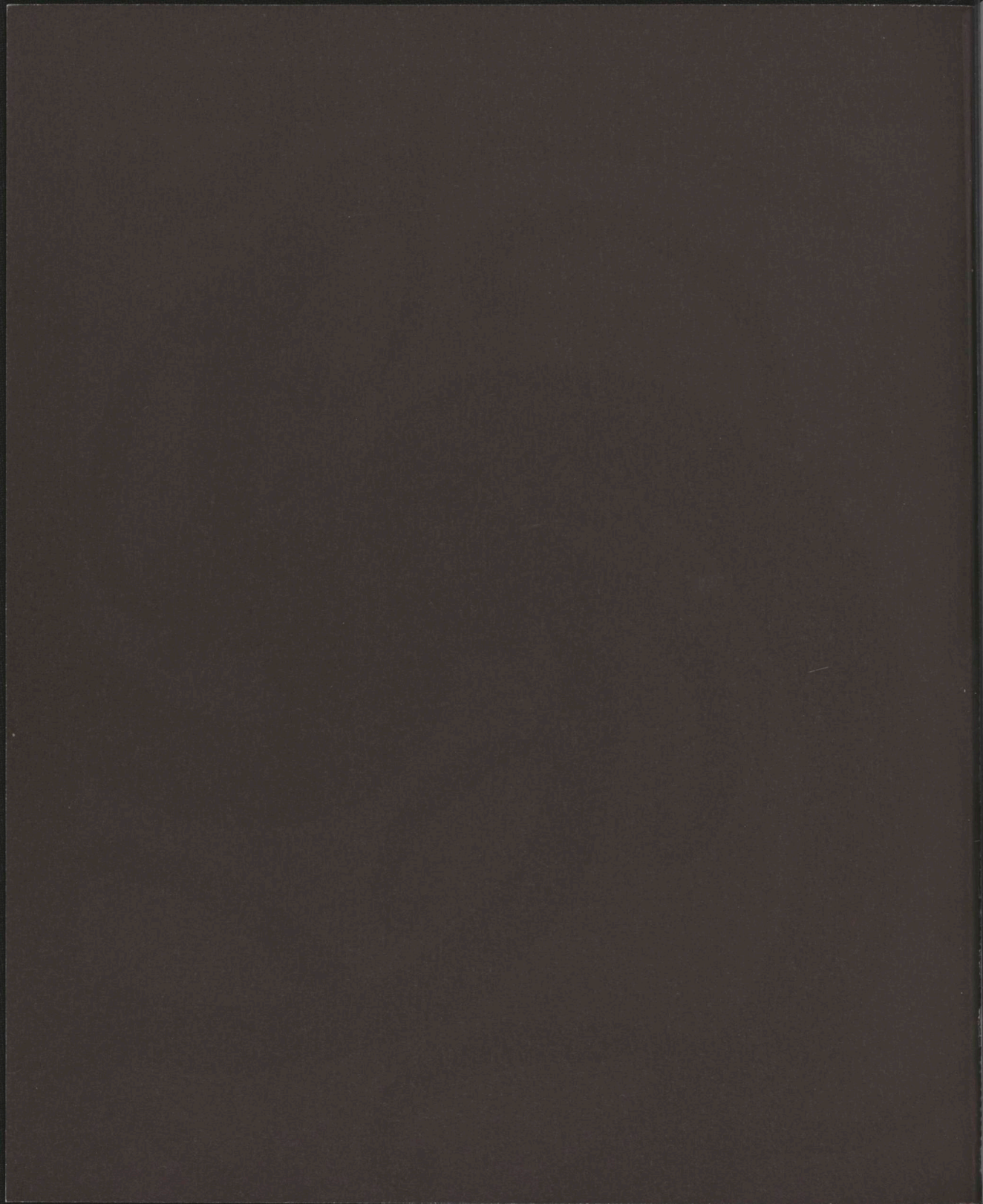




Pūrangiāho

SEEING CLEARLY



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*Casting light on the legacy of tradition
in contemporary Māori art*

Isiaha Te Rangātira Barlow

Shane Cotton

Brett Graham

Dion Hitchens

Lonnie Hutchinson

Robert Jahnke

Emily Karaka

Rangi Kipa

Maureen Lander

Gina Matchitt

John Miller

Melaina Newport-Karaitiana

Fiona Pardington

Michael Parekowhai

Reuben Paterson

Lisa Reihana

Natalie Robertson

Peter Robinson

Ngātaiharuru Taepa

Saffron Te Ratana

Kura Te Waru Rewiri

John Walsh

Areta Wilkinson

*With gratitude to Arnold Manaaki
Wilson for his ongoing support of
Maori art and artists.*

Pūrangiāho

SEEING CLEARLY

*Casting light on the legacy of tradition
in contemporary Māori art*

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Front Cover: Reuben Paterson *The Kaiahuwhenua and his Three Sons* (detail) 2001.

Back Cover: Rangi Kipa *Hei Tiki* (detail) 2001.

Exhibition curator Ngāhiraka Mason. Guest Co-Curator Ngārino Ellis and thanks to Kahutoi Te Kanawa for advice in the development of the exhibition. Acknowledgement also of the support given to Pūrangiaho's development by a consultative committee with representatives of Haereawa, artists and community and cultural experts.

Exhibition interns: Natasha Keating, Shelly Jahnke, and Thierry Balthazard-Kare [Tjibaou Cultural Centre, Noumea, New Caledonia]. The exhibition was supported by the *Pūrangiaho* symposium, October 6th 2001, held at the Auckland Art Gallery auditorium and supported by the Sue Fisher Art Trust. Speakers included Professor Jonathan Mane-Wheoki, Dr Deidre Brown, Julie Kipa, Huhana Smith, Ngārino Ellis and included an exhibition tour by Terry Ferkin. Public programme events included traditional weaving demonstrations, workshops for children, tā moko and mahi puoro demonstrations and performances by musicians Whirimako Black, Ruia and were made possible by support from Corbans Wines.

Pūrangiaho Seeing Clearly was supported by Creative New Zealand, Te Waka Toi.

TE WAKA TOI

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SUE FISHER
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Contents

- Foreword* 06
CHRIS SAINES
- 07 *Welcome Pūrangiaho*
ELIZABETH ELLIS
- 09 *Home, Home on the Pa*
NGĀRINO ELLIS
- 19 *Pūrangiaho Tōku Mata*
NGĀHIRAKA MASON
- 43 *List of Works*
- Artists' Biographies* 46
- Bibliography* 52
- Māori Glossary* 52

Foreword

Pūrangiāho Seeing Clearly is the first major exhibition of contemporary Māori art the Gallery has presented since *Korurangi: New Māori Art*, the project so vividly at the centre of the New Gallery's opening programme in 1995. Where *Korurangi* considered work in the terms of its then contemporary moment, this project endeavours to do something very different. Its central thesis treats the landscape of contemporary Māori art as a dynamic and synthesising place of exchange for Māori—a place that lies somewhere, perhaps everywhere, between the past and the present.

Pūrangiāho confidently stakes out new ground for contemporary Māori art, showing it as self-assured, authoritative and in command of the aesthetic and conceptual languages with which it deals. Treating Māori art with the continuous integrity of whakapapa the exhibition listens closely to the manifold voices of Māori. While tradition and spirituality might be the binding material of *Pūrangiāho* it as clearly shows us that cultural identity is as much received as it is constantly renewed and recreated.

CHRIS SAINES

Director

Here is a visual and curatorial proposition intended to shift our thinking about the very nature of Māori art. *Pūrangiāho* includes the visual modes of abstraction and of stylistic transgression and it takes us to points of conceptual departure that include feminism or the politics of identity. Seen together, they describe a highly knowing and engaged contemporary Māori art, an art bristling with cultural and stylistic eclecticism – an art less late century ironic and conflicted and more new century certain.

However grounded in tradition Māori art is like any art form that emerges from the paradigm shifts brought about by the convergence of cultures. If Māori worldviews and material and stylistic approaches changed inexorably in response to the impacts of colonisation, that makes them no less Māori. Contemporary Māori art can and does have deep regard for its past but it also lives decidedly in our own particular historic moment. *Pūrangiāho* will help us to see that more clearly.

Acknowledgements

The Auckland Art Gallery Toi o Tāmaki very gratefully acknowledges the participating artists as it does the exhibition's many private and institutional lenders. I want to extend special thanks to them all.

I wish to also recognise the outstanding curatorial and cultural leadership given by exhibition curator Ngāhiraka Mason. *Pūrangiāho* is, among many things, a great tribute to her professional courage and commitment. I know that she joins me in thanking her co-curator Ngāirino Ellis, advisor Kahutoi Te Kanawa and the consultant group of Māori artists with whom we worked. In this, I want also to recognise the invaluable project development role played by Louise Pether, Manager, Art and Access.

Lastly, but importantly, can I acknowledge Creative New Zealand, through Te Waka Toi, for their very generous support of the exhibition's development.

Welcome Pūrangiaho

E ngā mana, e ngā reo, e ngā rau rangātira mā.

Tena koutou, tena koutou, tena koutou katoa.

ELIZABETH ELLIS

Ngāpuhi Ngāti Porou

Chairperson of Haerewa with
members, Fred Graham, Mere Harrison
Lodge, Bernard Makoare and Arnold
Manaaki Wilson, Gallery Kaumatua.

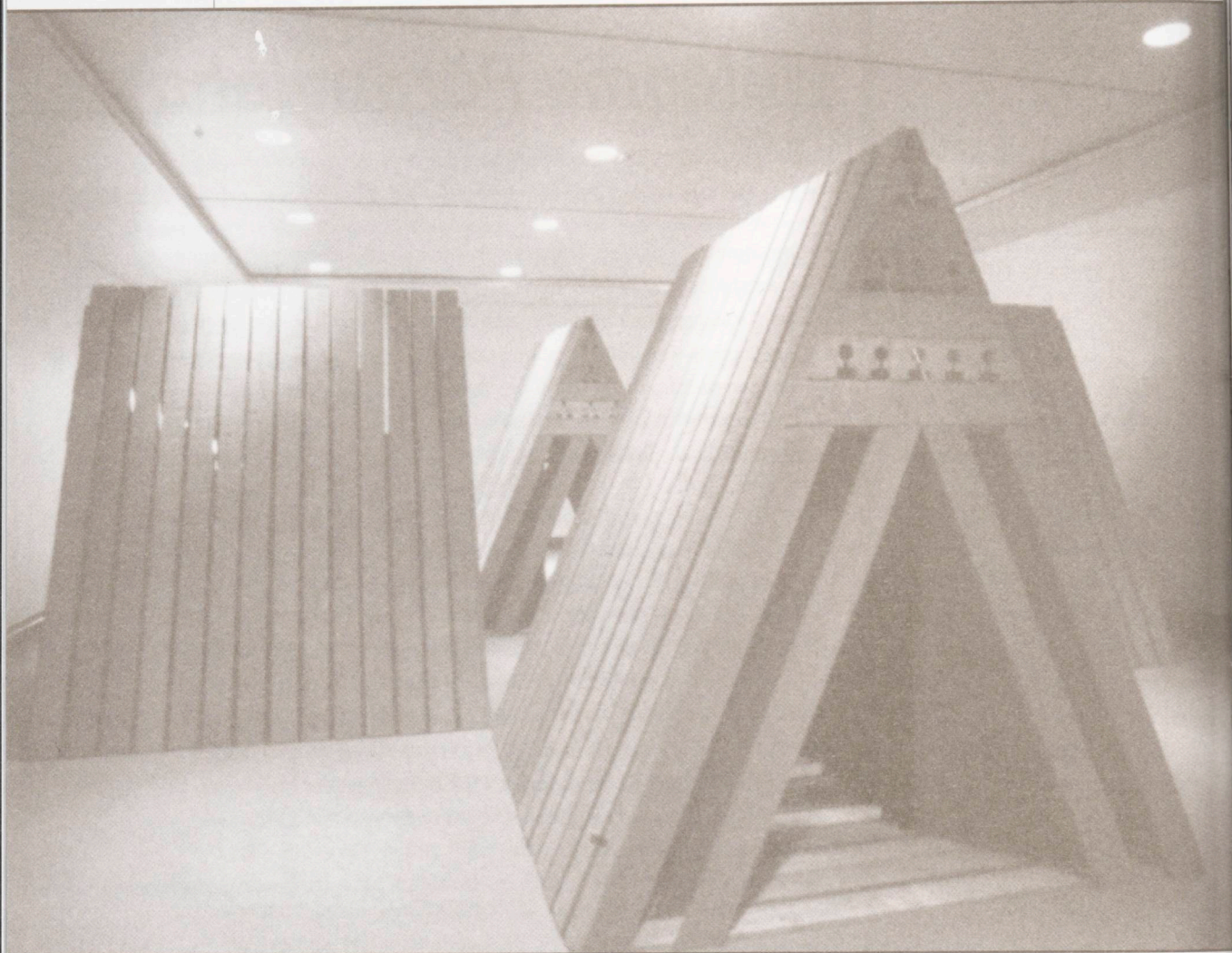
We welcome *Pūrangiaho*. Māori art has received increasing recognition in recent times and we celebrate such vitality. The contributions of the artists are exceptional and *Pūrangiaho Seeing Clearly* brings together a great collection of sculptures, photography, paintings, personal adornment, fibre art, installation and video art. These works range in invention and revival, to offer new interpretations that are based in Māori tradition, culture and knowledge.

Pūrangiaho is a joy for the members of Haerewa, a small group of Māori art experts who have led the way in matters pertinent to Māori in the Gallery since 1995. In the seven years since its inception the group has explored ways of supporting, promoting and encouraging things Māori in the Gallery. The greatest challenge is to have a welcoming environment where Māori feel comfortable. To that end we have consolidated relationships with many Māori artists, and the iwi of Ngāti Whatua and Tainui. We support the purchase of Māori art works and exhibitions by Māori artists. Haerewa encourages the employment of Māori staff. For the first time the Gallery has employed and trained an indigenous curator, Ngāhiraka Mason.

Haerewa often grapples with the contradictions and tensions that arise in the debate about the definition and context of contemporary and traditional Māori art. The artists of *Pūrangiaho* enter into the debate through the works they have created for this exhibition and Haerewa acknowledges their courage, brilliance and creativity.

He aha te mea nui, he tangāta, he tangāta, he tangāta.

What is the greatest thing? It is people, it is people, it is people.



P A R A T E N E M A T C H I T T

Papakaingā 1987-91

wood, pvc

2800 x 7800 x 7800mm

collection Auckland Art Gallery Toi o Tāmaki

Home, Home on

Many Māori artists today articulate the importance of a place we call 'home' in their work. Often they will have at least two such homes; one in the city and another in the country. Both have equal significance in terms of constructing their identity and providing a source of inspiration.

the Pa

BY NGĀRINO ELLIS

Ngāpuhi Ngāti Porou

For Natalie Robertson, her homes are charted visually through her photography. In her *Kirikiroa ki Kawerau* (driving home) work she maps out the land from Hamilton to

Kawerau where she grew up.

The photographs act as a form of autobiography where we are allowed into the inner sanctum of her self. Likewise, in her *Mangākino* series we see a similar theme, as she takes us on a journey to the small rural town where she lived at one time, and in doing so we are

able to share in perceptions of *whakawhanaungātangā*.

Home for many Māori may also mean the *whareniui*. It forms part of the spiritual landscape – through the arts within it we can chart our history, our *whakapapa*. Each artistic tradition tells a different aspect of our ancestral heritage, coming together to create a complex and diverse narrative of our past, providing explanations for the present, and guiding us for what is to come. This is true no matter what degree of ornamentation or decoration the house contains.

