not difficult to see 'nobility' in such fictional figures - aged and tired natives who have accepted the fate ordained for them by the new masters of the land. Goldie represented what Europeans wanted to believe. It bore little or no connection with the way most Maoris, young and old, perceived their condition and future.

Many late 19th and 20th century artists have depicted the Maori positively, or so it would seem. For instance, Lindauer, Walter and Frank Wright, Frances Hodgkins, Dorothy Richmond, and Russell Clark concentrated on rural scenes in their pictures of daily life - Maoris living simple, dignified lives close to their land. But the more of these images one sees the more it becomes apparent that this sort of presentation, with its latent or not so latent idealisation, yet again amounts to the imposition of a European view on the Maori. However well-intentioned the artists may have been, the paintings tend to obscure the complexities of Maori experience and avoid reference to any social, economic, or political problems that would inevitably modify any image of Maoris living the Easy, Good Life. Perhaps the European audiences of these pictures did not want to confront any unpalatable realities.

Of course there are works in the exhibition that seem more 'direct', that seem neither so ideologically loaded nor sentimentalised nor idealised - pictures that look as if the artists were primarily just attempting to convey a sense of 'likeness', the distinctive 'feel' of either an individual or an aspect of Maori life, in so far as the medium allowed that, e.g. H.G. Robley's An Old Woman of the Ngaiterangi, Lindauer's Keeta, Mina Arndt's Maori Women Washing, Roland Hipkings' East Coast Maori. But 'realism',

if that is an appropriate classification for these pictures, is a definite 'style' in picture-making. It is not necessarily more 'natural' or 'truthful' than other styles. 'Realism' has its own set of ideological assumptions which, in the case of images of non-Europeans, derive from European culture and not necessarily from the conditions of the subject of the pictures. The best one can say of such representations is that they look as if they could correspond to the social, psychological and physical realities of their subjects. What constitutes 'likeness' is elusive. It would be difficult to isolate a sense of 'likeness' in a picture which everyone would agree on.

Perhaps a recognition of this contributed to the approaches to making pictures inspired by Maori culture adopted by such post World War II artists as Theo Schoon, Gordon Walters and Colin McCahon. Their work involves a synthesis of Maori mythological and historical references or Maori craft and design motifs and European non-figurative and abstract styles in painting. An unsympathetic critic might see this as yet another instance of a constant European practice of assimilating or taking over aspects of Maori culture for Pakeha use. On the other hand, a sympathetic critic would see the works as attempts to establish a bridge between Maori and European culture in New Zealand, and also as a celebration by the European artist of the vitality and richness of Maori culture and an implicit critique of imperialist and colonialist culture out of which much of the work in this show emerged. It has been a long road from Hodges, Smetham and Goldie to Walters and McCahon.

Leonard Bell
November 1980

In 1642 after some of Abel Tasman's crew were killed by Maoris, his artist Isaac Gilsemans made a drawing of warriors in a canoe in Murderer's Bay. The sketch, later reproduced by an engraving in Tasman's Journal showed a strangely drawn collection of men with no recognizably Maori features other than their oddly sprouting top-knots. This was the first representation of the Maori by a European.

The history of depictions of the Maori by Europeans began in earnest with Captain James Cook's three voyages to the South Pacific in the late 18th century. These voyages of observation and discovery were sponsored by the Royal Society and by the British Admiralty; both of which required that extensive written records be kept of the places, people, plants, animals and atmospheric conditions observed by the explorers.

The need for pictorial records was emphasised by the amateur scientist Joseph Banks who accompanied Cook on his first voyage as an observer with a staff of two naturalists and two artists. Banks employed Sydney Parkinson, a draughtsman, to produce accurate records of plants and animals. Alexander Buchan, a trained artist, was required to produce sketches of savages and scenery to delight the English armchair tourists's desire for dramatic and exotic novelties. Buchan died in Tahiti, so Parkinson was obliged to carry out both tasks.

It should be remembered that most of the prints shown here were intended for reproduction in travel books written by the explorers. The illustrations would show the British public the strange people and places to be found in the South Pacific.

1. Head of Otegoowgoow, Son of a New Zealand Chief, the face curiously tataow'd
Artist: Sydney Parkinson (1745?-1771) British
Engraver: T. Chambers
Book illustration: Sydney Parkinson, A Journal of a Voyage to the South Seas, in His Majesty's Ship, the Endeavour London, 1773
Plate 21
Collection Auckland Public Library
2. A War Canoe of New Zealand, with a View of Gable End Foreland
Artist: unknown, after Sydney Parkinson (1745?-1771) British
Engraver: Prattent
Book illustration: a contemporary copy from Sydney Parkinson, A Journal of a voyage to the South Seas, in His Majesty's Ship, the Endeavour London, 1773
Plate 17
Engraving 197 x 358 mm
Auckland City Art Gallery

Parkinson's draughting skills are at their best describing the weapons and clothing of warriors, while his figures have decidedly European features and in this example the moko has been altered into a fanciful design which is more imaginary than real.

3. William Hodges (1744-1797) British/New Zealand
A View in Dusky Bay, New Zealand 1773
oil on panel diameter 647 mm
Purchased by Auckland City Council, 1961
4. A Family in Dusk Bay, New Zealand (circa 1777)
Artist: William Hodges (1744-1797) British/New Zealand
Book illustration: another version to the one printed in James Cook's A Voyage towards the South Pole and round the world. Performed in Resolution and Adventure, in the years 1772, 1773, 1774 and 1775. Illustrated with a variety of portraits of persons and views of places, drawn during the voyage by Mr Hodges, and engraved by the most eminent masters. Second edition. London, 1777.
Volume 1, page 75
engraving 213 x 353 mm
Auckland City Art Gallery

William Hodges was the artist on Cook's second voyage south; this time on the 'Resolution' which sailed from Plymouth in 1772. Hodges was trained in the romantic tradition of landscape painting which attempted to unite the figures in a landscape with their environment through the evocation of a pervasive mood. His skill in this genre enabled him to produce some of the most important 18th century pictures of the Pacific. In A View in Dusky Bay Hodges modifies the traditional landscape showing a shepherd in a pastoral idyll into an image of a Maori immersed in melancholy. His stillness is accentuated by the movement around the painting from the dark foliage close by to the light in the distance. The artist was not concerned with close observation of the Maori's appearance and dress, but he gave the figure more individual presence than any other representation produced in New Zealand before this time.

In the engraving after a sketch by Hodges the figures are even less Maori in appearance. They were a family whom Hodges met during the month that the Resolution spent in Dusky Sound on the West Coast of the South Island. When artists drawings were engraved for reproduction by professional engravers the character of the drawings was often dramatically changed. The family in this engraving look like an image of ancient Greeks clad in flowing robes and reclining in a classical fashion.

5. The Inside of a Hippah in New Zealand (circa 1780)
Artist: John Webber (1752-1793) British
Engraver: B.T. Pouncy
Book illustration: plate 10 in the Atlas to the Third Voyage
engraving 219 x 377 mm
Presented by Mr T.W. Leys, per Old Colonists Museum, 1916

John Webber was the artist on Cook's third voyage to the Pacific. Here again any Maoriness evident in the figures comes from their weapons, their tattoos or their hairstyles, not from their physical appearance.

Most Europeans who saw people from the South Pacific at this time saw them through a veil of preconceived ideas. To some they were noble savages who embodied all the virtues of the human race without the taint of 'civilisation'. Tahitians, for example, were seen as living in a Garden of Eden where trees provided milk and bread so there was no need for human toil.

In later years after the deaths of Cook and Marion du Fresne (see No. 16), the idea of the 'ignoble' savage became current; it was acceptable to lay the guilt for individual atrocities on the native character in general.

In the 19th century this idea gave way to the concept of the 'romantic' savage; a person who valued individual freedom and who had great courage, warmth and generosity. Even in later years these three concepts lay behind many representations of the Maori. They formed a background to the way that Maoris were seen by visiting Europeans.

6. Sauvage de la Nouvelle Zeelande Jeune Sauvage de la Nouvelle Zeelande

Artist: Piron

Engraver: Jacques Louis Copia (1764-1799)

Book illustration: Jacques Julien Houton de Labillardiere, Atlas pour servir a la relation du voyage a la recherche de La Perouse, fait 1791, 1792. Paris 1800

Purchased by Auckland City Council, 1965

Neither of the figures in this engraving have a convincingly Maori look, in fact a resemblance to depictions of Greek gods is evident again. Piron travelled with the French explorer Bruni d'Entrecasteaux on his voyage to discover a great southern continent; he spent very little time in New Zealand.