It proved very difficult to maintain such traditions of ornamentation during the



NATALIE ROBERTSON

Mrs Rangī Stanley at her 76th birthday party 1999

gelatin silver print

550 x 640mm

courtesy of the artist

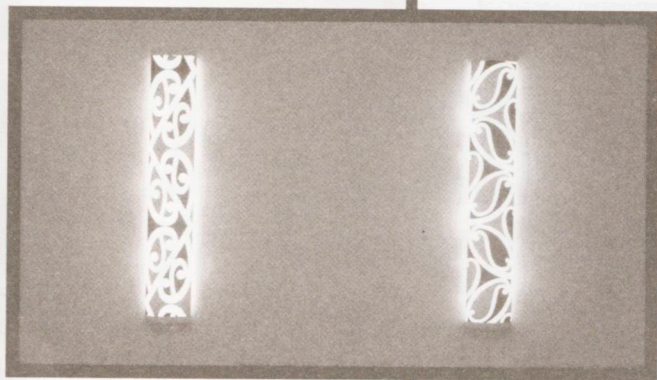
19th century when Māori society was under great stress. Yet it was the wharehūi structure which was to stand strong and provide a place of refuge for many Māori and a link to the past. In

many ways this has continued to this day.

The wharehūi as a place of refuge may also be conceptual. We see this in *Pūrangiaho* in Michael Parekowhai's *The Bosom of Abraham*. This was originally displayed as a pseudo-whare sheltering the works of Ten Guitars¹ forming a house within a house, claiming the gallery space as one which is distinctively Māori by virtue of the kowhaiwhai on the lightboxes. Kowhaiwhai plays a key part as a signifier of something

Māori, provoking the viewer to look deeper into the meanings of the works. In one way he is speaking to a distinctly Māori audience, or at least to those with knowledge of the meaning of kowhaiwhai patterns. In doing so the work provides a path back in time and place, and a link to the main site in which kowhaiwhai is found, the wharehūi, which can be seen as constructing Michael's own turangāwaewae.

Lonnie Hutchinson also addresses architectural constructs in a conceptual way. In *Pūrangiaho* she uses builders' paper and shower curtains cut out like filigree and lace to build the installation *Wikitoria's Room*. The title draws on colonial history and the



MICHAEL PAREKOWHAI

The Bosom of Abraham 2000

fluorescent bulb, Italian light fixture, vinyl (14)

dimensions variable

Huckland Art Gallery Toi o Tāmaki.

1. The latter pieces will not be shown in the exhibition.

place that Victorian politics had on Māori society. Using traditionally feminine materials to do a traditionally male practice confronts issues of gender in our arts. It also questions to what extent English gender values affected the male/female balance in Māori arts. Conversely Lisa Reihana manipulates digital images to discuss similar issues. Let it not be said though that Māori women are shying away from traditional materials. The inclusion of historic examples of weaving in the exhibition provide a continuum of women's artistic practice which is referred to by the very existence of more recent pieces, such as Maureen Lander's small kete-scopes.

Even though we may be familiar with as many younger male as female artists, when we come to the older generation from the 1950s it is the generally the names of men, rather than the women, which easily roll off the tongue when asked to identify a contemporary Māori artist. One has to wonder why this is so? Is it because women were working in rural marae-based settings with a focus on expressions of traditional culture? Is it because women were busy raising families and were not 'seen'? Perhaps it is based on the materials which many of them use. Western society has traditionally judged fibre as a craft and therefore of less value than art. But history denies a hierarchy of value based on this alone. We look no further for an example



LONNIE HUTCHINSON

Wikitoria's Room (detail) 2001

builders paper, plastic
dimensions variable
courtesy of the artist



Kete muka [55103], muka
courtesy of Auckland War Memorial Museum
Te Papa Whakahiku.

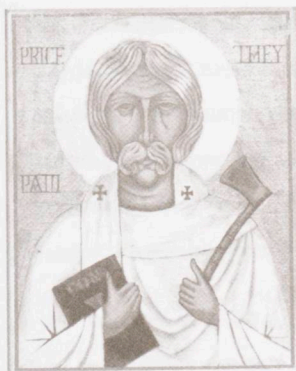
Poi [46520], harakeke, muka.
courtesy of Auckland War Memorial Museum
Te Papa Whakahiku

of customary value of art forms than to Auckland Museum and the waka taua *Te Toki a Tapiri*. This fully carved waka was exchanged at one point for a magnificent kaitaka paepaeroa, a cloak so precious it had its own personal name – *Karamaene*. In doing so, the people showed that the value of the waka and the kaitaka were the same – the size or the gender of the maker did not matter.

Issues of gender equality in the arts continue to concern us. Undoubtedly Māori women today are better represented in survey exhibitions, and Māori as a whole form a key feature of New Zealand culture in shows overseas such as *Toi Toi Toi*, and, most recently, the Venice Biennale. Yet it is surprising that even though once most of our whakairo represented women², at the moment contemporary carving places men in a dominant role in our history. In doing so there seems to be a conscious historical amnesia in which women's roles in our society are ignored. Pūrangiaho seeks to redress this with an even selection of men and women artists and the genders are not divided by virtue of materials as is sometimes the case.

Equal respect for older male and female artists can be seen clearly in the Saints and Madonnas series of work by Isiaha Barlow. Whereas Western icons show saints with the symbols of their martyrdom, traditionally Barlow's artist/saints are depicted with references either to the tools they use, or their own personal styles of working. For example for *St Ralph* [Hotere] we have a strong

2. According to Dr Ngāhūia Te Awekotuku who has working knowledge of most collections of pre-European Māori carving.



use of black, and for *St Buck* [Nin] his distinctive form of kowhaiwhai. He also makes reference to the whareniui, although in this case it is to the ancestors revered within its walls. This is further enhanced by Barlow's style—that of Russian icon painting, elevating, what for him as a young

Māori artist, is their godlike status. As such he is rewriting Māori art history of the past 50 years for rangātahi.

Much of the art in *Pūrangiāho* is used as a mouthpiece for specific concerns. Gina Matchitt, for example, uses her work as a commentary on current issues affecting Māori society. Both *Riona Whero Cross* and *Pall Mall Cross* highlight forms of addiction which plague Māori – that of the booze and cigarettes which have colonised Māori and affected their physical and spiritual health. Their shape brings in another colonial tool, that of religion, which had such a profound affect on our people. In M is for Mary Christianity is the focus. The Virgin Mary holds the Golden Arches of the McDonald's fast food chain, a form of nourishment for many people, which contrasts starkly with the spiritual food which Mary represents. The work can also be read as confronting issues of tapu and noa, the tapu of spirituality, and the noa of food.

ISIAHA BARLOW

St. Robert 2000
tempera on linen on board
35.5 x 39.5mm
courtesy of the artist

GINA MATCHITT

Riona Whero Cross 1999
74 x 48mm
aluminium, fine silver, stainless steel
collection of The Dowse Art Museum



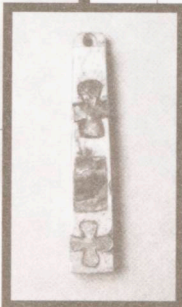
And so *Pūrangiāho* is set to realign this gender balance and bring together artists by virtue of their expertise rather than gender. The works in this exhibition are as diverse as the nature of Māori art today. From video art and photography, to jewellery and carving, the works challenge viewers to call their own preconceived definitions of Māori art into question. The presence of older works illustrates that Māori artists have always been innovative, while the more contemporary pieces defy a simplistic reading and broaden the boundaries of Māori art production.

Pūrangiāho should be enjoyed for its variety and richness.

Let us appreciate it for its simplicity and repudiate the hype and soul-searching in pursuit of 'the definitive contemporary Māori art exhibition' which usually accompanies such shows. And herein lies the irony, that one of the primary reasons for mounting such exhibitions is precisely to provoke and encourage discourse about our art, by the viewers, the critics and, of course, the artists themselves. Such interchange can provide inspiration for further works and tease out new directions. This exhibition promises to do both, reflecting the duality in which we all live, between *turangāwaewae* and our urban base, between internal and external influences. Working within such binaries exposes the dynamism and power which is Māori art, and provides us with a way to see clearly, about ourselves, our culture and our art. It is *Pūrangiāho*.

Ear pendant [653]

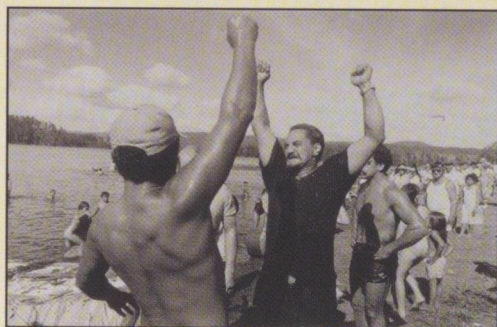
courtesy of Auckland War Memorial Museum
Te Papa Whakahiku



*Ē tipu e rea mo ngā ra o to ao
Ko te ringā ki ngā rakau a te Pākeha
Hei ara mo to tinana
Ko to ngākau ki ngā taongā a ngā tipuna Māori
Hei tikitiki mo to mahuna
A, ko to wairua ki te atua
Nana nei ngā mea katoa*

*Grow up o' tender youth and fulfil the needs of your generation
Your hand mastering the arts of the Pākeha
For your material well-being
Your heart cherishing the treasures of your ancestors
As a plume for your head
Your soul given to god, the author of all things¹*

1. TK Royal 1969, Te Māori: New Zealand Māori Council Journal, Vol 1, No.2 Spring Issue quoted in 'Tomorrows Citizens'. This verse was written into a school girls autograph book by Sir Apirana Ngāta and is often quoted on Marae and writings about Māori as encouragement to emerging generations of Māori.



NATALIE ROBERTSON

**Brian Wilson and David Kingi
after their team won the 1989
Annual Mangakino Raft Race,
Lake Maraetai, March 1989**

550 x 640mm

gelatin silver print

courtesy of the artist

EMILY KARAKA

Pot of Honey 2001

2400 x 1500mm

acrylic on canvas

Auckland Art Gallery Toi o Tāmaki

PATOROMU TAMATEA [attributed]

Whakapākoko, Madonna and Child c1845

[22]

wood, paua

courtesy of Auckland War Memorial Museum

Te Papa Whakahiku



Heke heke ngā aho

Heke heke ngā aho¹

Pūrangiaho Tōku Mata

He Whakapapa Toi Hou—a context

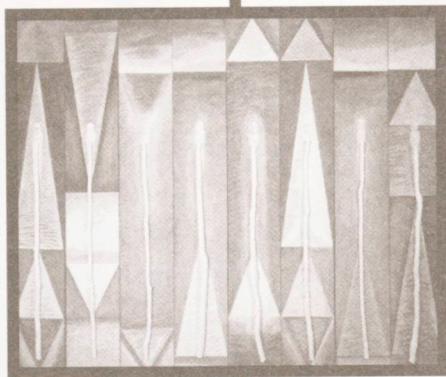
Whakapapa is one of many ways to begin a discussion on *Pūrangiaho Seeing Clearly*. As a Māori term whakapapa usually implies genealogical or geographical links and insider skills to understand and identify the connections. In the spirit of whakapapa and for the purpose of this discussion, ‘he whakapapa toi hou’ begins in 1845. It interconnects with today’s contemporary Māori art, spanning a 150 year bandwidth by generation, practice, shared issues and commonality to show a continuum of practice and the legacy of tradition.

BY NGĀHIRAKA MASON

Ngāi Tahu

The first generation of 'whakapapa toi hou' begins in the mid-19th century with traditionally trained artist carver Pātoromu (Bartholomew) Tamatea in the mid 19th century, and includes Raharuhi Rukupo, Tene Waitere and Hone Ngātoto at the turn of the twentieth century. This highly productive period overlaps with the next generation of artists, who produced work under the 'Ngāta revival' period which ends around the 1940s. A handful of art school-trained artists took their place during the 1950s and they make up the 'trail-blazing' generation who explored designs, symbols and the origin narratives. They were followed soon after by the 'hungā wero' generation of urban self-taught and professionally trained artists who expressed identity and cultural, social and political imperatives. The 'young guns' generation appeared in the late 1980s with some of the same issues using wit and neo-urban savvy. Quick successions of 'te ringā hou artists' explored materials and technology bringing us up to where Māori art is right now – an inspiring and prolific art scene.

The art produced by indigenous Māori offers up centuries of images that tell stories of a unique living culture, and over time we have come to appreciate and understand some of the multi-faceted dimensions of historical and contemporary Māori art. The small selection of historic works have been chosen for the stories they tell about people and places, and what we can glean about the ideas behind the works, the influencing factors and circumstances of the time in which they were produced. The contemporary works add value by providing a discussion about the



KURA TE WARU REWIRU

Wahine, Whenua, Wahine 1989

acrylic on board

910 x 1450mm

Ruckland Art Gallery Toi o Tāmaki

PĀTOROMU TAMATEA [attributed]

Whakapākoko, Madonna and Child c1845

[22]

wood, paua

courtesy of Ruckland War Memorial Museum

Te Papa Whakahiku



relationships between the legacy of tradition and today's approaches to contemporary Māori art.

To gain a sense of the development of traditional practice we do look to actual images from the past. Although the process of development is an ever changing and constantly evolving one, the persistence of tradition in the visual arts has thrived, and has long awaited in-depth discussion and comment.

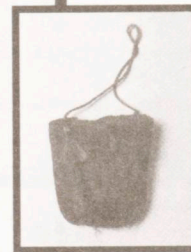
Whakapākoko - The image

The 1845 carved image of *Whakapākoko, Madonna and Child* is attributed to Te Arawa carver, Pātoromu (Bartholomew) Tamatea of Ohinemutu, Rotorua. An arresting free-standing figure, it is one of many signifiers of changes to the tradition of Māori carving, and was created to be displayed on the altar of the Catholic Church under construction at Maketu at the time. The artist skilfully integrated Christian iconography of the Madonna with a Māori traditional expression of a high born figure. In so doing, he also carved out a new direction for Māori practice. An early convert to Catholicism, the artist took the work to a Catholic priest who rejected it on the grounds that *Whakapākoko, Madonna and Child* was a pagan image and therefore not suitable for the Catholic Church.²

Rukupō³ (d.1873) Hone Ngātoto⁴ (d.1928) and Waitere⁵ (d.1931) produced groundbreaking carvings during the latter part of the 19th century and forward into the 1900s. While they glanced backward to the past to acknowledge and access the origins of their

individual practices, they also experimented with, adopted and rejected new styles, tools, and materials. The proof of their practice exists today as meeting houses, church buildings and as objects.⁶ Significantly meeting houses gave prominence to materials and tools thereby changing the direction of tradition and practice.⁷ In terms of artistic endeavour the most significant meeting house projects accomplished during this time includes *Te Hau ki Turangā* (1839-42) which originally stood at Manutuke in near Gisborne and now stands in Te Papa Tongārewa Museum of New Zealand.⁸ As such, these meeting houses are tributes to Māori pride and heritage. Most of the houses strongly reflect the advent of Christianity, the aggressiveness of land confiscation and war and the period of the Ringātu faith and the Māori prophet, Te Arikirangi Te Kooti Te Turuki. Significant stylistic changes also occurred here.⁹

At this time carved replicas, plaques and tourist items were produced for sale and European patronage of Māori art was born. Woven samplers, carved panels depicting local histories and narratives took on a real currency and a new cultural trade and exchange. Text and the written language found its way into carving, tukutuku, kete and whāriki designs and tāniko patterns design became subsumed into kowhaiwhai patterns. Later, kowhaiwhai designs also became multicoloured, carvings were simplified and paints were applied to carvings. Kakahu weaving, kete making, fine-mat production and the art of poi incorporated wool, and artificial dyes were used in conjunction with natural dyes.¹⁰



Woven sampler [54535]

Kete houhi [51221]

Back and purple horsehair kete [55103]

Poi: [1063]

wool, muka, harakeke, feathers

courtesy of Auckland War Memorial Museum

Te Papa Whakahiku

REUBEN PATERSON

The Kaiahuwhenua and his Three Sons 2001

glitter dust on canvas

1720 x 1720mm

courtesy of the artist

DION HITCHENS

Manaaki Patupaiarehe [detail] 2001

wood, steel

2400 x 500mm

courtesy of the artist





MELAINA KARAITANA - NEWPORT

Ocean Pe-Anaru Pureau and Ahere Charles Gilles 1999

inkjet print
915 x 2490mm
courtesy of the artist

MAUREEN LANDER

interlace kete and kete-scopes 2001

muka, lacebark, fake fur, harakeke, lace
dimensions variable
courtesy of the artist

There was a lapse in the number of meeting house projects for twenty-two years between 1914 - 1926. Concerned about this lack, Sir Apirana Ngāta, Member of Parliament, and the equally esteemed Māori leader Te Rangi Hiroa (Dr Peter Buck) alerted the Government of the day to the decline of Māori arts and a wavering cultural integrity of some art forms.¹¹ We now rightly elevate Tā Apirana and others to the position of original champions, from a remarkable period in Māori art, social and political history. In his time, he prepared the way for future generations to forge ahead and explore the future for Māori art that has continued to adapt, change, recover, continue and evolve with dynamic force.