7. Habitants de la Nouvelle Zelande

Artist: Antoine Chazal (1793-1854) French, after sketches
by Jules le Jeune (active 1820's), French

Engraver: Ambroise Tardieu (1788-1841) French

Book illustration: from Louis Isidore Duperrey, Voyage autour
du monde, sur la corvette La Coquille
pendant les annees 1822..1825, Histoire
du Voyage Atlas. Paris, 1826

Collection Fletcher Holdings

8. Pirogue des Habitants de la Nouvelle Zelande

Artist: Antoine Chazal (1793-1854) French, after sketches
by Jules le Jeune (active 1820's), French

Engraver: Ambroise Tardieu (1788-1841) French

Book illustration: from Louis Isidore Duperrey, Voyage autour
du monde, sur la corvette La Coquille
pendant les annees 1822..1825, Histoire
du Voyage Atlas. Paris, 1826

Collection Fletcher Holdings

Jules le Jeune came to New Zealand as the artist on another French voyage around the world under Captain L.I. Duperrey. They left France in 'La Coquille' in 1825, almost thirty years after the return of d'Entrecasteaux.

Le Jeune produced numerous watercolour sketches of Maoris but these were re-worked by Antoine Chazal, an artist who had never visited New Zealand. Then the drawings were engraved by Tardieu. In this process the original sketches were tidied up considerably. For example, the engraved figures do not have tattoos and a variety of clothing, in le Jeune's sketches they did.

9. Unknown (19th century) French

Aidodou jeune fille de la Nouvelle Zelande
pencil 130 x 79 mm

Purchased by Auckland City Council, 1974

10. The Wounded Chief Honghi and his family (circa 1836)

Artist: Augustus Earle (1793-1838) British/New Zealand

Lithographer: R. Martin and Company

Book illustration: from Augustus Earle, Sketches of the
Native inhabitants and islands of New
Zealand, from original drawings by
Augustus Earle, Esquire. Draughtsman
of H.M.S. "Beagle". London, 1838

lithograph, handcoloured 238 x 380 mm

Purchased by Auckland City Council, 1961

Unfortunately this is the only example of Augustus Earle's work in the exhibition. It is a lithograph from a painting of Earle's which shows his meeting with Chief Hongi Hika in 1827. The tension which accompanied Maori-European contact is obvious. Before he died in 1828 Hongi Hika, who was a

great chief of the Ngapuhi said to his people: "Children, and you, my old comrades, be brave and strong in your country's cause. Let not the land of your ancestors pass into the hands of the Pakeha". Hongi Hika's death marked the end of an epoch for the Maori people and the beginning of a long struggle with government authority and regulations over land.

Earle was probably the first European artist to live among the Maori and learn their language. He produced some very fine watercolours in which there is no attempt to romanticize the realities of Maori life. A large number of these are in the Rex Nan Kivell collection in the National Library of Australia. Earle's Maoris are not just dark-skinned Europeans with odd tattoos, they are people whose experience of life differs dramatically from that of their European contemporaries.

11. Rangui, l'un des chefs de Shouraki, Nouvelle Zelande
(circa 1830)
Artist: Louis Auguste de Sainson (1801-?) French
Lithographer: Antoine Maurin (1793-1860) French
Book illustration: from Jules Sebastian Cesar Dumont
D'Urville, Voyage de la corvette
L'Astrolabe execute pendant les annees
1826..1829. Paris 1833
lithograph 430 x 320 mm
Purchased by Auckland City Council, 1964
12. Natai, l'un des chefs de la baie Bream, Nouvelle Zelande
(circa 1830)
Artist: Louis Auguste de Sainson (1801-?) French
Lithographer: Antoine Maurin (1793-1860) French
Book illustration: from Jules Sebastian Cesar Dumont
D'Urville, Voyage de la corvette
L'Astrolabe execute pendant les annees
1826..1829. Paris 1833
lithograph 410 x 295 mm
Purchased by Auckland City Council, 1964
13. Nouvelle Zelande. Costumes des Naturels du Cap Palliser.
Costumes des Naturels du Detroit de Cook (circa 1830)
Artist: Louis Auguste de Sainson (1801-?) French
Lithographer: Auguste Raffet (1804-1860) French
Book illustration: from Jules Sebastian Cesar Dumont
D'Urville, Voyage de la corvette
L'Astrolabe execute pendant les annees
1826..1829. Paris 1833
handcoloured lithograph 152 x 177 mm
Purchased by Auckland City Council, 1968

14. Vue interieure du Pa de Kahouwera, Nouvelle Zelande
(circa 1830)
Artist: Louis Auguste de Sainson (1801-?) French
Lithographer: (Isidore-Laurent?) Deroy (1797-1886) French
Book illustration: from Jules Sebastian Cesar Dumont
D'Urville, Voyage de la corvette
L'Astrolabe execute pendant les annees
1826..1829. Paris 1833
handcoloured lithograph 204 x 301 mm
Purchased by Auckland City Council, 1967

The corvette 'Astrolabe' left France in 1826 for a two year voyage of Pacific exploration; the artist on board was Louis Auguste de Sainson. He produced numerous sketches of Maori people, twenty four of which were lithographed for publication. His portrait of Natai has become well-known through reproductions. The details of moko are far more accurate than in Parkinson's Otegoogooow (No. 1) and the features have a Polynesian cast although the hairstyle is rather Napoleonic.

15. Charles Meryon (1821-1868) French/active New Zealand
Nouvelle-Zelande, greniers indigenes et habitations a
Akaroa (presqu'ile de Banks) 1845
etching, 4th state 141 x 243 mm
Purchased by Auckland City Council, 1927
16. Charles Meryon (1821-1868) French/New Zealand
The Assassination of Marion du Fresne, Bay of Islands, New
Zealand, 1722 1848
crayon, pencil and chalk 1003 x 2000 mm
Collection Alexander Turnbull Library, Wellington
Note: Original work unavailable for loan, copy photograph
supplied by Alexander Turnbull Library.

Meryon was among the last of the travelling French artists to visit New Zealand and probably the most accomplished. He was here with the French navy in 1845 protecting the newly established settlement at Akaroa and produced a series of etchings showing the people and the settlement. Meryon also produced some drawings of individual Maoris which show a complete grasp of their facial structure. Back in France in 1848 he exhibited at the Salon a large charcoal drawing of which we include a photograph here. It is a dramatic reconstruction of the moment before the death of Marion du Fresne, a French explorer who was killed by Maoris probably in retaliation for another French captain's savagery. Here Meryon's knowledge of the appearance of Maoris, their dress and architecture is set aside. Instead he has produced a classic depiction of the ignoble savage beguiling a victim with gifts while preparing to kill him. The accuracy of the drawing was of no concern to the audience at the Paris Salon; they enjoyed its exotic and dramatic representation of the death of a hero.

17. George French Angas (1822-1886) British
Te Awaitaia and Te Moanaroa (circa 1847)
watercolour 750 x 523 mm
Private collection
18. Te Heuheu's Old Pah of Waitahanui, at Taupo Lake (circa 1847)
Artist: George French Angas (1822-1886) British
Lithographer: J.W. Giles (1801-1870)
Book illustration: from George French Angas, The New Zealanders, illustrated by George French Angas, author of "South Australia Illustrated", "Savage life and scenes", "A ramble in Sicily and Malta". London 1847
handcoloured lithograph 250 x 320 mm
Purchased by Auckland City Council, 1964
19. Weeping over a Deceased Chief (circa 1847)
Artist: George French Angas (1822-1886) British
Lithographer: J.W. Giles (1801-1870)
Book illustration: from George French Angas, The New Zealanders, illustrated by George French Angas, author of "South Australia Illustrated", "Savage life and scenes", "A ramble in Sicily and Malta". London 1847
lithograph in tints, handfinished in colour 283 x 364 mm
20. Mangakahu, Chief of Motupoi, and his wife Ko Mari (circa 1847)
Artist: George French Angas (1822-1886) British
Lithographer: J.W. Giles (1801-1870)
Book illustration: from George French Angas, The New Zealanders, illustrated by George French Angas, author of "South Australia Illustrated", "Savage life and scenes", "A ramble in Sicily and Malta". London 1847
handcoloured lithograph 347 x 250 mm
Purchased by Auckland City Council, 1964
21. Tu Kaitote, the Pah of Te Whero Whero, on the Waikato (circa 1847)
Artist: George French Angas (1822-1886) British
Lithographer: J.W. Giles (1801-1870)
Book illustration: from George French Angas, The New Zealanders, illustrated by George French Angas, author of "South Australia Illustrated", "Savage life and scenes", "A ramble in Sicily and Malta". London 1847
handcoloured lithograph 254 x 320 mm
Purchased by Auckland City Council, 1964

George French Angas produced these images for a travel book The New Zealanders Illustrated, which was published in 1847. At this time the influx of settlers was increasing and it

was in the interests of colonizers to show the natives of New Zealand as harmless and picturesque. The first work shown here is a watercolour by Angas himself, the others are lithographs made from similar watercolours. Angas said that his aim was "to represent the natives and scenery of New Zealand... with unexaggerated truth and fidelity". His depictions of cloaks, weapons, architecture and carving are accurate enough but the people are doll-like and fashionably tame.

22. J.J. Merrett (1816-1854) New Zealand
Maori Girl
watercolour 270 x 175 mm
Collection Auckland Institute and Museum

23. J.J. Merrett (1816-1854) New Zealand
Eono at Whakatane 1850
watercolour 198 x 142 mm
Collection Auckland Institute and Museum

Joseph Merrett was one of New Zealand's first resident artists; a settler rather than an itinerant traveller. He produced numerous pictures of groups of Maoris as well as portraits like the ones shown here. Eono has more individual presence than most of Merrett's models who usually resembled dolls in fancy dress. Her gaze lacks the coyness with which many artists chose to show Maori women. Sir George Grey became Merrett's patron and this helped his career considerably.

24. Thomas Biddulph Hutton (ac. 1845-1849) New Zealand
Mr Swanson's House at Tararua (Judges Bay) Auckland
watercolour 203 x 292 mm
Auckland City Art Gallery, per Old Colonists Museum, 1939

25. Thomas Biddulph Hutton (ac. 1845-1849) New Zealand
A Scene on the Manukau Harbour
watercolour 219 x 279 mm
Auckland City Art Gallery, per Old Colonists Museum, 1939

Thomas Biddulph Hutton came to New Zealand in 1843 to teach at St John's College. He married the daughter of the missionary Henry Williams, and was himself ordained in 1853. His watercolours are of a prosperous Auckland with the occasional peacefully picturesque canoe or group of Maoris on a beach.

26. John Gilfillan (1793-1864) Scottish/New Zealand
A Native Council of War 1853
oil on canvas 952 x 1257 mm
Collection Hocken Library, University of Otago, Dunedin

Gilfillan was a trained artist who came to New Zealand with his wife and children in 1841. He left for Australia in 1847 after his family were killed in a dispute between Maoris and Europeans. Many of his pencil sketches of Maori people were realistic and direct. This painting however, produced in Australia from sketches made in New Zealand, is a carefully constructed example of a large classic landscape peopled with tiny figures. It is an imaginary composition, not an accurate depiction of an actual event.

27. William Strutt (1825-1916) British
Maoris in Ambuscade (circa 1856)
oil on canvas 280 x 420 mm
Private collection

William Strutt was also a trained artist who came to settle in New Zealand with his family. Like Gilfillan, he made many sketches which reflected the realities of Maori life and the effects on them of European contact. He also produced a number of carefully composed oils after he left New Zealand in 1856. In this painting he shows the tension of the moment before the ambushing Maoris burst out to attack the passing soldier. It is a dramatic moment and although Strutt may have intended our sympathies to lie with the oblivious soldier, some of the excitement of the Maoris is communicated as well. The unusual point of view in this work lends to it the immediacy of a war photograph.

28. George Baxter (1804-1867) British
The Reverend J. Waterhouse Superintending the Landing of the Missionaries at Taranaki, New Zealand 1844
engraving 300 x 413 mm
Purchased by Auckland City Council, 1961

29. James Smetham (1821-1889) British
Maori Chiefs in Wesley's House 1863
oil on canvas 990 x 1220 mm
Collection Hocken Library, University of Otago, Dunedin

These two works show Maoris and Europeans together. The Baxter shows Europeans arriving in New Zealand and the Smetham a group of Maoris in England; both in the context of missionary activity. George Baxter did not visit New Zealand but produced numerous prints intended to publicise the work of European missionaries bringing christianity to

the savages. This engraving appears quite ludicrous today, showing toga-clad Maoris joyfully welcoming the missionaries. Mrs Creed is carried above the waves, like Aphrodite, by a group of adoring maidens.

Smetham's painting is of a group of Maoris who visited England as examples of the fruits of Wesleyan mission labour. Mr Jenkins who managed the tour and commissioned the painting was widely criticized and his relationship with the group was very strained by the time it was painted. Maoris are shown wearing their cloaks as ceremonial garb over their day-to-day Victorian dress.

The works in the next group are all by soldier artists who fought in the land wars of the 1860's.

30. Gustavus Ferdinand von Tempsky (1828-1868) Prussia/New Zealand
The Scout Te Mahuki, a friendly native of Wanganui Tribe who served on the British side with his wife, Takeroa (circa 1860's)
watercolour 252 x 348 mm
Collection Auckland Institute and Museum
31. Gustavus Ferdinand von Tempsky (1828-1868) Prussia/New Zealand
The Ambuscade on Taranaki 1866
watercolour 223 x 288 mm
Collection Auckland Institute and Museum
32. Gustavus Ferdinand von Tempsky (1828-1868) Prussia/New Zealand
The Engagement at Te Ranga, June 1864
watercolour 183 x 137 mm
Collection Auckland Institute and Museum
33. Gustavus Ferdinand von Tempsky (1828-1868) Prussia/New Zealand
British Camp Surprised by Maoris who were driven off with heavy losses
watercolour 222 x 290 mm
Collection Auckland Institute and Museum

Major von Tempsky's watercolours are classic illustrations of the white hero fighting the dastardly black villain - by now a common subject. Although he professes to admire the Maoris' skill in warfare, his attitude towards them as a people was undoubtedly racist. 'Friendly' natives could be shown sympathetically but the enemy must be shown at his worst - preferably losing the battle. Von Tempsky portrays himself as the dashing figure on horseback in No. 33.

34. Horatio Gordon Robley (1840-1930) British/New Zealand
(Maori warrior with a rifle)
 watercolour 240 x 170 mm
 Private collection

35. Horatio Gordon Robley (1840-1930) British/New Zealand
(Maori canoe race, Tauranga)
 watercolour 320 x 493 mm
 Private collection

36. Horatio Gordon Robley (1840-1930) British/New Zealand
Henare Taratoa, History at Gate Pa, April 29 1864
 watercolour 246 x 182 mm
 inscribed on back: Henare Taratoa a chief of the Ngaiterangi
 Tribe, had been a pupil of Bishop Selwyn at St John's College,
 Auckland. In 1864 when war broke out, he joined his people
 and was a defender of the Gate Pa - (view of the Palisade
 and the flag staff at rear of work) 28 April. He drew up
 the humane order for the protection of unarmed or wounded
 men, and the respectful treatment of the dead. This is
 commemorated on a monument in Tauranga cemetery - killed
 21 June 1864. The windows presented to the chapel Lichfield
 Cathedral by officers and men who had served in the war,
 all represent scenes from the Old and New Testaments one
 medallion has a special meaning depicting David pouring
 out the longed for water of Bethlehem procured for him for
 three of his mighty men at the risk of their own lives,
 2 Sam XXIII, 16 and is meant to commemorate the similar
 heroic action of this Maori getting water for our own
 wounded. H.G. Robley then Lieutenant, Durham Light Infantry.
 watercolour 246 x 182 mm
 Collection Auckland Institute and Museum

37. Horatio Gordon Robley (1840-1930) British/New Zealand
Tomika Te Mutu 1864
 watercolour 355 x 267 mm
 Purchased by Auckland City Council, 1914

38. Horatio Gordon Robley (1840-1930) British/New Zealand
An Old Woman of the Ngaiterangi Tribe 1865
 watercolour 322 x 200 mm
 Collection Auckland Institute and Museum

Major General Horatio Gordon Robley was in New Zealand for only a year with the 68th Durham Light Infantry. He witnessed the ignominious defeat of the British at Gate Pa by Rawiri Parihake and the Ngaiterangi tribe. He was sympathetic and perceptive in his drawings of the Maori and had none of von Tempsky's illusions about the glamour of war. In the Maori Canoe Race, Tauranga, he shows a convivial group of Maoris and Europeans in the foreground. On the left is a little girl in Victorian dress, in the centre a soldier chats with a Maori man, and on the right a Maori wears a military cap.