Not only leading artists but also mentors, 'the trail-blazers' generation'¹² used their newly acquired knowledge to explore the many dimensions of customary art and became the modern Māori 'fine-art-set'. In a structural way they reflected what could be referred to as 'building bridges between Māori and Pākehā'. As mediators between two worlds they were ready to experiment and set new standards, articulating modernist concerns alongside indigenous inspirations. Their practice had the benefit of an energised Māori identity. Some of the catalysts were education, Māori trade training, employment, cultural pride, fused with Western 'know-how, urban-style'.

Interestingly, this period of rapid changes also produced the highest number of inter-marriages between Pākehā and Māori, setting the scene for the invention of bi-culturalism, New Zealand style. For the most part Māori more than managed the urban environment

and adapted quickly to the new distractions of the cities. Bastion Point¹³ day (25th May 1978) became a huge political turning point for all Māori, in the already tough game of cultural politics and in a very public way Māori admitted that they lacked political power. This had the effect of drawing Māori closer to urban marae and increased membership of urban networks.¹⁴

Te Hungā Wero - Confronting Change

Raising consciousness is the business of all generations of artists and the landmark touring international exhibition *Te Māori: Māori Art from New Zealand Collections* (1986-7) made this point penetratingly clear. Encouraged by this success, artists upped the ante with unyielding gritty expressions of encounter and vision for the future of Māori art. They mentored emerging artists enabling a growth in practice and Māori language.¹⁵ All generations of artists were extremely productive, generating the use of new materials, ideas and expressions. By confronting and engaging Māori and Pākeha ideas, they reflected a rich contemporary practice while managing teaching careers and juggling families. At the same time a new phase of art writing and critique, spurred on in part by the emergence of strong Māori voices, burst onto the contemporary New Zealand art scene. Sometimes the art and the dialogue were generated in parallel with political and major social upheavals. At other times it simply signalled new directions and struggle. Indigenous rights, land rights, sovereignty, identity politics and the Treaty of Waitangi emerged as the most

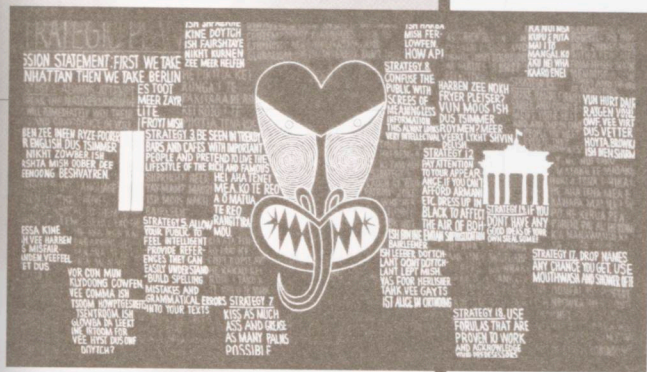


EMILY KARAKA

Te Uri o Te Ao 1995

oil on canvas
3000 x 3800mm

Ruckland Art Gallery Toi o Tāmaki



PETER ROBINSON
 Strategic Plan 1998
 oil and acrylic on jute
 2500 x 5000mm
 Auckland Art Gallery Toi o Tāmaki

telling points for debate, and it was difficult to separate out art and politics. Robert Jahnke, (b.1951) was among the main architects of change during the late 1980s and early 1990s. From the East Coast tribe of Te Whanau a Rakairoa o Ngāti Porou, his installation work *CON Version 3.33R* is characteristic in style and content of an engaging and confronting oeuvre. Likewise, Emily Karaka (b.1952) of Ngāi Tai and Waiohua ancestry has focussed her practice on the Treaty of Waitangi and indigenous landrights.

Of Ngāpuhi and Ngāti Kahutoi ancestry, Kura Te Waru Rewiri (b.1950) draws inspiration from recounted whanau stories of the Rātana faith. By memorialising Rātana symbols she acknowledges the imposition and adaptation to Christianity and captures memories and moments in art, social and political history, while also addressing adaptability in a continuum.

Te Tira Tutuki - The Young Guns Generation

Meanwhile, inherited knowledge, language, traditional values and beliefs were the casualties of those born to the urban drift generation. Artists however, embraced their de-tribalisation as positive attributes. On the 27th July 1987 the Māori language was declared an official language of New Zealand. The resurgence of language was made possible through the promotion of kohangā reo and kura kaupapa Māori, and Māori language was on its way to recovery. An important landmark for artists, it enabled access to traditional knowledge that was previously missing or

inaccessible. In some cases this new knowledge was gained simultaneously and cross-generationally. Experimenting with a wide range of Māori art forms, new media and visual art language, a fusion of contemporary Māori art emerged that set the scene for a sophisticated but ever-present tension between Māori and Pākehā.

Paintings by Shane Cotton of Ngāpuhi, Ngāti Hine and Te Uri Taniwha (b.1966) presents the rhythmic text of karakia in Māori language—

figurative and narrative imagery contained within cells. A fluid kowhaiwhai camouflage form speaks to

the shaping, renaming and defining of identity. By

offering multiple access points to a complex but

transparent Māori and settler history he is perhaps

continuing the work that Tamatea started in 1845.

Of Ngāti Koroki and Kahukura heritage Brett

Graham's (b.1967) sculptures take us back to the

beauty and simplicity of the single chisel marks as seen in his

works *Turangāwaewae* and *Tu Pasifika*.¹⁶

As an accessible, popular and savvy artist, Michael Parekowhai

(b.1968) upholds Ngā Ariki, Ngāti Whakarongo and Te Aitangā

a Mahaki attitudes. Representing the ribs of the house, the

installation *The Bosom of Abraham* comprises Italian light

fixtures that illuminate graphic kowhaiwhai designs

taken from numerous wharehui throughout the country,

specially chosen by the artist. They make a potent

comment on the generic visual currency of kowhai-

whai that ranges between cheap souvenirs to

major corporate logos. Known for the way that

S A F F R O N H T E A T A N A

Untitled 2 2000

pencil on paper

190 x 140mm

Auckland Art Gallery Toi o Tāmaki



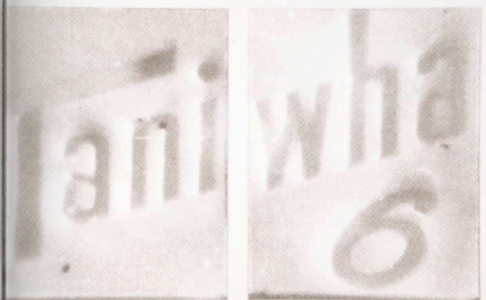
FIONA PARDINGTON

Taniwha Soap 1995

gelatin silver print

805 x1080mm

Chartwell Collection Ruckland Art Gallery Toi o Tāmaki



his installations are vested in both 'Māori meaning' and Pākeha principles, Parekowhai is fast becoming a national bicultural hero. Counterpart Lisa Reihana (b.1964) of Ngāpuhi, Ngāi Tu and Ngāti Hine ancestry has created a digital marae installation drawing on images of female atua. On the futuristic side of possibilities for meeting houses that exist in digital space, a beautiful *Hinepūkohurangi* is depicted levitating above a horizon line, her head looking skyward on her return to her sky parent Ranginui. In a further work a striking *Mahuika* beckons. By way of contrast, and of Ngāi Tahu descent, Peter Robinson (b.1966) is concerned with cultural belongings, non-political correctness, cultural bits and pieces and binary systems that contain information about identity. Renowned for his robust 1993 Māori 'percentage' paintings, his Māori-ness hovers between black and white waka-identity paintings and a giant satirical *Strategic Plan* that points to careerism and relationships with art institutions. Like his Ngāi Tahu equal Jacqueline Fraser, he engages an international language to reach a wider audience.

Te Ringā Hou - Recent Talent

Artists entering the new millennium are a fascinating group because their production is as far-reaching and strengthening as the art that their ancestors created. Te ringā hou artists¹⁷ had a very different entry onto a contemporary art scene that was outwardly driven by identity politics but inwardly focussed on positions in history as well as physical location. They interact with knowledge, information and technology in a manner that is starting to set them aside from their peers. Equally exciting are the critics

who come from a wide ranging group of art historians, academics, curators, writers, art commentators and professional practitioners in the field of Western and Māori art history¹⁸.

As a symbol, the meeting house encapsulates all that is meaningful to Māori. Whakapapa, art, political and social history are all recorded in the house. But in and of itself, the house represents ancestors because every aspect of the structure represents a part of the human body. Ngātaiharuru Taepa (b.1976), himself a descendant of Te Arawa and Ati Awa carvers trained in the tradition of customary carving, creates abstract resonances of the weatherboards used to construct meeting houses from the 'Ngāta revival period'. Painted bronze circles on board are stacked one above the other in progression from dark to light, suggesting an echoing element of where we have come from. Of Ngāi Tahu descent, Saffronn Te Rātana (b.1975) paints abstracted ancestral forms using an impasto technique. The figures are often contained and float in an alien or altered space. She has developed an enigmatic methodology of cataloguing figures that have their origins in the carved image, perhaps mirroring ancestral traits as well as the different levels of the human continuum. Of Kai Tahu and Kati Mamoe ancestry, Fiona Pardington (b.1961) has long been interested in the figurative form and for *Pūrangiaho* she focuses on the abstracted human form of the hei tiki. Un-named and never before exhibited, these seven photographs of green-stone hei tiki from Kai Tahu carry the names of geographical points in Te Waipounamu.¹⁹

ROBERT JAHNKE

CON-Version 3.33R 1995

wood, lead

1400 x 2500 x 250mm

Chartwell Collection Auckland Art Gallery

Toi o Tāmaki

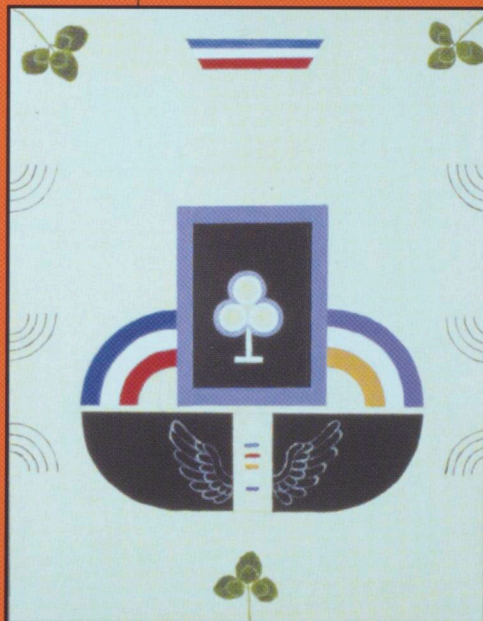
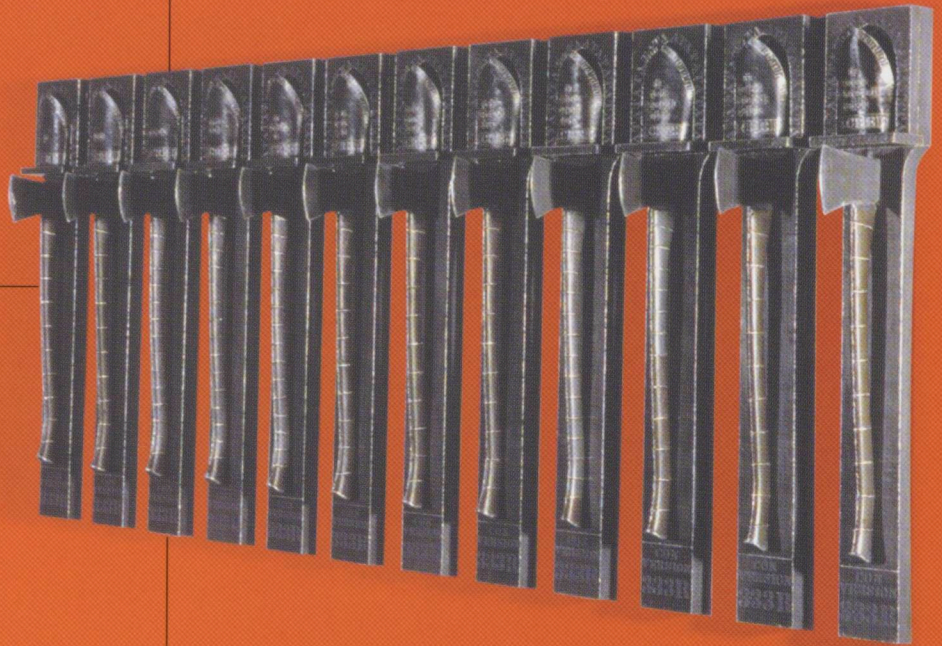
KURA TE WAHU REWIRI