Many of Robley's sketches were sent back to the Illustrated London News and he produced copies of many of them after his return to England. He later wrote a book called Moko on Maori tattooing.

39. C. Kemp (active 1860's) New Zealand
Matata Pa, Refuge of the Murderers of the Reverend Volkner
(circa 1865)
watercolour 175 x 238 mm
Auckland City Art Gallery
40. Charles Heaphy (1822-1881) New Zealand
Old Saint Paul's, Auckland
watercolour 330 x 270 mm
Presented by Mrs Tolhurst, per Old Colonists Museum, 1947

Maoris trade blankets and pigs with passers-by while in the background a detail of soldiers marches away. Perhaps Auckland was like this around 1860. Charles Heaphy was a draughtsman and surveyor who became an MP and later Land Claims Commissioner.

41. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Girl with Gourd 1888
oil on board 838 x 660 mm
Auckland City Art Gallery, 1954
42. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Hinemoa 1907
oil on canvas 965 x 1219 mm
Bequeathed by Mrs M.A. Partridge, 1931
43. Louis John Steele (1843-1918) New Zealand
The Spoils to the Victor 1908
oil on panel 368 x 254 mm
Presented by Auckland Picture Purchase Fund (Auckland Society of Arts), 1912

These three paintings are examples of romantic images of Maori women produced by European men. The girl with a gourd smiles sweetly; a pretty Victorian maid who happens to be wearing a grass skirt.

Hinemoa has just been awakened by the sound of Tutanekai's flute coming from the island of Mokoia. Nude paintings were rare in New Zealand at this time, but the use of a popular Maori myth as subject matter probably gave it respectability. Of course in Europe literary or mythological themes had long been the excuse for the display of the naked female body - presumably for a male viewer.

European influence is also discernible in Steele's painting Spoils to the Victor. Victorians had usually seen women as submissive, passive and under the control of men who had the better side of the bargain. Paintings in which women were bound, nude and on display were not unusual. Here the Maori woman is one of the spoils of war.

The two painters best known for their portraits of Maoris are C.F. Goldie and Gottfried Lindauer although many other artists have produced excellent portraits. A number are shown here.

44. The Reverend Richard Laishley (1816-1897) British/New Zealand
Maori Woman 1885
pencil 381 x 295 mm
Presented by Miss E.A. Price, per Old Colonists Museum, 1947

Richard Laishley was a clergyman who came to New Zealand in 1860. He produced many sensitive and technically refined Maori portraits like this pencil drawing.

45. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Ana Rupene and Child 1878
oil on canvas 660 x 533 mm
Presented by Mr H.E. Partridge, 1915

Gottfried Lindauer was born in Pilsen in Bohemia, now a part of Czechoslovakia. He trained as a portrait painter in Vienna and eventually painted religious works for churches and cathedrals in Austria and Russia. In 1873 when he was 34 he sailed for New Zealand. He produced many portraits of Maori which provide an interesting visual record. Lindauer's chief patron was the Auckland businessman Henry Partridge who commissioned many of the paintings and displayed them above his shop in Queen Street. In 1914 Partridge was in Europe and saw the plight of Belgian refugees fleeing before the advancing Germans. On his return to New Zealand he offered to give his collection of Lindauer paintings to the City of Auckland if Aucklanders contributed 10,000 pounds towards the fund for the relief of Belgian refugees. More than this amount was raised and the collection became the property of the people of Auckland.

Ana Rupene was a member of the Ngati-Maru. Lindauer saw her in Thames and painted her picture using a photograph taken by Foy Brothers. The painting was greatly admired and Lindauer produced numerous versions of it.

46. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Hori Ngakapa te Whamaunga 1878
oil on canvas 673 x 546 mm
Presented by Mr H.E. Partridge, 1915

This painting was the first in Partridge's collection. Hori Ngakapa apparently agreed to sit for it only if he could wear his European clothes. The moko on his nose is not complete and Lindauer did not complete it in the painting.

Hori Ngakapa was one of the chiefs who led the Ngati-Whanaunga and the Ngati-Paoa in their raid on Auckland in 1851. A Ngati-Paoa chief had been struck on the head by a Maori policeman and the tribes wanted him handed over to them. Governor Grey refused and they withdrew. The laws of the colonizing power were of course more strictly enforced than those of the colonized people.

Hori Ngakapa fought with his tribe in the land wars of the 1860's and afterwards returned to live near Auckland.

47. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Keeta
oil on canvas 914 x 457 mm
Presented by Mr H.E. Partridge, 1915

In contrast with sweetly attractive and rather bland Maori maidens, Keeta is painted without sentimentality. Lindauer does not give us the then popular picture of nostalgic and pathetic old age, but a strong and resolute person.

48. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Rewi Manga Maniapoto
oil on canvas 838 x 673 mm
Presented by Mr H.E. Partridge, 1915

Rewi Manga Maniapoto was the chief of the Ngati-Maniapoto who led his people in the famous stand against the British at Orakau in 1864. Three hundred men and women held a hastily built pa against eighteen hundred British soldiers for three days. When the British general suggested that they surrender to avoid more casualties, the famous reply was:

"E hoa! Ka wawhai tonu ahau, ake, ake, ake!"

"Friend! We will fight on, for ever, for ever, and for ever!"

When the interpreter suggested that the women be sent out for their safety, Ahumai, daughter of one of the chiefs, shouted from the parapet:

"If our men are to die the women will die with them".

Eventually after withstanding three more British attacks, the Maoris, led by Rewi Maniapoto broke through the British lines in a solid group and escaped.

Rewi Maniapoto never gave up fighting the Pakeha over their encroaching onto Maori land.

This was the first of Goldie's Maori portraits to be exhibited in Auckland. It is unusual in that it shows a man in his prime rather than in the dejected old age which Goldie favoured.

49. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Renata Kawepo 1885
oil on canvas 670 x 559 mm
Presented by Mr H.E. Partridge, 1915

Renata Kawepo led the Ngatikahungunu with the British against Te Kooti, fighting numerous battles. He lost his right eye fighting the HauHau. Lindauer also painted a more flattering portrait of Renata Kawepo in which his right eye is restored, he looks much younger and is wearing Maori ceremonial dress instead of the European dress which most Maoris had adopted by the 1880's.

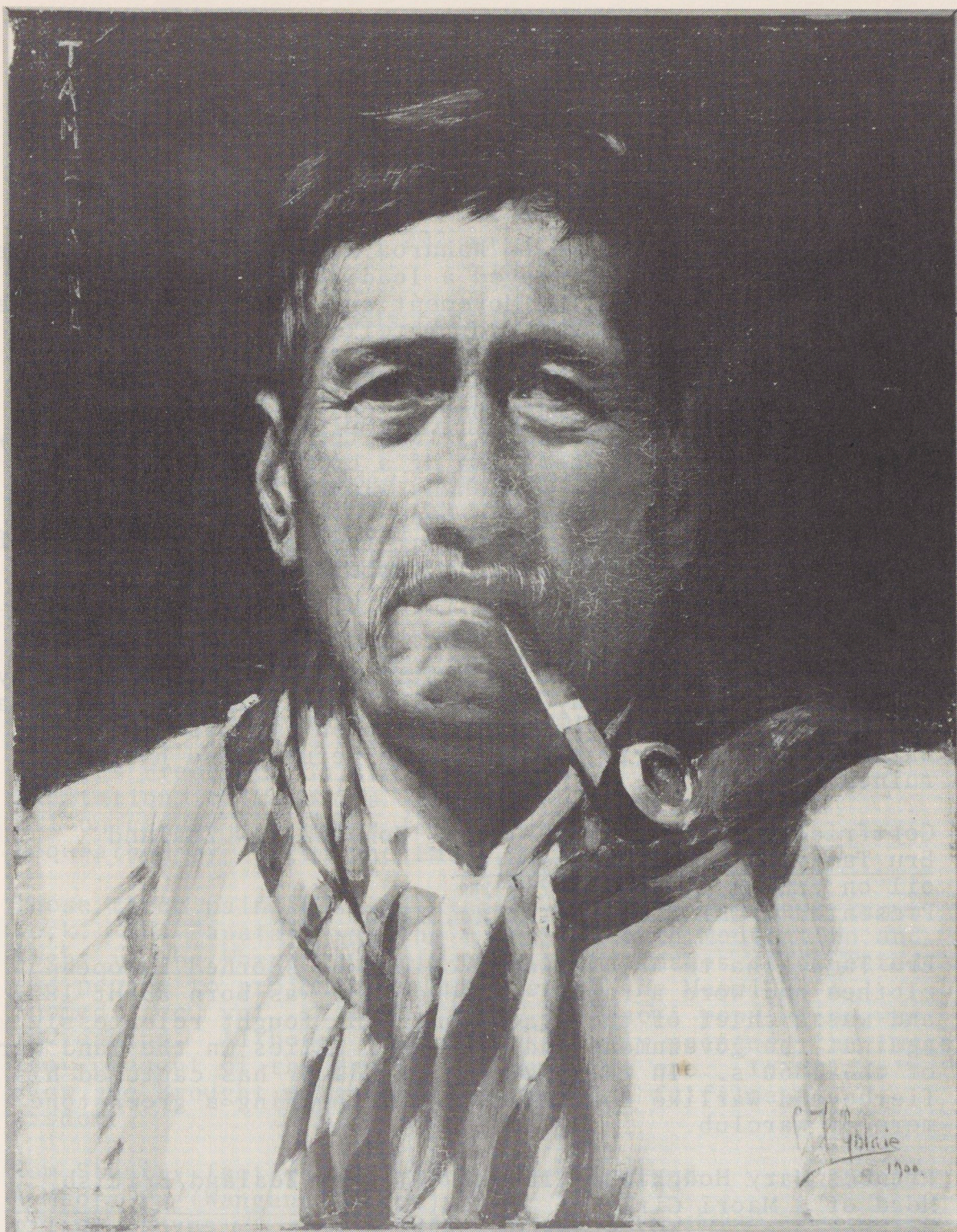
In European portraits of the time, it was considered acceptable to remove obvious flaws and present sitters in their best light. Lindauer often did this also.

50. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Tamati Waka Nene 1890
oil on canvas 863 x 685 mm
Presented by Mr H.E. Partridge, 1915

In his youth, Tamati Waka Nene accompanied Hongi Hika on his raids against the Hauraki tribes, and at one time fought with Te Rauparaha. He was a chief of the Ngati-Hoa in Hokianga. In 1840 he was one of the first chiefs to sign the Treaty of Waitangi and helped the British fight Hone Heke who had long been his enemy. He is holding a Te whatewha, a type of spear.

51. Louis John Steele (1843-1918) New Zealand
A Maori Chief 1890
oil on canvas 305 x 520 mm
Private collection

46. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Hori Ngakahi 1878
oil on canvas 673 x 546 mm
Presented by Mr H.E. Partridge, 1915



52. Charles Frederick Goldie (1870-1947) New Zealand
Tamehana 1900
oil on canvas 457 x 355 mm
Presented by Mr E. Earle Vaile, 1900

This was the first of Goldie's Maori portraits to be exhibited in Auckland. It is unusual in that it shows a man in his prime rather than in the dejected old age which Goldie favoured.

Wiremu Tamehana would actually have been in his seventies when this was painted.

53. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Wiremu Tamehana Waharoa
oil on canvas 609 x 508 mm
Presented by Mr H.E. Partridge, 1915

Wiremu Tamehana Tarapipi te Waharoa was ariki, or high chief, of the Ngati-Haua. He played a leading part in the establishment of the King Movement and was greatly respected by the Pakeha for his superior intellect and character. Tamehana had visited England in 1851 and had seen the possibilities of a monarch as a source of unity and power for his divided race. Many Maoris could see the gradual breaking down of the tribal system, the degradation of many Maori people and the operation of a colour bar everywhere except in the churches. Tamehana wished to see all the Maori tribes united under one head to give them a chance for self-government and to prevent the sale of their land for trifles. In April 1858 after a number of intertribal meetings, Potatau te Wherowhero was proclaimed the first Maori king.

However after the Waikato war of 1863-64 the Waikato valley was confiscated and many tribes lost their lands. Tamehana made numerous appeals to the government to restore the Waikato to the Maoris but they were refused and his hopes ruined.

54. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
Eru Tamaikoha, Urewere country
oil on canvas 867 x 714 mm
Presented by Mr H.E. Partridge, 1915

Eru Tamaikoha te Ariari was a chief who scorned European clothes and wore a rapaki instead. He was born about 1835 and was a chief of the Ngati-Tama. He fought relentlessly against the government and its Maori allies in the land wars of the 1860's. In this painting Lindauer has captured his fierce and warlike character. He is holding a greenstone mere or warclub.

55. Frances Mary Hodgkins (1869-1947) New Zealand/British
Head of a Maori Girl
watercolour 492 x 336 mm
Purchased by Auckland City Council, 1961

Frances Hodgkins painted a number of Maori portraits before she left for Europe in 1901. Although many of them have a misty, sentimental quality, in this work the personality of the sitter is suggested without sweetness or overstatement.

56. Claus Edward Fristrom (circa 1860-1942) Swedish/New Zealand
Portrait of a Maori Girl
oil on canvas, laid on board 508 x 381 mm
Purchased by Auckland City Council, 1961

57. Claus Edward Fristrom (circa 1860-1942) Swedish/New Zealand
Contemplation
oil on canvas 374 x 292 mm
Private collection

Claus Edward Fristrom was born in Sweden but painted in New Zealand between 1903 and 1916. The Maoris in his paintings all wear European clothing and are never stereotyped natives, but always interesting individuals. He excluded self-consciously 'Maori' details from his paintings.

58. Charles Frederick Goldie (1870-1947) New Zealand
Night in the Whare, 1912
oil on canvas 635 x 533 mm
Presented by Auckland Picture Purchase Fund (Auckland Society of Arts), 1912

59. Charles Frederick Goldie (1870-1947) New Zealand
The Last of the Chivalrous Days 1906
oil on canvas 1003 x 1257 mm
Bequeathed by Alfred and Emily Nathan, 1952

60. Charles Frederick Goldie (1870-1947) New Zealand
Meditation or Memories 1906
oil on canvas 994 x 1257 mm
Bequeathed by Alfred and Emily Nathan, 1952

These three paintings are examples of Goldie's best known work. Ena Papatahi was the model for both Meditation and Night in the Whare. Goldie used these images of dejected old people to project his own view of the Maori as a doomed race, yet, statistically, the Maori population was increasing. Although they are skilfully painted, the image they present of the Maori is a negative one. In Goldie's view age brought melancholy rather than fulfilment and wisdom.

61. Sam Stuart (active 1877-1906) New Zealand
A Maori Pa (Wanganui River)
oil on canvas 762 x 1409 mm
Presented by Sam Stuart, 1923

Sam Stuart probably used an 1851 print by John Gilfillan as the basis for this work. Instead of attempting to illustrate a life style with some debt to historical truth, Stuart reconstructs a fantasy Maori village.

68. Frances Mary Hodgkins
Potato Diggers, 1899
watercolour 311 x 254 mm
Private collection

A number of European artists used events in Maori history and mythology as subjects for their paintings.

62. Kennett Watkins (1847-1933) New Zealand
The Phantom Canoe, a Legend of Lake Tarawera 1888
oil on canvas 1016 x 1694 mm
Presented by Mr H.E. Partridge, 1915

The canoe shown here was seen by Maoris on Lake Tarawera shortly before the 1885 eruption. Watkins was an English trained painter who taught at the Auckland Free School of Arts. He produced several paintings based on Maori legends.

63. Charles Frederick Goldie (1870-1947) New Zealand
and Louis John Steele (1843-1918) New Zealand
The Arrival of the Maoris in New Zealand 1898
oil on canvas 1346 x 3225 mm
Presented by George and Helen Boyd, 1899

Goldie and Steele worked together on this large painting which aroused great public admiration when it was first exhibited in Auckland in 1899. It is based on a French shipwreck painting, Theodore Gericault's Raft of the Medusa. The painting is totally inaccurate in its details of sails and canoe and does not tally with Maori accounts of the voyage. It greatly appealed to Europeans as a dramatic and exciting reconstruction of the longed-for moment when land is sighted on any long voyage.