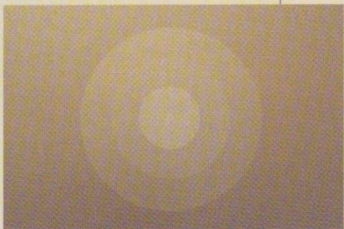
Old and New Beginnings 2001

acrylic on canvas board

480 x 300mm

courtesy of the artist and Ferner Gallery





NGATAIHARURU TAEPÄ

Bronze Circles (detail) 2001

acrylic on board

2400 x 2400mm

courtesy of the artist

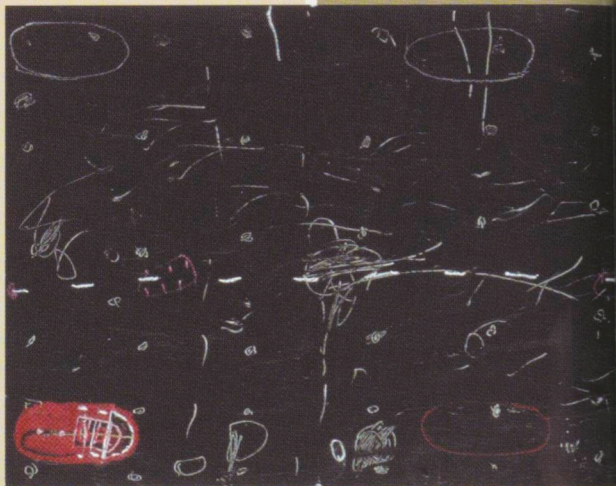
BRETT GRAHAM

Tu Pasifika 1999

wood

2000 x 2000mm

Auckland Art Gallery Toi o Tāmaki



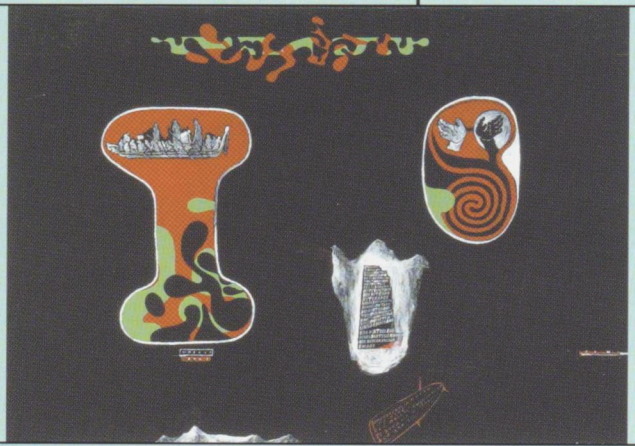


SAFFRON TE RATANA

I.p. blk. I 2001
[diptych]
acrylic on board
300 x 2400mm
courtesy the artist and Ferner Gallery

JOHN WALSH

Toku Whanau Ataahua 2001
oil on aluminium
480 x 635mm
courtesy the artist and John Leech Gallery



SHANE COTTON

The Waka Transformation 2001

acrylic on canvas

700x1000mm

Auckland Art Gallery Toi o Tāmaki

MICHAEL PAREKOWHAI

The Story of a New Zealand River 2001

baby grand piano, paua, gold leaf

dimensions variable

purchased by The Thanksgiving Foundation

Auckland Art Gallery Toi o Tāmaki

Rangi Kipa, [b.1966] of Ati Awa descent, concerns himself with new and old materials. Equally at home carving corian or whalebone, Kipa fuses elements of carving and tā moko but his range never veers far from customary practice. Of Te Aitangā a Hauiti ancestry, John Walsh [b.1958] paints surreal images of intriguing figures in his series of works entitled *Aroha and Tikangā* and *Haere Tawhiti*. A cast of creatures who look only part-human appear in transit between this world and the next. Their means of transport is a floating futuristic helix with underworld tones while the characters *Aroha and Tikangā* play out the dramas of life, love and lore.

Trained as a pattern-maker in the fashion industry, Ngāi Tahu Lonnie Hutchinson [b.1963] creates installations that respond to architectural elements and building materials. *Wikitoria's Room* is a well-expressed response to hybrid structures, colonial windows and imported lace patterns. While fusing traditional kowhaiwhai patterns with lace, perhaps Hutchinson is seeking a structural design

debate that locates indigenous design at the centre of contemporary Māori practice. Drawing on his Ngāti Rangitahi and Ngāi Tuhoë heritage, Reuben Paterson [b.1973] draws on kowhaiwhai designs to map out pakiwaitara narratives. He paints huge canvases with swirling glitter curls that represent short journeys. These expeditions including symbolic, literal, spiritual and metaphorical excursions are visited and re-visited through painted glitter panels that contribute to a new and exciting art history.

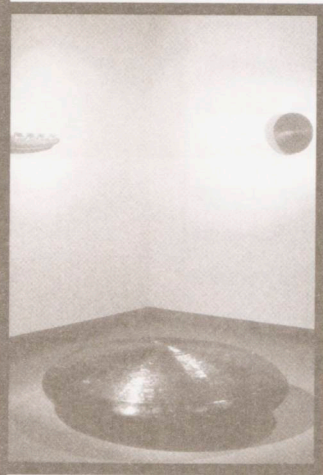
BRETT GRAHAM

Turangāwae 1999

wood

2000 x 2000mm

collection of Jenny Gibbs Trust



Dion Hitchens (b.1970) of Ngāi Tuhoe and Ngāti Porou origins makes huge installations that have an environmental imperative that is monumental and original. Of Te Ati Haunui a Paparangi and Tuwharetoa descent, Isiaha Barlow (b.1977) also mixes Christian iconography with Russian orthodox painting tradition, using a Byzantine style. His series of twelve Māori saints²⁰ paintings cleverly takes elements of each artist's practice thereby pointing out their contribution to contemporary Māori arts. Beatifying and elevating Māori men to a status of sainthood denotes a religious imperative with tongue-in-check playfulness. Contrastingly, and as Barlow's peer, Gina Matchitt's (b.1966) *Jesus Nike* and *Praying Nike* brooches debate the degrees of religious imposition that impact on indigenous Māori spirituality. Of Te Arawa and Whakatohea descent, Matchitt eloquently comments on the way that 'cool' labels drive local economies, from holistic communities to global commercial ones.

John Miller (b.1950) is Ngāpuhi, Ngātiwake-ki-uta, Uri Taniwha and Ngāti Rehia. Miller's practice spans some 30 years. As a Māori photographer of significance, he documented the first Māori Artists and Writers Conference held at Te Kaha in 1973 (and continues to do so) and photographs numerous important social and political events that Māori participate in or are featured in. Established fibre artist and of Ngāpuhi ancestry, Maureen Lander (b.1942) works closely with muka and environmental groups to protect indigenous fibre sources. Her interest in historic items in museums all over the world has contributed greatly to the revival of fibre artistry and the revitalization of innovative uses of



materials. Of Kai Tahu ancestry, Areta Wilkinson's (b.1969) jewellery is powerfully poignant. She skilfully constructs brooches from natural materials and fine silver drawing on the art of string games. Natalie Robertson (b.1962) of Ngāti Porou has created a compelling photo essay of the small south-western Waikato community of Mangākino revealing a gripping insight into the social events and ordinary everyday things that knit a community together.²¹ Bloodlines and genealogical connections is the theme that runs through Melaina Newport-Karaitiana's (b.1975) work. Of Ngāti Kahungunu, Ngāti Ruru, Ngāti Tamehake and Ngāti Kahuranaki ancestry she investigates whanau, place and identity through the medium of photography. Intimate familial portraits reveal and mirror a history of representations of those she loves dearly and those she wishes to be near.

JOHN MILLER

Porch, Tukaki whareniui. Te Kaha-nui-a-tiki
marae, Te Kaha. Local kuia and Ringatu Pou
Paora Delamere with Haare Tahapehi. June 1973

2001

gelatin silver print toned with gold
479 x 483mm

Ruckland Art Gallery Toi o Tāmaki

Cultural Recovery and Indigenous Pride

All of the artists in *Pūrangiāho Seeing Clearly* come to the exhibition on an equal footing with each other, with the common purpose of showing a continuum of Māori art practice that is informed by the legacy of tradition. From the starting point of *Whakapākoko, Madonna and Child* the spirit of the past is reflected in each of the works. They serve as reminders of the cyclical nature of Māori tradition. How we approach cultural recovery and indigenous pride is being explored and contested by contemporary Māori artists. Accordingly, as the world becomes smaller through globalisation access to knowledge and information about who we are and where we come from is split at the intersection of the spoken and written word and new technologies. Meanwhile artistic ideas continue to point forward to the future.

ARETA WILKINSON

Tane and Wahine 1998

pohutukawa, pounamu, cotton,
silver
170 x 190mm
collection of The Dowse Art Museum

GINA MATCHITT

Jesus Nike 1999

105 x 40mm
laminated card, fine silver,
stainless steel
Chartwell Collection
Ruckland Art Gallery Toi o Tāmaki

RANGI KIPA

Hei Tiki 2001

corian, paua
58 x 98 x 12mm
courtesy of the artist

1. Of Ngai Tuhoë, Tuwharetoa, Whanau a Apanui descent, composer musician Whirimako Black wrote *Te Tini a Toi* to teach whakapapa to her children and pay respect to important ancestors. She states: The constant uttering of 'Heke heke nga aho' means the ever descending lines of genealogy.

2. A written account of the work at the time makes the comment that the full facial tā moko of *Whakapāko, Madonna and Child* is that of a man. *Whakapāko* took pride of place at a special ceremony of welcome held at the Auckland War Memorial Museum in November 1986 when the Pope visited New Zealand. My thanks to Chanel Clarke, Curator Māori at Auckland War Memorial Museum Te Papa Whakāhiko, for her insights and curatorial notes on *Whakapāko, Madonna and Child*.

3. Tohungā whākaio, Raharuhi Rukupo, worked on the carved meeting house *Te Hau ki Turangā* that is on permanent display at the Museum of New Zealand Te Papa Tongārewa, with his contemporaries Mahumahu and Natanahira Toromata. Raharuhi also worked on the carved war canoe *Te Taki-a-Tapiri* on permanent display at Te Papa Whakāhiko The Auckland War Memorial Museum.

4. Master carver Hone Ngātoto, of Ngāti Porou, was famous for his use of a straight-blade chisel. He completed the carvings in the St Mary's Memorial Church before he died in 1928.

5. Of Ngāti Tarawhai descent, Tene Waitere was not only famous as a tohungā whākaio, but also pioneered carved panel samplers showing tā moko designs and the faces were carved at an angle, rather than front-on.

6. The larger scale projects they worked on covered the full range of Māori artforms and practices, and as such required the support and generosity of communities of people, because to carry out and complete these projects required incredible human and natural resources. From cutting down trees, shaping the timber, making the first chisel mark, and putting into place the meeting house framework in preparation for fitting the outside of the house, each step was part of a holistic tradition. Poukomanawa were designed and made, tukutuku panels were generated, kowhaiwhai scrolls painted, the lining and thatching of the house was carried out and the finely woven mats were made to cover the earth floors. Māori employed European materials and tools, which in itself constituted an innovation. Māori art and culture at this time was also captured extensively on film and through the photography of renowned filmmaker, James McDonald, for the then Dominion Museum.

7. Thanks to the studies of Professors Hirini Moko Mead, Jonathan Mane-Wheoki and Drs. Ngāhūia Te Awekotuku, Roger Neich, Paul Tapsell, Anne Salmond, Judith Binney, Dave Simmons, Margaret Orbell and others, we know that Māori art history was already well developed before the arrival of settler culture. The late 19th century and early 20th century was notable for the intense political, social and religious activities, interchanges and collisions between Māori and settlers.

8. Other major meeting house projects from this period include *Tamatekapua*, Rotorua [1872], *Te Takangānui a Noho* at Te Kuiti [1873], *Te Whai-a-te-motu* at Ruatāhuna [1880], *Ruatapare* at Te Teko [1882] *Takitimu* at Martinborough [1887], *Rongopai* at Waituhi [1887], and *Paraurangi* at Waioamatatini [1888].

9. Some of the notable stylistic shifts at the time included; humanistic representations of ancestors, Europeanised teketeke figures, the use of perspective, self portraits, ancestors dressed in collar, tie, hat and waistcoats wearing European moustaches, birds, mountains, monkeys and dogs on maihi, sunflowers, naturalistic sprays of flowers on ancestral figures, pots of flowers, sailing ships, guns, text, numerals, chairs, trains, cars, action scenes, Christian symbols, painted portraits of European and playing card motifs, to name a few.

10. Under the influence of Maggie and Bella Papakura, Te Arawa iwi formed Māori concert party groups to entertain tourists, thereby adding a Māori-flavoured dimension to official government functions. Iwi groups also travelled to Australia and England as ambassadors of a perceived declining, but living, Māori culture.

11. In doing so, Ngāta essentially spearheaded the 20th century renaissance of new-old Māori art with the establishment of the Rotorua School of Māori Arts in 1928. Although he was known for his conservative views concerning innovation and cultural identity, the resurgence of Māori arts was a means to uplift sinking Māori self-esteem, brought about by two World Wars and the Depression years. Outstanding artists from this period include Piri Poutapu and Hone and Pine Taiapa. The Waitangi Centennial meeting house project (opened 1940) was one of the most significant outcomes of the Ngāta revival at this time.

12. This group includes Arnold Wilson, Fred Graham, Ralph Hotere, Sandy Adsett, Cliff Whiting, Para Matchitt, Clive Arlidge, Cath Brown, John Bevan Ford, Mere Kururangi, Katerina Mataira, Elizabeth Mountain, Hirini Moko Mead, Selwyn Muru, Sandy Adsett, Mere Poutu, Selwyn Wilson and Muru Walters.

13. Ngāti Whātua ki Orakei came to the attention of all Māori in the 1950s and 1960s for the removal of Ngāti Whātua from ancestral lands on the Tāmaki waterfront. Later under the order of Prime Minister Muldoon, protesters were forcibly removed from Bastion Point (Orakei) as Māori and Pākeha united to protest indigenous landrights and unresolved land confiscation by the Crown.

14. Such groups included Ngā Tamatoa Council, The New Zealand Māori Artists and Writers Association (later renamed Ngā Puna Waihangā), New Zealand Māori Council, the New Zealand Māori Wardens, Māori Congress and the Māori Women's Welfare League. Irrespective of the social and political upheavals of the day it was their inherited knowledge and a pride in Māori identity that sustained Māori identity at this time.

15. Artists included Buck Nin, Sandy Adsett, Ross Hemara, Kura Te Waru Rewiri, Robert Jahnke, Diane Prince, Matt Pine and others.

16. From an exhibition entitled *Place Tu Stand* this compelling series brings into light his Tainui, Ngāti Koroki and Ngāti Kahukura ancestry, with the saying by King Tawhiao during the New Zealand land wars between the Crown and Tainui: 'Pirongia will be the symbol of my strength of character, Kemureti [Cambridge] is the washbowl of my sorrow, Ngāruawahia is my footstool'.

17. This group includes Natalie Robertson, Gina Matchitt, Reuben Paterson, Dion Hitchens, Saffronn Te Rātana, Melaina Karaitiana-Newport, Hemi MacGregor, Rona Ngāhūia Osborne, Nigel Borell, Tame Iri, Nathan Pohio, Isis Barlow, Huhana Smith, Areta Wilkinson, Darryn George, Lonnie Hutchinson, Keri Whaitiri, Kirsty Gregg, Eugene Hansen, Olivia Haddon and Grace Voller.

18. This group includes Jonathan Mane-Wheoki, Ngāhūia Te Awekotuku, Rangihira Panoho, George Hubbard, Megan Tamati-Ouenelle, Robert Jahnke, Ngāhira Mason, Deirdre Brown, Ngārino Ellis and Julie Kipa who all offer perspectives that mediate and change the way that Māori art practice is discussed, interpreted, debated and appreciated.

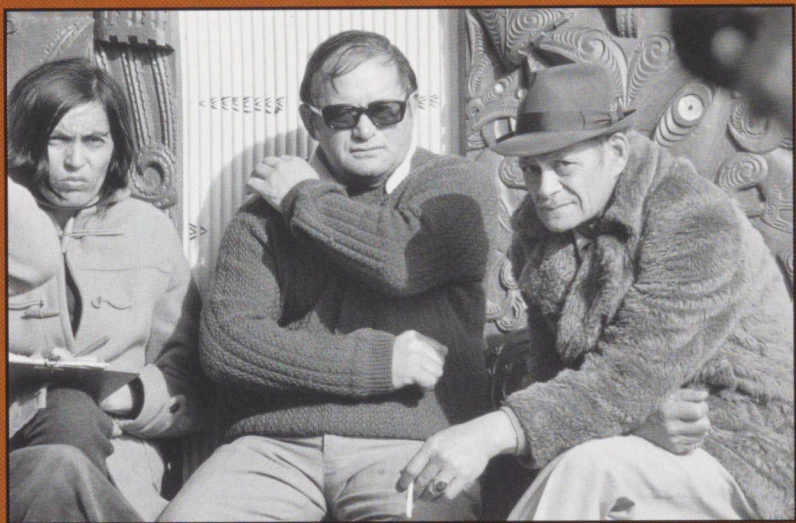
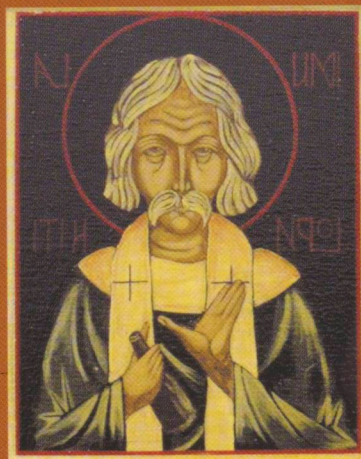
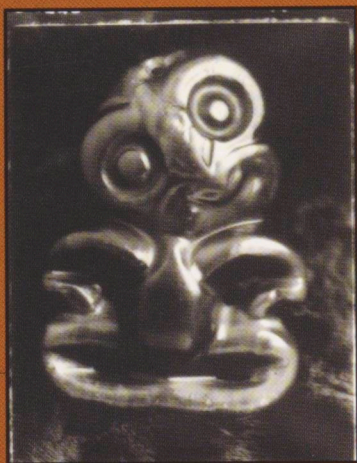
19. Catalogued and assigned a reference number, Pardington brings this collection of hei tiki alive through the agency of photography, as if to invoke their whakapapa. As familiar objects of personal adornment that are also freely available as cheap plastic souvenir objects. As such they sit at the 'aniwha' end of commercial appropriation of a meaningful Māori symbol.

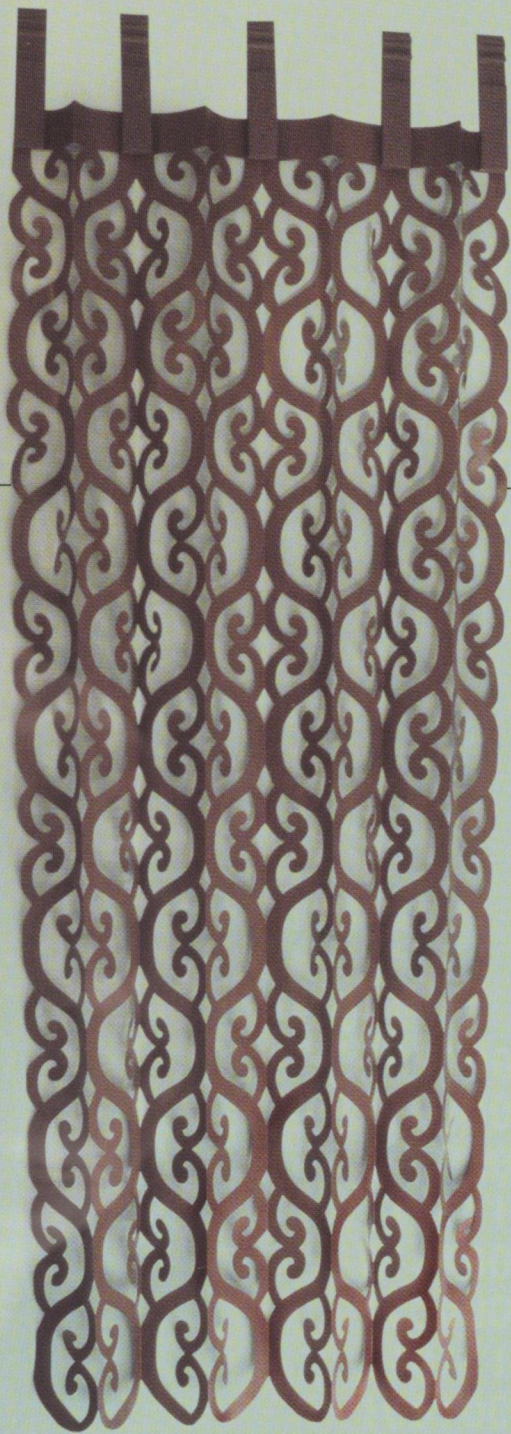
20. The complete series of saints include St Arnold [Wilson], St Fred [Graham], St Ralph [Hotere], St Para [Matchitt], St Cliff [Whiting], St Muru [Walters], St John [Bevan Ford], St Selwyn [Muru], St Buck [Nin], St Darcy [Nicolas], St Sandy [Adsett] and St Bob [Jahnke].

21. The township of Mangākino was conceived as a temporary construction hydro-town in the 1950s and Robertson documented the community residents between 1989-1992.

Faded text from the left margin, possibly a table of contents or index, including words like "table", "page", "index", and "table of contents".







FIONA PARDINGTON

Hei Tiki Otago [16401] 2001

gelatin silver print

200 x 240mm

courtesy of the artist and Jensen Gallery

ISIAHA BARLOW

St. Ralph 2000

tempera and gold paint on linen on board

290 x 240mm

courtesy of the artist

LONNIE HUTCHINSON

Wikitoria's Room (detail) 2001

builders paper, plastic

dimensions variable

courtesy of the artist

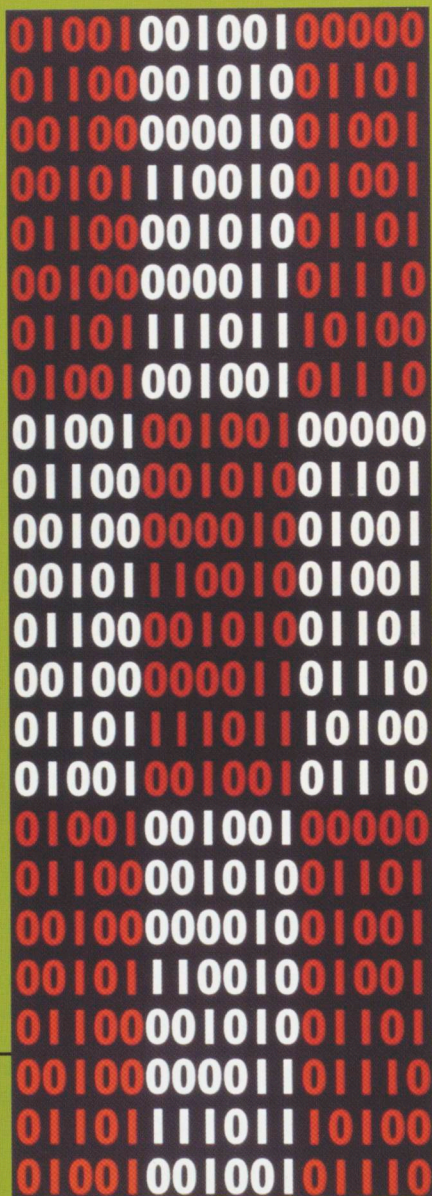
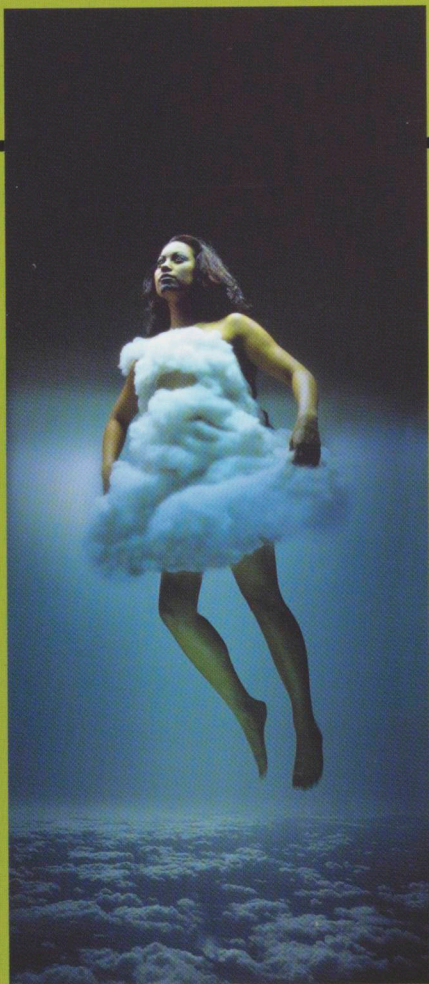
JOHN MILLER

Tukaki wharenuī, Te Kaha-nui-a-tiki-marae Te Kaha. Mihi Roberts, Brown Reweti M.P. Eastern Maori and Hone Taiapa. June 1973 2001

gelatin silver print, gold toned

479 x 483mm

Auckland Art Gallery Toi o Tamaki



LISA REIHANA

Digital Marae 2001
colour photograph (detail)
2000 x 1200mm
courtesy of the artist

PETER ROBINSON

I Am I, I Am Not I 2001
lambada print
3190 x 1200mm
Auckland Art Gallery Toi o Tāmaki

List of Works

<p>BARLOW Isiaha Te Rangātira <i>St Ralph</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>BARLOW Isiaha Te Rangātira <i>St John</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>HITCHENS Dion <i>Te Wao Nui a Tane</i> 1999 [displayed as part of <i>Manaaki Patupaiarehe</i>] willow, steel dimensions variable Auckland Art Gallery Toi o Tāmaki</p>	<p>KARAKA Emily <i>Planting, Searching, Rising: Taupiri is the Mountain, Waikato is the River</i> 1993 oil on canvas 2200 x 8085mm Auckland Art Gallery Toi o Tāmaki, gift of the Auckland City Council Employment Department</p>	<p>MATCHITT Gina <i>Praying Nike Madonna</i> 1999 laminated card, sterling silver, stainless steel 105 x 40mm collection of The Dowse Art Museum</p>
<p>BARLOW Isiaha Te Rangātira <i>St Para</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>BARLOW Isiaha Te Rangātira <i>St Sandy</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>HITCHENS Dion <i>Manaaki Patupaiarehe</i> 2001 steel, totara dimensions variable courtesy of the artist</p>	<p>KIPA Rangī <i>Hei Matau</i> 2001 corian 65 x 55 x 8.5mm courtesy of the artist</p>	<p>MATCHITT Gina <i>Riona Whero Cross</i> 1999 aluminium, fine silver, stainless steel 75 x 55mm Collection of The Dowse Art Museum</p>
<p>BARLOW Isiaha Te Rangātira <i>St Cliff</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>BARLOW Isiaha Te Rangātira <i>St Muru</i> 2001 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>HUTCHINSON Lonnie <i>Wikitoria's Room</i> 2001 builders paper, plastic dimensions variable courtesy of the artist</p>	<p>KIPA Rangī <i>Hei Tiki</i> 2001 corian, paua 58 x 98 x 12mm courtesy of the artist</p>	<p>MILLER John <i>Morning karakia, Te Kaha-nui-a-tiki marae, Te Kaha Sunday 3rd June 1973</i> 2001 gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>
<p>BARLOW Isiaha Te Rangātira <i>St Darcy</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>COTTON Shane <i>The Waka Transformation</i> 2001 acrylic on canvas 700 x 1000mm Auckland Art Gallery Toi o Tāmaki</p>	<p>JAHNKE Robert <i>CON-Version 3.33R</i> 1995 wood and lead 1400 x 250 x 250mm Chartwell Collection Auckland Art Gallery Toi o Tāmaki</p>	<p>KIPA Rangī <i>Ngūru</i> 2001 corian, paua 50 x 90 x 40mm courtesy of the artist</p>	<p>MILLER John <i>Porch, Tukaki wharenuī. Te Kaha-nui-a-tiki marae, Te Kaha. Local kua and Ringātu Pou Paora Delamere with Haare Tahapehi. June 1973</i> 2001 gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>
<p>BARLOW Isiaha Te Rangātira <i>St Fred</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>COTTON Shane <i>Lying in the Black Land</i> 1998 oil on canvas 2000 x 2000mm courtesy of Jane Vesty and Brian Sweeney</p>	<p>JAHNKE Robert <i>KOHA</i> 1998 [reconstructed 2001] Chocolate fish, steel pins 840 x 2550mm courtesy of the artist</p>	<p>KIPA Rangī <i>Medallion</i> 2001 corian, paua 50 x 80 x 12mm courtesy of the artist</p>	<p>MILLER John <i>Porch, Tukaki wharenuī. Te Kaha-nui-a-tiki marae, Te Kaha. Mihi Roberts, Brown Reweti M.P Eastern Māori and Hone Taiaipa. June 1973</i> 2001 gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>
<p>BARLOW Isiaha Te Rangātira <i>St Arnold</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>COTTON Shane <i>Stelliserous Biblia</i> 2001 acrylic on canvas 2000 x 3000mm courtesy of the artist and Gow Langsford Gallery</p>	<p>JAHNKE Robert <i>Kia Kaha</i> 2000 totara, stainless steel, aluminium 1100 x 980 x 520mm Private Collection, Auckland</p>	<p>LANDER Maureen <i>Kete scopes</i> 2001 harakeke, fake fur dimensions variable courtesy of the artist</p>	<p>MILLER John <i>Tukaki wharenuī, Te Kaha-nui-a-tiki marae, Te Kaha. Hone Tuwhare with local kua Kintahangā Pahihi, June 1973</i> 2001 gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>
<p>BARLOW Isiaha Te Rangātira <i>St Selwyn</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>COTTON Shane <i>Eden to Ohāewai</i> 2000 acrylic on canvas 2000 x 3000mm courtesy of the artist</p>	<p>JAHNKE Robert <i>Kia Kaha</i> 2000 totara, stainless steel, aluminium 1500 x 420 x 300mm Private Collection, Auckland</p>	<p>LANDER Maureen <i>Interlace kete</i> lacebark, lace, ribbon dimension variable courtesy of the artist</p>	<p>MILLER John <i>Tukaki wharenuī, Te Kaha-nui-a-tiki marae, Te Kaha. Hone Tuwhare with local kua Kintahangā Pahihi, June 1973</i> 2001 gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>
<p>BARLOW Isiaha Te Rangātira <i>St Bob</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>GRAHAM Brett <i>Tu Pasifika</i> 1998 laminated wood 2000x2000mm Auckland Art Gallery Toi o Tāmaki</p>	<p>KARAKA Emily <i>Polynesian Potae</i> 2000 acrylic on canvas 2400 x 1500mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MATCHITT Gina <i>Jesus Nike</i> 1999 laminated card, sterling silver, stainless steel 105 x 40mm Chartwell Collection Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>Te Kaha-nui-a-tiki marae Te Kaha. Buck Nin and Wiremu Henare. June 1973</i> 2001 gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>
<p>BARLOW Isiaha Te Rangātira <i>St Buck</i> 2000 tempera and gold paint on linen on board 290 x 240mm courtesy of the artist</p>	<p>GRAHAM Brett <i>Turangāwaeawae</i> 1998 laminated wood 2000 X 2000mm courtesy Jenny Gibbs Trust</p>	<p>KARAKA Emily <i>Pot of honey</i> 2000 acrylic on canvas 2400 x 1500mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MATCHITT Gina <i>Pall Mall Cross</i> 1999 laminated card, sterling silver, stainless steel 75 x 55mm Chartwell Collection Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>Te Kaha-nui-a-tiki marae Te Kaha. Buck Nin and Wiremu Henare. June 1973</i> 2001 gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>