64. Walter Wright (1866-1933) New Zealand
The Burning of the "Boyd", Whangaroa Harbour 1809 1908
oil on canvas 1080 x 1613 mm
Presented by the Auckland Picture Purchase Fund (Auckland
Society of Arts), 1908

This is another reconstruction of an historical event. In 1809 the 'Boyd' arrived at Whangaroa with a cargo of spars. On board was a young Maori who was the son of a local chief. He had been flogged for some misdemeanour and when he landed and told his people of this they decided to take revenge. They invited some of the sailors ashore then killed them, put on their clothes and rowed back to the ship. Once on board they killed the rest of the crew. The next day the ship blew up and burned to the waterline when a spark from a pipe fell into the powder magazine.

65. Louis John Steele (1843-1918) New Zealand
Hurihia, Wife of Te Tauri, Chief of the Motutere
pencil, watercolour and gouache 187 x 136 mm
Purchased by Auckland City Council, 1955

66. Louis John Steele (1843-1918) New Zealand
Maori Subject
pencil, watercolour and gouache 133 x 174 mm
Purchased by Auckland City Council, 1955

Hurihia was with a group of women who were stripped and abused by some Ngati-Maru warriors in the mid-nineteenth century. She escaped and ran to Te Rapa pa for help clad only in a fishing net. Here, Steele had another good reason for painting a scantily clad maiden. Steele may have intended these watercolours as illustrations for one of the periodicals which published Maori myths and legends.

Many artists were interested in depicting the everyday life of Maori people at the beginning of this century. They showed them gathering firewood, cooking food, fishing, working in the fields, washing clothes in streams and hot pools. However cosmetic changes were usually deemed necessary to make the works acceptable to European eyes. The harsh realities of the life of the Maoris as an underprivileged minority were carefully avoided.

67. Walter Boodle (ac. 1880-1888) New Zealand
Orakei Native Settlement, April 1880
watercolour 251 x 352 mm
Presented by Captain Vivian Boodle, Sussex, 1957
68. Frances Mary Hodgkins (1869-1947) New Zealand/British
Potato Diggers 1899
watercolour 311 x 203 mm
Private collection

69. Walter Wright (1866-1933) New Zealand
(Maori women gathering driftwood) 1911
oil on canvas 305 x 520 mm
Private collection

70. Mina Arndt (1885-1926) New Zealand
Maori Women Washing (circa 1918)
charcoal 457 x 343 mm
Collection National Art Gallery, Wellington

The emphasis in these works is on the domestic activities of women; the common myth of Maori indolence led to a conspicuous lack of paintings of young and active Maori men. This lack re-inforced the stereotype.

71. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
The "Tohunga-ta-Moko" at Work
oil on canvas 1887 x 2337 mm
Presented by Mr H.E. Partridge, 1915

The patterns and techniques of Maori moko or tattooing are more refined than those found anywhere else in the world. The tohunga traced out the pattern on the face in charcoal, dipped the chisel into a bowl of pigment, then tapped it into the skin with a light mallet. The cuts formed a deeper and more heavily incised tattoo than those found in other parts of the Pacific. Special chants were sung to encourage the initiate. For men the moko was associated with military exploits and the attainment of adulthood. Chin and nose patterns were often similar but forehead designs were always unique and had the function of a signature. Facial tattoo on men ceased when open hostilities between Maori and European ended in 1870. Women went on being tattooed until 1950 as female moko has connotations of beauty and marriageability.

72. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
The Time of Kai (190?)
oil on canvas 1981 x 2591 mm
Presented by Mr H.E. Partridge, 1915

75. Frank Wright (1860-1923) New Zealand



73. Gottfried Lindauer (1839-1926) Bohemia/New Zealand
 Digging with the Ko 1907
 oil on canvas 1778 x 2489 mm
 Presented by Mr H.E. Partridge, 1915

The ko was used to loosen soil before it was turned and piled into mounds for the planting of kumara. The diggers always worked diagonally across the planting area. They sang chants as they worked.

74. Walter Wright (1866-1923) New Zealand
 A Native Gathering 1912
 oil on canvas 1270 x 1663 mm
 Presented by Auckland Picture Purchase Fund (Auckland Society of Arts), 1912

A detail of the painting is shown in the above photograph.

There is certainly more convincing activity in this work than in Lindauer's Time of Kai but nevertheless it is a carefully orchestrated composition which bears little resemblance to contemporary photographs of Māori villages. Paintings like this one probably re-inforced romantic notions of the simple life for Europeans.



74. Walter Wright (1866-1933) New Zealand
A Native Gathering 1912
oil on canvas 1270 x 1663 mm
Presented by Auckland Picture Purchase Fund (Auckland Society
of Arts), 1912

A detail of the painting is shown in the above photograph.

There is certainly more convincing activity in this work than in Lindauer's Time of Kai but nevertheless it is a carefully orchestrated composition which bears little resemblance to contemporary photographs of Maori villages. Paintings like this one probably re-inforced romantic notions of the simple life for Europeans.

75. Frank Wright (1860-1923) New Zealand
The Meeting of the Waipa and Waikato Rivers
watercolour 441 x 612 mm
Presented by Mrs E. Browning, 1913

This watercolour is an example of the prevalent use of Maori figures and canoes as picturesque foreground interest in landscape paintings.

76. Trevor Lloyd (c 1854-1937) New Zealand
Lizard Skin
etching 193 x 178 mm
Presented by the artist, 1934
77. Trevor Lloyd (c 1854-1937) New Zealand
A Maori Boy Balancing a Basket
drypoint 311 x 190 mm
Presented by Connie and Olive Lloyd, 1973
78. Trevor Lloyd (c 1854-1937) New Zealand
Portrait of a Maori
etching 301 x 184 mm
Presented by Connie and Olive Lloyd, 1973
79. Trevor Lloyd (c 1854-1937) New Zealand
Maori Girl
etching 286 x 149 mm
Presented by Connie and Olive Lloyd, 1973

This selection of etchings by Trevor Lloyd shows a wide range of Maori stereotypes as seen by Europeans - noble warrior, mischievous young boy, sweetly smiling maiden, nostalgic old age. Lloyd also produced some alarmingly racist cartoons and advertisements in the 1920's.



A detail of the painting is shown in the above photograph.

There is certainly more convincing activity in this work than in Lindauer's *Time of Kai* but nevertheless it is a

80. Christopher Perkins (1891-1968) British/New Zealand
 Old Maori Woman, Seated (circa 1932-1934)
 charcoal 422 x 333 mm
 Purchased by Auckland City Council, 1979

81. Christopher Perkins (1891-1968) British/New Zealand
Maori Meeting 1932
oil on canvas 914 x 1829 mm
Purchased by Auckland City Council, 1967

Christopher Perkins was an English artist who worked as an art teacher in New Zealand between 1929 and 1933. He made numerous drawings, prints and paintings of the Maori. Maori Meeting was painted in England from sketches, like the one shown here, which were done in New Zealand. It was originally intended to be one of six large paintings of the Maori. Maori Meeting is an ambitious painting which shows both the literal meeting of two women and the allegorical meeting of aspects of Maori and European culture. The horse and saddle, for example, were European imports which the Maori appreciated but the melancholy figure on the right seems to feel some of the doubts the Maori felt about European ways.

82. Roland Hipkins (1895-1951) New Zealand
East Coast Maori
conte 374 x 279 mm
Purchased by Auckland City Council, 1948

Roland Hipkins was an Englishman who also came to New Zealand to teach art. His drawings of the Maori were mainly produced after his travels around the East Coast and reveal the close friendships that he made.

83. Molly Macalister (1920-1979) New Zealand
Taru Paku Moana 1939
pencil 315 x 265 mm
Private collection

84. Molly Macalister (1920-1979) New Zealand
Victim 1966
bronze height 292 mm
Purchased by Auckland City Council, 1966

Molly Macalister made this drawing while she was studying at the Canterbury College School of Fine Art. She was an accomplished sculptor who produced many works with the Maori as subject; they include the head Victim, and the Maori warrior which stands at the bottom of Queen Street, Auckland.

85. Rita Angus (1908-1970) New Zealand
Head of a Maori Boy (circa 1937)
oil on canvas, laid on board 422 x 311 mm
Purchased by Auckland City Council, 1957

For Rita Angus this painting marked the beginning of her interest in Maori and Polynesian subjects. It is one of a pair of paintings, the other is of a white girl. Maori and Pakeha children growing up together became a theme that she pursued later in her career.