<p>MILLER John <i>Tukaki wharenuī, Te Kaha-nui-a-tiki marae Te Kaha, Ringātu Pou Paora Delamere and Elizabeth Irihapeti Murchie, June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>Artists' exhibition Te Kaha Māori District High School Te Kaha, Work by Para Matchitt. June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>Tukaki wharenuī, Te Kaha-nui-a-tiki marae Te Kaha, Dun Mihaka, Heretaungā Pat Baker, left back-ground. June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>PARDINGTON Fiona <i>Tiki greenstone 16401 Otago 2001</i> gelatin silver print 200 x 240mm courtesy of the artist and Jensen Gallery</p>	<p>Models: Mahuika - Rongo Reihana Marakihau - Leilani Kake Hine-pukohurangi, Hine-wai - Marissa Lewis Kurangatuku: Suzanne Tamaki</p>
<p>MILLER John <i>Tukaki wharenuī, Te Kaha-nui-a-tiki marae Te Kaha, Hana Jackson/Te Hemara, June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>Artists' exhibition Te Kaha Māori District High School Te Kaha, Kuia Kiritahangā Paihipi with work by Rei Hamon. June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>NEWPORT-KARAITIANA Melaina <i>Ocean Pe-Anaru Pureau & Ahere Charles Giles 1999</i> ink jet print 915 x 2490mm courtesy of the artist</p>	<p>PARDINGTON Fiona <i>Greenstone hei tiki 30184.1, Ngāi Tahu 2001</i> gelatin silver print 200 x 240mm courtesy of the artist and Jensen Gallery</p>	<p>ROBERTSON Natalie <i>Kirikiriā ki Kowaru [driving home] 1999</i> C type prints 1500 x 3500mm Auckland Art Gallery Toi o Tāmaki</p>
<p>MILLER John <i>Tukaki wharenuī, Te Kaha-nui-a-tiki marae Te Kaha, Marilyn Webb and Ralph Hotere. Brown Reweti [right] June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>A waiata for departing friends Te Kaha-nui-a-tiki marae Te Kaha, Syd Jackson, [?] Chris Sidney, [?] Pura Jackson, Hana Jackson/Te Hemara, Brian/Morehu McDonald, Val Irwin, Ngāhuia Volkerling/Te Awēkotuku, Haere Williams, Monday 4th June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>NEWPORT-KARAITIANA Melaina <i>Ahere Charles Giles 1999</i> ink jet print 915 x 1200mm courtesy of the artist</p>	<p>PAREKOWHAI Michael <i>The Bosom of Abraham 1999</i> fluorescent bulb, Italian light fitting, vinyl [14] 1300 x 220 x 80mm Collection of The Dunedin Public Art Gallery</p>	<p>ROBERTSON Natalie <i>Ratana Christening Service for six babies in the William's whanau. March 1992</i> silver gelatin print 460 x 540mm courtesy of the artist</p>
<p>MILLER John <i>Literature discussion group, Tukaki wharenuī Te Kaha-nui-a-tiki marae Te Kaha, Witi Ihimera and Rowley Habib/Hopipi June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>Porch, Tukaki wharenuī, Te Kaha-nui-a-tiki marae Te Kaha, Selwyn Muru with local kuia. June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>NEWPORT-KARAITIANA Melaina <i>Ocean Pe-Anaru Pureau and Denise 1999</i> ink jet print 915 x 1200mm courtesy of the artist</p>	<p>PAREKOWHAI Michael <i>The Story of a New Zealand River 2001</i> baby grand piano, paua, gold leaf dimensions variable Auckland Art Gallery Toi o Tāmaki Purchased by The Thanksgiving Foundation</p>	<p>ROBERTSON Natalie <i>Jonas Tupaea, Shereece Walker and Trisha Tatoro at Korari Crescent before Lorraine Walker and Sam Tupaea's wedding. February 1992</i> silver gelatin print 550 x 640mm courtesy of the artist</p>
<p>MILLER John <i>Classical music recital, Tukaki wharenuī, Te Kaha-nui-a-tiki marae Te Kaha, Kura Rewiri-Thorsen/Rewiri, Ngāhuia Volkerling/Te Awēkotuku, Anne Iti and Tame Iti, June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>Te Kaha-nui-a-tiki marae Te Kaha, Rowley Habib/Rare Hopipi, Ngāhuia Volkerling/Te Awēkotuku, Para Matchitt. June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>PARDINGTON Fiona <i>Greenstone hei tiki 30189, Timaru 2001</i> gelatin silver print 200 x 240mm courtesy of the artist and Jensen Gallery</p>	<p>PATERSON Reuben <i>The Wharenuī that Dad Built 2000</i> glitter dust on canvas 1720 x 1720mm private collection, Auckland</p>	<p>ROBERTSON Natalie <i>Pulling the hangi out for Whitu Karauna and Leeanne Cooper's wedding, Poukani Marae. 5 May 1990</i> silver gelatin print 550 x 640mm courtesy of the artist</p>
<p>MILLER John <i>Tukaki wharenuī, Te Kaha-nui-a-tiki marae Te Kaha, Kura Rewiri-Thorsen/Rewiri, Ngāhuia Volkerling/Te Awēkotuku, Anne Iti and Tame Iti, June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>Te Kaha-nui-a-tiki marae Te Kaha, Rowley Habib/Rare Hopipi, Ngāhuia Volkerling/Te Awēkotuku, Para Matchitt. June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>PARDINGTON Fiona <i>Greenstone hei tiki 30182, Kaiapoi, 2001</i> gelatin silver print 200 x 240mm courtesy of the artist and Jensen Gallery</p>	<p>PATERSON Reuben <i>The Kaiahuwhenua and his Three Sons 2001</i> glitter dust on canvas 1720 x 1720mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>The Big Three Hunting Competition, Mangākino Hotel. Queen's Birthday Weekend. June 1990</i> silver gelatin print 550 x 640mm courtesy of the artist</p>
<p>MILLER John <i>Classical music recital, Tukaki wharenuī, Te Kaha-nui-a-tiki marae Te Kaha, Tangāta whenua join the hui for performances of oratory and music, Saturday 2nd June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>Evening concert, Tukaki wharenuī, Te Kaha-nui-a-tiki marae Te Kaha, Sonny Waru and Syd Jackson. Saturday 2nd June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>PARDINGTON Fiona <i>Greenstone hei tiki 30176, Waikuaaiti 2001</i> gelatin silver print 200 x 240mm courtesy of the artist and Jensen Gallery</p>	<p>PATERSON Reuben <i>The Koakoko and the Wai Pipiha 2001</i> glitter dust on canvas 1720 x 1720mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>Rapahoe Christmas Party, Gang Headquarters. December 1991</i> silver gelatin print 550 x 640mm courtesy of the artist</p>
<p>MILLER John <i>Artists' exhibition Te Kaha Māori District High School Te Kaha, Dr Doug Sinclair demonstrates traditional drilling techniques. June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>MILLER John <i>Evening concert, Tukaki wharenuī, Te Kaha-nui-a-tiki marae Te Kaha, Classical music recital. Ivan Wirepa [from Whanarua Bay] on piano and Stephen Sheath on cello. Saturday 2nd June 1973 2001</i> gelatin silver print, gold toned 479 x 483mm Auckland Art Gallery Toi o Tāmaki</p>	<p>PARDINGTON Fiona <i>Greenstone hei tiki 30187, Whareakeake -Murdering Beach 2001</i> gelatin silver print 200 x 240mm courtesy of the artist and Jensen Gallery</p>	<p>PATERSON Reuben <i>C.UR.CHIN [psychedelic kina] 1995</i> acrylic on canvas 56 x 52mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>Jackie Baines sweeping the Settlers Hall after the rugby club social. Tihai Road. October 1990</i> silver gelatin print 550 x 640mm courtesy of the artist</p>

<p>ROBERTSON Natalie <i>Te o Tahi netball trip to Turangi.</i> Helen and Jennifer Ann Trueman, Ann Howden and baby, John and daughter Dolly staying at Aunty Kino's house. August 1991 silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>Tommy Johnston, Eru Rangirangi, Dianne Bidaos, Celia Reisman and Dick Maurere, Talent Quest, Mangākino High School 1990</i> silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>ROBINSON Peter <i>Painting 1993</i> tar, wax, earth, oil on canvas 800 x 5600mm Auckland Art Gallery Toi o Tāmaki</p>	<p>TE RATANA Saffronn <i>I.I.p.blk.1 2001 [diptych]</i> oil on board 300 x 2440mm courtesy of the artist and Ferner Gallery</p>	<p>WALSH John <i>Tipi Haere 2001</i> oil on board 910 x 1200mm courtesy of the artist and John Leech Gallery</p>
<p>ROBERTSON Natalie <i>Joanne Robertson waiting for her father Garrin Robertson to go hunting. Rangiora Street. April 1991</i> silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>Hari Ahipene getting ready for Elaine Blossom's 21st Mira Street 1991</i> silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>ROBINSON Peter <i>I Am I, I Am Not I 2001</i> lambada print 3190 x 1200mm Auckland Art Gallery Toi o Tāmaki</p>	<p>TE WARU REWIRI Kura <i>Whenua, Wahine, Whenua 1989</i> acrylic, manuka on hardboard 2000 x 300mm each panel [8 x panels] Auckland Art Gallery Toi o Tāmaki</p>	<p>WILKINSON Areta <i>Tane and Wahine 1998</i> pohutukawa, pounamu, cotton, silver 105 x 40mm Collection of The Dowse Art Museum</p>
<p>ROBERTSON Natalie <i>Aunty Becky Karauna and her grandson Damien Karauna, pruning the garden at Pauakani Marae April 1991</i> silver gelatin print 460 x 540mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>Mrs Rangī Stanley at her 76th birthday party, Kauri Street. May 1992</i> silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>ROBINSON Peter <i>TAEPA, Ngātaiharuru Bronze circles 2001</i> acrylic on board 2400 x 2400mm courtesy of the artist</p>	<p>TE WARU REWIRI Kura <i>I ngā haerengā atu me ngā hokingā mai 2001</i> oil on canvas 910 x 1450mm Private collection, Wellington</p>	<p>WILKINSON Areta <i>Bundle 2001</i> black lipped oyster shell, 24 carat gold and string dimensions 2.5mm [6] courtesy of the artist</p>
<p>ROBERTSON Natalie <i>Ed Williams and Mrs Rangī Stanley at her 76th birthday party. Kauri Street. May 1992</i> silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>Garrin Robertson singeing a pig, Rangiora Street 1992</i> silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>TE RATANA Saffronn <i>Lil.blk.tlz 1, 2001</i> mixed media on paper 420 x 300mm courtesy of the artist and Ferner Gallery</p>	<p>TE WARU REWIRI Kura <i>Old and New Beginnings 2001</i> acrylic on canvas 460 x 300mm courtesy of the artist and Ferner Gallery</p>	<p>Historic Works Collection of Auckland War Memorial Museum Te Papa Whakahiaku</p>
<p>ROBERTSON Natalie <i>Kathy Robertson and her cousin Grant palmer with kouraura. Lake Marae. January 1991</i> silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>Maggie Trueman, Loha Walker and Serena Mackey before Lorraine Walker and Sam Tupaea's wedding. Karari Crescent. 29 February 1992</i> silver gelatin print 820 x 660mm courtesy of the artist</p>	<p>TE RATANA Saffronn <i>Lil.blk.tlz 2, 2001</i> mixed media on paper 420 x 300mm courtesy of the artist and Ferner Gallery</p>	<p>TE WARU REWIRI Kura <i>AD [A-Arepa/Alpha D-Omeke/Omega] 2001</i> acrylic on canvas 351 x 457mm courtesy of the artist and Ferner Gallery</p>	<p><i>Whakapākā, Madonna and Child [22] c 1845</i></p>
<p>ROBERTSON Natalie <i>Brian Wilson and David Kingi after their team won the 1989 Annual Mangākino Raft Race. Lake Marae. March 1989</i> silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>Maggie Trueman, Loha Walker and Serena Mackey before Lorraine Walker and Sam Tupaea's wedding. Karari Crescent. 29 February 1992</i> silver gelatin print 820 x 660mm courtesy of the artist</p>	<p>TE RATANA Saffronn <i>Lil.blk.tlz 3, 2001</i> mixed media on paper 420 x 300mm courtesy of the artist and Ferner Gallery</p>	<p>TE WARU REWIRI Kura <i>Shadow of the Rose 2001</i> acrylic on canvas 450 x 300mm, courtesy of the artist and Ferner Gallery</p>	<p><i>Poi [10163]</i> netted flax string poi stuffed with raupo fluff, diamond strip on outer</p>
<p>ROBERTSON Natalie <i>Te Kohangā Reo a Mangākino, Pauakani Marae 1992</i> silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>Christening of Sandra Maria Tanihi. March 1992</i> silver gelatin print 820 x 660mm courtesy of the artist</p>	<p>TE RATANA Saffronn <i>Lil.blk.tlz 4, 2001</i> mixed media on paper 420 x 300mm courtesy of the artist and Ferner Gallery</p>	<p>TE WARU REWIRI Kura <i>Whanau Atahua 2001</i> oil on aluminium 480 x 635mm courtesy of the artist and John Leech Gallery</p>	<p><i>Kete Houhi [51221]</i> chequered pattern, has red and white rosettes and tassels</p>
<p>ROBERTSON Natalie <i>Albert Wilson [skateboarding is not a crime], Tawn Square 1990</i> silver gelatin print 550 x 640mm courtesy of the artist</p>	<p>ROBERTSON Natalie <i>Rangi Robertson and Darleen Crockett at the Annual Mangākino Raft Race, Lake Marae. February 1989</i> silver gelatin print 820 x 660mm courtesy of the artist</p>	<p>TE RATANA Saffronn <i>Lil.blk.tlz 5, 2001</i> mixed media on paper 420 x 300mm courtesy of the artist and Ferner Gallery</p>	<p>TE WARU REWIRI Kura <i>Whanau Atahua 2001</i> oil on aluminium 480 x 635mm courtesy of the artist and John Leech Gallery</p>	<p><i>Rosette with foil pois [50793]</i> eight miniature poi on muka rosette</p>
<p>ROBERTSON Natalie <i>Strategic Plan 1998</i> oil, acrylic on jute 2500 x 5000mm Auckland Art Gallery Toi o Tāmaki</p>	<p>ROBERTSON Natalie <i>Christening of Sandra Maria Tanihi. March 1992</i> silver gelatin print 820 x 660mm courtesy of the artist</p>	<p>TE RATANA Saffronn <i>Lil.blk.tlz 6, 2001</i> mixed media on paper 420 x 300mm courtesy of the artist and Ferner Gallery</p>	<p>TE WARU REWIRI Kura <i>Whanau Atahua 2001</i> oil on aluminium 480 x 635mm courtesy of the artist and John Leech Gallery</p>	<p><i>Black and purple horsehair kete [55103]</i> decorative element on each side</p>

Historic Works

Collection of Auckland War Memorial Museum Te Papa Whakahiaku

Whakapākā, Madonna and Child [22] c 1845

Poi [10163]
netted flax string poi stuffed with raupo fluff, diamond strip on outer

Kete Houhi [51221]
chequered pattern, has red and white rosettes and tassels

Rosette with foil pois [50793] eight miniature poi on muka rosette

Black and purple horsehair kete [55103]
decorative element on each side

Woven sampler [54535]
flax, pink wool and fowl feather sampler

Kete muka [49973]
fringed yellow muka kete, patterned squares with cross stitch

Bone ear pendant [653]
Taranaki

Poi [46520]
with fringe, red and green

Poi [295] with paua

Hei tiki

Artists' Biographies

Isiaha Te Rangātira Barlow

b.1977 ATIHAUNUI-A-PĀPARANGI,
NGĀTI TUWHARETOA

Selected Group Exhibitions

2001 *Matata: toiaho ki apiti*, Manawatu Museum and Science Centre, Palmerston North. 2000 Noumea contemporary art biennale, Tjibaou Cultural Centre, New Caledonia. 1999 *Year 4*, Manawatu Museum and Science Centre. 1996 *Ngā Puna Waihangā*, Whangānuī Art Gallery.