86. Russell Clark (1905-1966) New Zealand
Old Keta 1949
oil on canvas 857 x 737 mm
Collection National Art Gallery, Wellington

87. Russell Clark (1905-1966) New Zealand
The Gathering 1957
watercolour 467 x 758 mm
Collection Robert McDougall Art Gallery, Christchurch

In the 1940's and 50's Russell Clark was producing a substantial body of work with Maori people as subjects. He travelled extensively in Northland and the Ureweras and his sketches show his empathy with the Maori and their culture. This is also communicated in his paintings. Although Keta leans her head on her hand and smokes a pipe she has none of the despair of Goldie's old people. Instead Clark presents her as a strong and alert person, her eyes are not downcast but look directly at the viewer.

In The Gathering, Clark celebrates the unity of the Tuhoe people with their land. The figures are made to look noble and strong; all age groups coming together and standing firm. Russell Clark's drawings became well-known through the illustrations he did for a primary school bulletin in Ruatahuna.

88. Denis Knight Turner (1924-) New Zealand
Maori Head
coloured ink 222 x 292 mm
Purchased by Auckland City Council, 1951

In his illustrations for the book Tangi published in 1963, Denis Knight Turner portrayed Maori rituals of mourning and grief respectfully and sensitively. He was interested in the Maori's view of European colonisation and also produced a series of paintings called The Historic Defence of the Maori at Kororareka. The watercolour shown here is an earlier work from a series of Maori heads done in an expressionist style.

89. Joan Smith (1911-) New Zealand
May 1952
conte 368 x 273 mm
Purchased by Auckland City Art Gallery, 1954

90. Garth Tapper (1927-) New Zealand
Southdown Boy 1966-1970
oil on canvas 648 x 787 mm
Collection National Art Gallery, Wellington

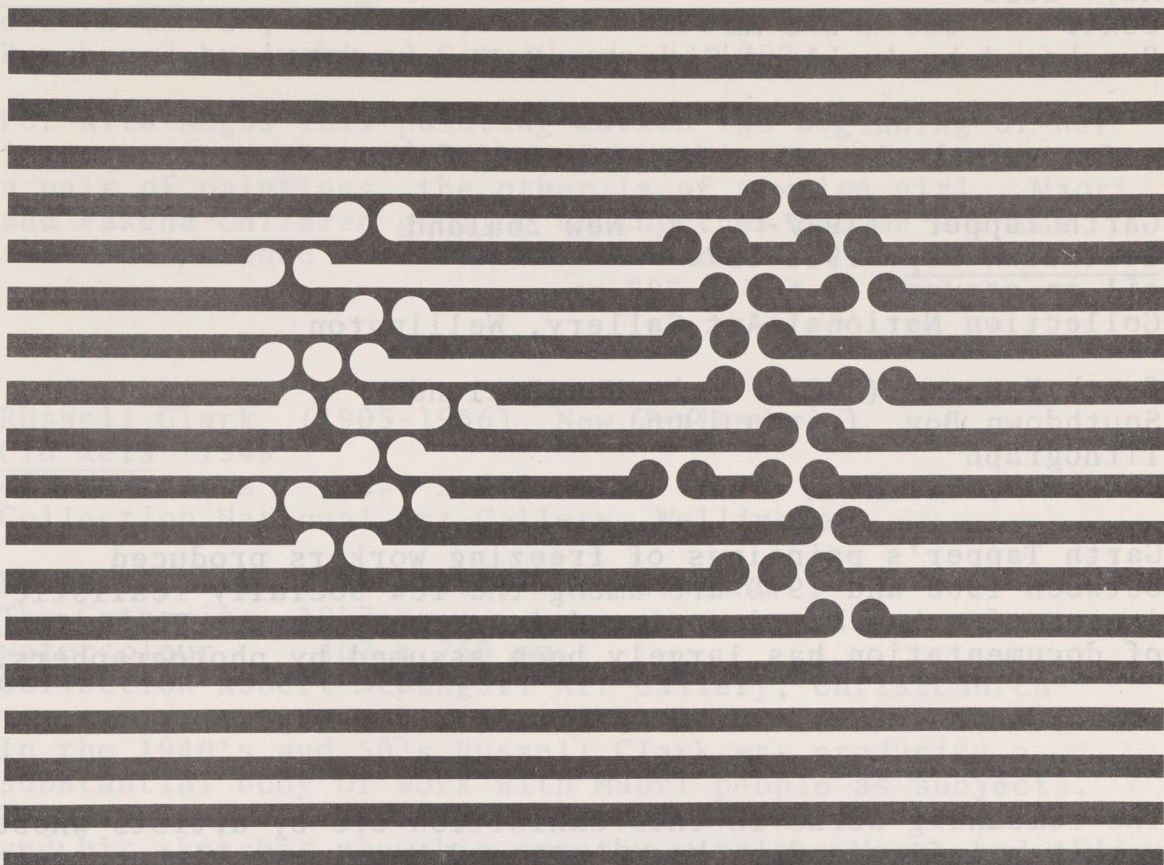
91. Garth Tapper (1927-) New Zealand
Southdown Boy (circa 1966)
lithograph
Private collection

Garth Tapper's paintings of freezing workers produced between 1966 and 1970 are among the few socially realistic images of urban Maoris painted in recent years. The role of documentation has largely been assumed by photographers.

The remaining works in this exhibition are by artists whose work was influenced by Maori art and Maori experience since the Europeans came. Rather than depicting Maori people, they use Maori influences in paintings which are free of figurative content.

92. Theo Schoon (1915-) New Zealand
Manaia Manaia B 1965
relief print 559 x 406 mm
Purchased by Auckland City Council, 1965

Theo Schoon was among the first artists to use Maori decorative motifs in his paintings and prints. He carried out extensive research into Maori Rock Art and later wrote an authoritative book on New Zealand jade.



93. Gordon Walters (1919-) New Zealand
Painting No. 1 1965
 polyvinyl acetate on board 914 x 1219 mm
 Purchased by Auckland City Council, 1966
94. Gordon Walters (1919-) New Zealand
Tama 1969
 screenprint 652 x 470 mm
 Purchased by Auckland City Council, 1968

Michael Dunn has described Gordon Walter's crisp and refined abstractions as "the outcome of a long struggle to bring our artistic backgrounds - Polynesian and European - together". (Exhibition review, N.Z. Listener, 20 May 1978). Walter's earlier works used the koru motif more loosely in a way which still suggested fern fronds and vegetation. In these works the koru has evolved into a more geometric shape which still asserts its origins, and the positive/negative effects of Maori decorative painting and moko.

Denis Knight Turner portrayed Maori rituals of mourning and grief respectfully and sensitively. He was interested in the Maori's view of European colonisation and also produced a series of paintings called The Historic Defence of the Maori at Kororareka. The watercolour shown here is an earlier work from a series of Maori heads done in an expressionist style.

95. Colin McCahon (1919-) New Zealand
Caltex 2 (design for proposed mural) 1965
gouache 508 x 813 mm
Purchased by Auckland City Council, 1966

The koru motif is again apparent in this design for a mural which, unfortunately, was not commissioned by the Caltex Company.

Colin McCahon's involvement in the Maori people, their literature and history is strongly evident in the two last works in this exhibition.

96. Colin McCahon (1919-) New Zealand
The Lark's Song (a poem by Matire Kereama) 1969
PVA on two doors 1625 x 1481 mm
Collection of the artist

Of this painting, the artist wrote in his 1972 Survey Exhibition Catalogue:

"From August to October (1969) I struggled with Mrs Kereama's Lark's Song. I loved it, read the poem out loud while I painted and finally the little lark took off up the painting and out of sight. The words must be read for their sound, they are signs of the lark's song.

"This whole series of paintings gave me great joy. Please don't give yourself the pain of worrying out a translation of the words but try for the sound of the painting. But never forget that these are the words of a poet too. Some people can read them".

97. Colin McCahon (1919-) New Zealand
Parihaka Triptych 1972
acrylic on canvas 1778 x 3391 mm
This painting was given by the artist to the people of Parihaka and is housed at the Govett-Brewster Art Gallery, New Plymouth.

This painting was part of a large series of works called Necessary Protection, some of which Colin McCahon brought together in 1977. In his introduction to the catalogue Wystan Curnow wrote:

"McCahon's paintings are neither particularly private nor esoteric. If words or symbols puzzle, the pointers will prove to have been implicit: learn a little Maori, check out the Bible, look at some more paintings. The desire to paint beyond his own ends is inescapably there. His subjects are often political. Cases for Necessary Protection abound: we need protection from the menace of nuclear

holocaust, whales need it from the threat of extinction. Land may go under to the city, Maori culture to European, the religious impulse to a crude secularism."

The painting is a tribute to Te Whiti and Tohu, and the people of Parihaka who suffered injustices at the hands of Europeans in the late 19th century.

Parihaka is a village at the foot of Taranaki (Mt Egmont); in the 1870's it became a haven for dispossessed Maori people and a source of irritation for European officials and landowners.

The chiefs Te Whiti and Tohu had hopes for justice and peace for all people, hopes which continue to be eroded. The story of Parihaka is of a fascinating experiment in methods of passive resistance which was ruthlessly crushed. This ruthlessness was celebrated in the work of an artist like Gustavus von Tempsky - it is to be hoped that today we can view such events with a less blinkered eye.

PHOTOGRAPHS

The photographs shown here are a very small selection from the thousands of images of the Maori produced by photographers in New Zealand since the 1850's. They have been chosen to illustrate the parallels between painting and photography in the selection and treatment of Maori subject matter. There are romanticized studio portraits, mothers and children, informal family studies, scenes of daily life, of dance and play, as well as some compelling portraits of famous people.

Photographs of daily life taken around the turn of the century provide a particularly sharp contrast with paintings produced at the same time. The history of photographs of the Maori is discussed in William Main's book "Maori in Focus" (see bibliography).

These photographs have all been reprinted from negatives in the collection of the Auckland Institute and Museum. We would greatly appreciate any information about the people and places shown which adds to the details given in this catalogue.

98. (Man holding mere in photographer's studio)
Photographer: unknown
Reprint from copy negative held at Auckland Institute and Museum.
99. (Maori woman wearing a feather cloak)
Photographer: unknown
Reprint from original negative held at Auckland Institute and Museum.
100. Maori Woman and Child (circa 1885-1900)
Photographer: Josiah Martin (1843-1916)
Reprint from original negative held at Auckland Institute and Museum.
101. Ana Rupene (circa 1872-1878)
Photographer: Foy Brothers, Thames
Reprint from copy negative held at Auckland Institute and Museum, Kinder Album Vol II, p 10
102. Maori Woman and Child (circa 1899)
Photographer: Iles, Thames
Reprint from copy negative held at Auckland Institute and Museum

From 1880 until the turn of the century many photographers encouraged Maori people to pose in their studios for photographs which would later be sold as postcards. The models sometimes wore cloaks over their European clothes or held weapons provided by the photographers. The moko was often outlined with ink directly onto the face or retouched on the negative to give it more definition. Painted backdrops attempted to recreate the appearance of native bush or, as in No. 102, a glittery effect is used to suggest a waterfall. Note also the incongruous peacock feathers on the boy's cloak.

103. Reupena Tahura and child

Photographer: unknown

Reprint from copy negative held at Auckland Institute and Museum.

104. Maori Family (circa 1900-1910)

Photographer: William Beattie

Reprint from original negative held at Auckland Institute and Museum.

These two photographs were almost certainly taken by travelling photographers. In No. 103 Reupena Tahura is holding his child's head steady because plate cameras required a long exposure time in daylight.

105. Father and Daughter, East Cape 1969

Photographer: John Fields (1939-) American/New Zealand

Original print

Auckland City Art Gallery

106. Ratana Meeting, Taranaki (Commemoration of Ratana's Blessing of a Spring) (circa 1965)

Photographer: Ans Westra (1936-) New Zealand

Original print

Purchased by Auckland City Council, 1980

107. Hone Ratema 1900

Photographer: unknown

Reprint from copy negative held at Auckland Institute and Museum.

This family wears European dress, but the woman holds a mere. There is a very real sense of occasion; they are being recorded for posterity.

108. Maori Woman Urewera 1917

Photographer: Breckon, for the New Zealand Herald

Reprint from copy negative held at Auckland Institute and Museum.

109. Wahine O Pokiha, Taranui, Maketu 1898

Photographer: unknown

Reprint from original negative held at Auckland Institute and Museum.

110. (Maori carvers) (circa 1885-1901)
Photographer: Josiah Martin (1843-1916)
Reprint from original negative held at Auckland Institute and Museum.
111. (Family in front of whare)
National Photographic Company
Reprint from copy negative held at Auckland Institute and Museum.
112. (Maori Whare) (circa 1945-1955)
Photographer: Gilbert Archey
Reprint from copy negative held at Auckland Institute and Museum.

This photograph shows people living in their tribal area in the 1940's. The whare has weatherboard sides and a modest amount of carved decoration.

113. Ruaites 1980
Photographer: George Bourne
Reprint from copy negative held at Auckland Institute and Museum.

These men are followers of the prophet Rua Kenana. They appear to be suspicious of the photographer.

114. (Family in front of raupo whare)
Photographer: unknown
Original print
Private collection
- The photographer has arranged this group very carefully, perhaps providing the flax mat, and the effect is that of an outdoor studio photograph using the house as a backdrop.

115. A Merry Old Rangatira, Wanganui
Photographer: unknown
Reprint from copy negative held at Auckland Institute and Museum.

116. Maori Cooking (circa 1900)
Photographer: William Beattie
Reprint from original negative held at Auckland Institute and Museum.

117. Whitebait Fishing (circa 1890)
Photographer: Charles Spencer
Reprint from original negative held at Auckland Institute and Museum.

These photographs make an interesting comparison with paintings of daily life among rural Maoris, for example, Walter Wright's A Native Gathering (No. 74).

118. Maori Poi Dancers, New Zealand (circa 1900)
Photographer: unknown
Reprint from copy negative held at Auckland Institute and Museum.
119. Haka by Maori Children
Photographer: Iles, Rotorua
Reprint from copy negative held at Auckland Institute and Museum
Presented by Mr Morris
120. Group of Maori and European Children (circa 1945-1955)
Photographer: Gilbert Archey
Reprint from original negative held at Auckland Institute and Museum.
121. Maori Wahine Canoe hurdle race (circa 1900)
Photographer: William Beattie
Reprint from original negative held at Auckland Institute and Museum.
122. Kotaha- throwing spear
Photographer: C.M. Phillips
Reprint from original negative held at Auckland Institute and Museum.
Presented by the photographer.

Typical of the anthropology of the early 20th century was the attempt to reconstruct aspects of Maori culture which were no longer common. This photograph shows a Maori man with a very military appearance demonstrating the use of the kotaha. The influence of classical statuary of his pose is obvious. According to Te Rangi Hiroa "the kotaha or throwing spear was used on occasion to propel darts against individuals but its chief use was to propel darts carrying lighted material to set fire to the roof thatch of houses in besieged forts".

123. Digging with the ko
Photographer: unknown
Reprint from original negative (detail) held at Auckland Institute and Museum.

Like the previous photograph this is a reconstruction of an activity which was no longer common. The cloaks shown here are recorative rather than historically accurate.

124. Inia te Wiata's funeral
Photographer: Ans Westra (1936-)
Original print
Purchased by Auckland City Council, 1980
125. Rewi Maniapoto (circa 1880-1890)
Photographer: Sparrow
Reprint from copy negative held at Auckland Institute and Museum.

This photograph of the famous chief Rewi Maniapoto has a direct presence which Lindauer has not achieved in his portrait (No. 48).

126. Te Kora (circa 1880)
Photographer: unknown
Reprint from original negative held at Auckland Institute and Museum.

An example of a carte de visite. These were used as mementos for friends and relatives or as visiting cards. It reflects the increasing importance of photography in New Zealand society in the 1880's.

127. (Maori Woman) (circa 1890)
Photographer: unknown
Reprint from copy negative held at Auckland Institute and Museum.

A remarkable feature of this image is the "close up" approach taken by the photographer which gives a feeling of intimacy rare in other photographs of the 1890's.

128. Tamati Waka Nene
Photographer: American Photographic Company
(John McGarringle?)
Reprint from copy negative held at Auckland Institute and Museum.

Like the photograph of Rewi Maniapoto, this image has more immediacy and strong sense of personality than any known painting of the chief.

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