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Books/Catalogues

Mason, Ngāhiraka, 2000, 'New Horizon's: Future Directions', *Biennale d'art contemporain, 2000*, Nouméa, New Caledonia: A.D.C.K.

Journals/Articles

Lewis-Harris, Jackie, 2001, 'Our identity lies ahead: Fourth Noumea Biennale', *Art Asia Pacific*. 31: 23-25

Selected Websites

<http://cubey.com/?m=19>

Shane Cotton

b.1964 NGĀ PUHI

Selected Solo Exhibitions

2001 *Blackout Movement*, Gow Langsford, Auckland 2000 *Te Timatanga: From Eden to Ohaeawai*, Dunedin Public Art Gallery, Dunedin; 1999 *Shane Cotton*, Hocken Library Gallery, University of Otago, Dunedin.

Selected Group Exhibitions

2001 *Te Maungā Taranaki: Views of a mountain*, Govett-Brewster Art Gallery, New Plymouth *Toiaho ki apiti*, Manawatu Museum and Science Centre, Palmerston North *Darkness and light; Looking at the landscape*, Auckland Art Gallery Toi o Tāmaki, Auckland. 2000 *Mua ki muri: back to front*, Manawatu Art Gallery, Palmerston North *Eloquent Polarities: The Chartwell Collection - recent acquisitions*, Auckland Art Gallery Toi o Tāmaki, Auckland *Parihaka: The art of passive resistance*, City Gallery, Wellington. *Te ao tawhito/Te ao hou = Old Worlds/New Worlds: Contemporary art from Aotearoa/New Zealand*, Art Museum of Missoula, Missoula, Montana; Maui Arts and Cultural Centre, Hawai'i. *Home and Away: Contemporary Australian and New Zealand art from the Chartwell Collection*, Auckland Art Gallery Toi o Tāmaki, Auckland.

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Goldsmith, Susette, ed., 2001. *Te Maungā Taranaki: views of a mountain*, New Plymouth: Govett-Brewster Art Gallery. Hohaia, Te Miringā, Gregory O'Brien and Lara Strongman, eds., 2001, *Parihaka: the Art of passive resistance*, City Gallery Wellington: Victoria University Press: Parihaka Pa Trustees. Jim and Mary Barr, 1999, 'Shane Cotton', *Home and away: contemporary Australian and New Zealand art from the Chartwell Collection*, Auckland Art Gallery Toi o Tāmaki, David Bateman Ltd.

Journals/Articles

Birch, 'Love that mountain', *Daily News*, New Plymouth, 17 February 2001. Paton, Justin, 2000, 'Homing in', *Shane Cotton: Te Timatanga: from Eden to Ohaeawai*. 'Contemporary Māori art', *Hawkes Bay Today*, Hastings, 13 December 2000. Catchpole, Julie, 'Crossing the line from exotic curio to art', *Evening Standard*, Palmerston North, 13 July 2000. McAloon, William, 1999, 'Stirring the pot: recent paintings by Shane Cotton', *Art New Zealand*, Autumn no. 90: 70-75.

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Selected Websites

www.artmaori.com
www.gowlangsfordgallery.co.nz

Brett Graham

b.1967 NGĀTI KOROKI KAHUKURA

Selected Solo Exhibitions

2000 *New Work*, New Work Studio, Wellington. 1998 *Place Tu Stand*, Vavasour Godkin Gallery, Auckland. 1996 *Bravo Bikini*, New Work Studio, Wellington. 1995 *Te Kohao o Te Ngira*, Artis Gallery, Auckland: Tainui, Museum of Art and History, Hamilton.

Selected Group Exhibitions

2001 *Parihaka, The Art of Passive Resistance*, City Gallery Wellington. *Prospect 2001: New Art New Zealand*, City Gallery Wellington. 2000 *Ngā Puna Waihangā Exhibition*, Hawkes Bay Exhibition Centre, Hastings. 1999 *50 Contemporary Māori Sculptors*, The Dowse Art Museum, Lower Hutt. 1998 *Te Ara o Tainui*, Waikato Museum of Art and History, Hamilton. 1997 *Fred and Brett Graham Exhibition*, Manawatu Art Gallery, Palmerston North. 1996 *Sculpture 96*, Artis Gallery, Auckland Asia-Pacific Contemporary Triennial, Queensland Art Gallery, Brisbane, Australia.

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Hohaia, Te Miringā, Gregory O'Brien and Lara Strongman, eds., 2001, *Parihaka: the Art of passive resistance*, City Gallery Wellington: Victoria University Press: Parihaka Pa Trustees. Intra, Giovanni, 2000, *Te ao tawhito/Te ao hou = Old Worlds/New Worlds: Contemporary art from Aotearoa/New Zealand*, Art Museum of Missoula, Missoula, Montana. Norris, Caughey, Elizabeth and John Gow, 1997, *Contemporary New Zealand Art*, David Bateman Ltd. Ihimaera, Witi, Sandy Adsett and Cliff Whiting, eds., 1996, *Mataora: the living face: contemporary Māori Art*, David Bateman Ltd. Creative New Zealand.

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Simpson, Peter, 2000, 'Parihaka: a very real symbol'. *Art New Zealand*. [97]: 54-59. 'Contemporary Māori Art', *Hawkes Bay Today*, Hastings, 13 December 2000. Paama-Pengelly, 'International Arts Community looking for the 'lost soul' of Art'. *TU Mai*, Auckland. October 2000. Brown, Peter, 1998-99, 'Tjibaou Kanak Cultural Centre and Arts festival, Noumea', *Art Monthly Australia*. [116]: 27-29. Losche, Diane, 1997, 'Nervous culture', *Art Asia Pacific*. [15]: 34-35. Brown, Sarah, 1997, 'Mastering the understatement'. *Pradesign*, June/July: 32-34. Mane-Wheoki, Jonathan, 1996, 'Korurangi/Toihoukura: brown Art in white spaces', *Art New Zealand*. [78]: 43-47.

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Graham, Brett, 1994, 'Seeing twice: putting aside the tired eyes of monoculturalism', in *Bi-culturalism, multi-culturalism and the visual Arts: papers presented at the Auckland conference of University Art and Design Schools in September 1994*/Papers edited by Jonathan Holmes. Hobart, Tasmania, Australia: Australian Council of University Art and Design Schools.

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www.sculpture.org.nz
www.parihaka.city-gallery.org.nz
www.vuw.ac.nz
www.maori-arts.com

Dion Hitchens

b.1973 NGĀI TUHOE, NGĀTI POROU

Selected Group Exhibitions

2000 *Noumea Contemporary Art Biennale*, Tjibaou Cultural Centre, New Caledonia. 1999 *Pasifika*, Lane Gallery, Auckland *Omashiro O Buje Ten 99*, Art Land Gallery, Japan. *Te Ao Kōhatu Gallery, Taneatua. Atea, Window Work*, Auckland Art Gallery Toi o Tāmaki, Auckland. *Rima*, Lane Gallery, Auckland **1998 Kupengā**, Stone symposium, New Plymouth. *Pasifika*, Lane Gallery, Auckland. *Te Toi Hou*, George Fraser Gallery, Auckland. **1997** Archill Gallery, Auckland. **1996 Kupengā**, Stone symposium, New Plymouth. *Tu Kotahi*, Townhall, Wellington. **1995 Taretangā**, Stone symposium, Wellington.

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Lonnie Hutchinson

b.1963 NGĀI TAHU, SAMOA

Selected Solo Exhibitions

2000 *Coconut dreams*, School of Fine Arts Gallery, University of Canterbury, Christchurch.

Selected Group Exhibitions

2001 *Tautai international sculpture symposium*, Auckland, New Zealand. *Out of the blue*, Hawkes Bay Museum, Napier. *Digital research*, performance, collaborative sound and imaging, Robert McDougall Art Gallery, Christchurch. *Wahine Pacifica*, Te Wa The Space, Wangānuī. 2000 *Island Crossings*, Global Arts Link, Ipswich, Brisbane, Australia. *Biennale d'art contemporain*, Tjibaou cultural centre, Nouméa, New Caledonia. 1999 *Fireworks: Art of the Pacific Age*, The Edge, Auckland, New Zealand. *Hiko!*, Robert McDougall Art Annex, Christchurch, New Zealand.

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Robert Jahnke

b.1951 TE WHANAU-A-RAKAIROA O NGĀTI POROU

Selected Solo Exhibitions

2001 *Alpha Omega*, Te Tuhi The Mark, Pakuranga, Auckland. *Back to Front: Mua ki Muri*, Manawatu Art Gallery, Palmerston North. 1999 *Back to Front: Mua ki Muri*, Commons Gallery, University of Hawai'i at Manoa, Oahu, USA. 1998 *Koha*, Artis Gallery, Parnell. 1997 *Transplanted Culture*, Janne Land Gallery, Wellington.

Selected Group Exhibitions

2001 *Parihaka: the Art of Passive Resistance*, City Gallery Wellington. *Matatau: toihō ki apiti*, Manawatu Museum and Science Centre, Palmerston North. 1999 *Ngā Korero Aotearoa*, The Dowse Art Museum, Lower Hutt. *Timatanga Hou: new beginnings*, Gisborne Museum and Arts Centre, Gisborne.

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Emily Karaka

b.1952 NGĀTI WHATUA, WAIOHUA

Selected Solo Exhibitions

2001 *Claims Wai 423 and 357*. Te Tuhi - The Mark, Pakuranga, Auckland. 2000 *Karaka: Red Roses my Mother, Golden Chrysanthemum, my Lover in Celebration*, Te Taumata, Auckland. 1999 *Emily Karaka*, Ferner Gallery, Wellington. 1997 *Emily Karaka: Waharoa o Ngāi Tai*, Fisher Gallery, Auckland.

Selected Group Exhibitions

2001 *Layering on the paint*, Auckland Art Gallery Toi o Tāmaki. 2000 *Noumea Contemporary Art Biennale*, Tjibaou Cultural Centre, New Caledonia. 1997 *Waharoa o ngā tai*, Fisher Gallery, Auckland. 1997 *Whakatu*, Contemporary Māori Art, Bishop Suter Gallery, Nelson.

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Rangi Kipa

b.1966 TE ATI AWA

Selected Solo Shows

2001 *Tukua kia whiti*, Kina, New Plymouth. 2000 *New Plymouth*, Solo Exhibition. 1999 *Wellington*, X Factor Gallery. 1998 *Wellington*, X Factor Gallery. 1997 *Porirua*, The Dowse Art Museum. *He Taonga Whakarakai* New Plymouth, Taranaki Museum. *Festival of the Arts, Moko* Firehouse Gallery, New York.

Selected Group Shows

2001 *Te Maungā Taranaki: Views of a mountain*, Govett-Brewster Art Gallery, Gisborne. 2000 *He taonga, Māori Arts Exhibition*, Rome and Florence, Italy. *Parihaka the art of passive resistance* Wellington City Gallery. *Te ao tawhito/Te ao hou = Old Worlds/New Worlds: Contemporary art from Aotearoa/New Zealand*, Art Museum of Missoula, Missoula, Montana; Maui Arts and Cultural Centre, Hawai'i. 1999 *Ngā Korero Aotearoa; Māori narratives*, The Dowse Art Museum, Lower Hutt.

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Maureen Lander

b.1942 NGĀPUHI-TE HIKUTU, HOKIANGĀ

Selected Solo Exhibitions

1999 *Head Hands Heart*, Centre of Contemporary art, Christchurch. 1996 *Gross skirts*, Fisher Gallery, Pakuranga.

Selected Group Exhibitions

2001 *Cyber cultures: Sustained release*, Moving image centre, Archill Gallery, Auckland. 2000 *Out of the ordinary*, Auckland Art Gallery Toi o Tāmaki. *Hyperthreads*, Fisher Gallery, Auckland. 1998 *Non omnis moria: I shall not altogether die*, Hawkes Bay Museum, Napier. *Haze*, Auckland Art Gallery, Auckland. *Stories for curious minds*, Fisher Gallery, Pakuranga, Te Papa Tongārewa, Wellington. 1997 *Material evidence: 100 headless women*, Govett-Brewster Art Gallery, Taranaki.

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Gina Matchitt

b.1966 NGĀTI RANGITIHI, WHAKATOHEA

Selected Solo Exhibitions

2000 *Merchandise*, Gallerie A, Geneva Switzerland. 1999 *Merchandise*, Royal Jewellery Auckland.

Selected Group Exhibitions

1999 *Ngā Korera Aoteatea; Māori Narratives by 50 Māori Artists*, The Dowse Art Museum, Wellington. *Seppelt Art Award Exhibition*, Museum of Contemporary Art, Sydney, Australia. 1998 *Pretty*, Twelve New Zealand Contemporary Jewellery Graduates, Hertzog, Auckland. *Trusting Nature*, Biennale Jewellery Conference, Hobart Tasmania. 1997 *Te Hahautangā o Pipiri; Breath of Winter exhibition of young contemporary Māori artists*, Bell Gully Māori Services Group, Te Taumata Art Gallery, Anna Bibby Gallery, Auckland.

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John Miller

b.1950 NGĀPUHI, NGĀITEWAKE-KI-UTA, URI TANIWHA, NGĀTI REHIA

Selected Group Exhibitions

2000 *Matariki; reaching beyond the stars*, The Edge Gallery, Aotea Centre, Auckland. 1994 *Open the shutter*, Auckland War Memorial Museum, Auckland.

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Melaina Newport-Karaitiana

b.1975 NGĀTI KAHUNGUNU, NGĀTI KAHURANAKI, NGĀTI TAMEHAKI, NGĀTI RURU

Selected Solo Exhibitions

2000 *New Work*, George Fraser Gallery, Auckland.

Selected Group Exhibitions

2001 *Matariki tau mai*, Art Station, Auckland. *Out of the Blue*, Hawkes Bay Exhibition Centre, Hastings.

Selected Bibliography**Books/Catalogues**

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Fiona Pardington

b.1961 KATI MAMOE, KATI WAEWA

Selected Solo Exhibitions

2001 *One night of love*, Adam Gallery, Wellington. *Promise*, Jensen Gallery, Auckland. 2000 *Veronica's Veil*, George Fraser Gallery, Auckland. 1999 *Cameo*, Jensen Gallery, Auckland. 1997 *Proud Flesh*, New Gallery, Auckland Art Gallery Toi o Tāmaki, Auckland. *Heartsick*, Dunedin Public Art Gallery, Dunedin.

Selected Group Exhibitions

2001 *Mana wahine: Contemporary Māori women Artists*, Te Wa/The space, Wanganui. 1999 *The Dream Collectors: One Hundred Years of Art in New Zealand*, Auckland Art Gallery Toi o Tāmaki, Auckland. *Rukutai! Rukutai!! An exhibition of Southern Māori Art*, Christchurch Arts festival, Te Waipounamu House, Christchurch. 1998 *Tino rakatirataka Kai Tahu*, Christchurch Polytechnic: Rawl Associates Maraer, Christchurch. 1997 *Sharp and shiny/Fetishism in contemporary NZ Art*, Govett-Brewster Art Gallery, New Plymouth.

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Michael Parekowiha

b.1968 NGĀ ARIKI, TE AITANGĀ-A-MAHAKI, RONGOWHAKĀTA

Selected Solo Exhibitions

2001 *Michael Parekowiha*, The Andy Warhol museum, Pittsburgh. 2000 *The Beverly Hills Gun Club*, Gow Langsford Gallery, Auckland. 1999 *Kitset Cultures*, Djamu Gallery, Sydney, Australia. *Patriot: Ten Guitars*, Artspace, Auckland. 1997 *Recent Paintings*, Jonathan Smart Gallery, Christchurch.

Selected Group Exhibitions

2001 *Bright Paradise*, The 1st Auckland Triennial 2001, University of Auckland, Auckland Art Gallery Toi o Tāmaki, Artspace, Auckland. 2000 *NOUMEA Contemporary Art Biennale*, Tjibou Cultural Centre, New Caledonia. *Ngā Puna Waihanga Exhibition*, Hawkes Bay Exhibition Centre, Hastings. 1999 *Home and Away: Contemporary Australian and New Zealand Art from the Chartwell Collection*, Auckland Art Gallery Toi o Tāmaki. *Toongā Mauri*, Art Station, Auckland. *Beyond the Future The 4th Asia Pacific Triennial*, Queensland Art Gallery, Brisbane, Australia.

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www.maori-arts.com

Reuben Paterson

b.1974 NGĀTI RANGITHI O TE ARAWA, NGĀI TUHOE

Selected Solo Exhibitions

1997 *Space Lister Building*, Auckland.

Selected Group Exhibitions

2001 *Cameo project*, Te Tuhi-the mark, Pakurangā. *Māori art*, Awataha Marae, Auckland. *The Whareniui that Dad Built*, Te Tuhi-the mark, Pakurangā. 2000 *NOUMEA Contemporary Art Biennale*, Tjibou Cultural Centre, New Caledonia. 1997 *Peter Hill, The Art Fair Murders*, a novel and installation, New Gallery, Auckland Art Gallery Toi o Tāmaki, Auckland. *Step on it*, Christopher Moore Gallery, Wellington.

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Lisa Reihana

b.1964 NGĀI TUI, NGĀTI HINE, NGĀPUHI

Selected Solo Exhibitions

1999 *Fluffy Things*, Archill Gallery, Auckland. 1998 *Fluffy Things*, Performance Space, Sydney, Australia.

Selected Group Exhibitions

2001 *4th New Zealand Jewellery Biennale; New Zealand Jewellery Biennale; Grammar: subjects & objects*, The Dowse Art Museum, Lower Hutt. 2000 *NOUMEA Contemporary Art Biennale*, Tjibou Cultural Centre, New Caledonia. *Reihanamations*, Adelaide Biennale, Adelaide, Australia. *Agents of Change*, Lisa Reihana and the Pacific Sisters, Sydney Biennale, Sydney, Australia. *Te Totara Pa Te Urewera Hikoi*, Archill Gallery, Auckland. 1999 *Toi Toi Toi*, Museum Frederacianum, Kassel, Germany. *Toi Toi Toi*, Auckland Art Gallery Toi o Tāmaki, Auckland. 1998 *Facing It; Art Now Looks Back*, Te Papa Tongārewa, Museum of New Zealand, Wellington. 1997 *'inei/kone: the Pacific in photo art from Aotearoa*, Australian Centre for Photography, Sydney, Australia.

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Natalie Robertson

b.1962 NGĀTI POROU, CLAN DONNACHAIDH

Selected Solo Exhibitions

2000 *Kirikiriroa ki Kawerau*, Ramp Gallery, The Waikato Polytechnic, Hamilton. 1999 *Pokai Whenua; Travel the Land*, Room 35, Gitte Weiss Gallery, Sydney. 1998 *Pokai Whenua; Travel the Land*, Archill Gallery, Auckland Mangākino; *Heart of the Dam Country*, Mangākino Civic Chambers, Mangākino; *Heart of the Dam Country*, Taupo District Council Chambers, Taupo.

Selected Group Exhibitions

2001 *Prospect 2001*, City Gallery, Wellington. 2000 *Noumea Contemporary Art Biennale*, Tjibaou Cultural Centre, New Caledonia. *Parihaka; The Art of Passive Resistance*, City Gallery, Wellington. *Te Totara Paa Te Urewera Hikoi*, Archill Gallery, Auckland. *Time, Death and Narrative*, Auckland Art Gallery Toi o Tāmaki. 1999 *Mapping Our Countries*, International Survey Show, Djama Gallery, Australian Museum, Customs House, Sydney. *Close Quarters; Contemporary Art from Australia and New Zealand*, Institute of Modern Art, Brisbane, Canberra School of Art Gallery, Govett-Brewster Art Gallery, New Plymouth, New Gallery, Auckland, Dunedin Public Art Gallery. *Ngā Korero Aoteatea; Contemporary Māori Narratives*, The Dowse Art Museum, Lower Hutt. 1998 *'inei/konei; The Pacific in Photo Art from Aotearoa*, Australia Centre for Photography, Sydney.

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Peter Robinson

b.1966 KAI TAHU

Selected Solo Exhibitions

2001 *Divine comedy*, Govett-Brewster Art Gallery, New Plymouth, New Zealand. *Everyone is the other*, Anna Bibby Gallery, Auckland. *Bi-polar*, 2001 Venice Biennale, Venice, Italy. 2000 *No reading allowed here*, Kapinos Galerie für Zeitgenössische Kunst, Berlin, Germany. *The End of the Twentieth Century*, Peter McLeavey Gallery, Wellington. 1999 *Recent works* Peter McLeavey Gallery, Wellington. *Point of infinite density*, McDougall Contemporary Art Annex, Christchurch.

Selected Group Exhibitions

2001 *Dark plain*, Centre of contemporary art, Canterbury. 2000 *Partage d'exotismes, Biennale d'art contemporain de Lyon 2000*, Lyon. 1999 *Kunstwelten im dialog*, Museum Ludwig, Köln, Germany. *Toi Toi Toi: three generations of artists from New Zealand*, Museum Fridericianum, Kassel, Germany, Auckland Art Gallery Toi o Tāmaki. 1998 *Entropy zu*, Hause Suermondt-Ludwig Museum, Aachen, Germany. *The Everyday 11th Biennale of Sydney*, Sydney. *Blood Brothers*, Peter McLeavey Gallery, Wellington.

Books/Catalogues

Robertson, Peter, 2001, *Divine comedy*. Govett-Brewster Art Gallery, New Plymouth. Burke, Greg, 2001, *Bi-polar; Venice Biennale 2001*, Creative New Zealand, Wellington. Tamati-Ouennell, Megan, 2000, *Strengthen the bindings: Aukaha kia kaha*, Dunedin: Ngāi Tahu Development Corp: Dunedin Public Art Gallery. Intra, Giovanni, 2000, *Te ao tawhito/Te ao hou = Old worlds/new worlds: contemporary art from Aotearoa/New Zealand*, Missoula, Montana, Maui Arts and Cultural Centre, Hawai'i. Elizabeth and John Gow, 1999, *Contemporary New Zealand Art*, David Bateman Ltd, Auckland.

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Ngataiharuru Taepa

b.1976 TE ARAWA, TE ATIWAHA

Selected Group Exhibitions

2001 *Matatau: toiaha ki apiti*, Manawatu Museum and Science Centre, Palmerston North. *Te Atinga* exhibition, Rotorua *Te Atinga* exhibition, New Plymouth. 2000 *Te Ra festival*, Maia gallery, Tairāwhiti Polytechnic, Gisborne. *VIII Festival of Pacific Arts*, Nouméa, New Caledonia 1999 *Matatu*, Te puhi a toi, Palmerston North *Fathers and Sons*, Pataka gallery, Porirua. *Mahurangi*, Pipitea marae, Wellington. 1998 *Te kopana*, Pipitea marae, Wellington.

Selected Catalogue and Articles

Paama-Pengelly, Julie, 'Bachelor of Maori arts used to be the new kid on the art block', *TU Mai*, Auckland, February 2001. Shopland, 'Essential viewing', *New Zealand House and Garden*, Auckland, May 2000. Corner, 'Expanded visions', *City Voice*, Wellington, 16 March 2000.

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http://masseynews.massey.ac.nz/2000/publications/masseynews/november/nov_22/stories/maori_arts.html

Saffronn Te Ratana

b.1975. NGĀI TUHOE

Selected Solo Exhibitions

2001 *F.C.Pi: New Paintings*, Ferner gallery, Wellington. 1999 *Ngā korero Aoteatea; Māori Narratives*, The Dowse Art Museum, Lower Hutt. *Tuhoe exhibition*, Te Ao Kohatu Gallery.

Selected Group Exhibition

2000/2001 *Takiri ko te ata*, Hawkes Bay Exhibition Centre, Hastings. *Layering on the paint*, Auckland Art Gallery Toi o Tāmaki. 2000 *Te Rā Festival*, Maia Gallery, Tairāwhiti Polytechnic, Gisborne. *Mua ki muri: back to front*, Manawatu Art Gallery, Palmerston North. *8 Festival of Pacific Arts*, Nouméa, New Caledonia. 1999 *Matatau*, Manawatu Museum, Palmerston North. *Back to the Front; Mua ki Muri*, Commons Gallery, University of Hawai'i, Manoa, Hawai'i.

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Broker, David, 2000, 'Chic pacifique', *Eyeline*, Summer 44: 34-37. Catchpole, Julie, 'Crossing the line from exotic curio to art', *Evening Standard*, Palmerston North, 13 July 2000. Mason Ngāhiraka, 2000, 'Layering on the Paint', *Gallery News*, Auckland Art Gallery Toi o Tāmaki.

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Paama-Pengelly, Julie, 2001, 'Tā moko is not tattoo', CD ROM, *Artpix3*, Creative New Zealand.

Selected Websites

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Kura Te Waru-Rewiri

b.1950 NGĀTI KAHU, NGĀPUHI

Selected Solo Exhibitions

1999 *Kura Te Waru Rewiri: A survey*, Ferner Gallery, Auckland. 1998 *Te Uri mai o te motu*, Centre of Contemporary Art, Christchurch.

Selected Group Exhibitions

2001 *Motatau: toiho ki apiti*, Manawatu Museum and Science Centre, Palmerston North. *Te maungā Taranaki: views of a mountain*, Govett-Brewster Art Gallery, New Plymouth. 2000 *Mua ki muri: back to front*, Manawatu Art Gallery, Palmerston North. 1999 *Century of New Zealand Fine Art*, Baycourt Gallery, Taurangā. 1998 *Kauwae*, Gisborne Museum and Arts Centre, Gisborne. *Ngā Taonga o Taitokerau*, Whangārei art Museum, Auckland Art Gallery Toi o Tāmaki. Atea, Manawatu Art Gallery, Palmerston North. *Taongā iti*, Marina quarry, Whangārei. *Rudolf Gopas and his students*, Centre of Contemporary Art, Christchurch.

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Journals/Articles

Mason, Ngāhiraka, 2000, 'Layering on the Paint', *Gallery News*, Auckland Art Gallery Toi o Tāmaki. Catchpole Julie, 'Crossing the line from exotic curio to art', *Evening Standard*, Palmerston North, 13 July 2000. Highfield, Camilla and Fusco, Cassandra, 2000, 'Books: Kura Te Waru Rewiri: a Māori woman artist by Camilla Highfield', *Craft Arts International*, [50]: 117. Paama-Pengelly, Julie, 'Māori visual arts: Heading into a new millennium', *TU Mai*, Auckland, January 2000.

John Walsh

b.1954 TE AITANGĀ-A-HAUTI

Selected Solo Exhibitions

2001 *New work*, John Leech Gallery, Auckland. 1998 *New Work*, Janne Land Gallery, Wellington.

Selected Group Exhibitions

2001 *Coastlands Rimu Room Art Award 2001*, Rimu Room, Paraparaumu. 2000 *Ngā Puna Waihungā Exhibition*, Hawkes Bay Exhibition Centre, Hastings. *Wanangā 2000*, Gisborne Museum and Arts Centre, Gisborne. 1999 *Surf in art*, Wainui Beach school, Gisborne. 1998 *Dream collectors*, Te Papa Tongārewa, Wellington. 1997 *Tihei mauri tu: Life force*, Page 90 Artspace, Wellington. 1996 *Big heads small room*, Gisborne Museum and Arts Centre, Gisborne.

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Shiels, 'Historical blot', *Christchurch Press*, Christchurch, 7 February 2001. 'Contemporary Māori art', *Hawkes Bay Today*, Hastings, 13 December 2000. Amery, '1881 and all that', *New Zealand Listener*, Wellington, 26 August 2000. McNaught, 'Looking for an artspace to call one's own', *Dominion*, Wellington, 12 February 2000. 'Surfing and art to be combined', *Gisborne Herald*, Gisborne, 18 January 1999. Corner, 'Serious fun', *City Voice*, Wellington, 17 September 1998. Holly, 'Fascination with modern Māori art', *Wangānui Chronicle*, Wangānui, 7 September 1998. Walsh, 'Artist's passion for horses and Coast life reflected in exhibition', *Gisborne Herald*, Gisborne. 11 August.

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Areta Wilkinson

b.1969 NGĀTI IRAKEHU, KAI TAHU

Selected Solo Exhibitions

2001 *The herbal mixture*, The Physics Room, Christchurch. 2000 *New work; The herbal mixture*, Fingers, Auckland. *Wai; Recollected works*, University of Canterbury School of Fine Arts Gallery, Christchurch. 1999 *Areta's gold*, Fingers, Auckland. *The visit*, Lure, Dunedin. *Fragments of a journey*, Avid, Wellington.

Selected Group Exhibitions

2001 *MATA*, Tāmaki Pataka Korero, Auckland Central City Library. *Haumi e! Hui e! Taiki e!* School of Fine Arts Gallery, University of Canterbury, Christchurch. *4th Jewellery Biennial, Grammar: Subjects and objects*, The Dowse Art Museum, Lower Hutt. 2000 *Strengthen the Bindings; Aukaha Kia Kaha*, Dunedin Public Art Gallery. *Mana wahine, Te Wa The Space*, Whangānui. 1999 *Turangāwae: A Public Outing*, The 3rd New Zealand Jewellery Biennial, Hawkes Bay Exhibition Centre, Hastings, Dunedin Public Art Gallery, Auckland Museum. *Rukutia! Rukutia!* An exhibition of southern Māori Artists, Ngāi Tahu Development Corporation Ltd, Christchurch. 1998 *Turangāwae: A Public Outing*, The 3rd New Zealand Jewellery Biennial, The Dowse Art Museum, Lower Hutt. *Aotearoa to Antwerp*, Generale Bank, Antwerp, Belgium. *Jewellery moves*, National Museums of Scotland, Edinburgh.

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Cousens, Cynthia, 2000, 'Jewellery in New Zealand', *Association for Contemporary Jewellery*, Newsletter. Duncan, Margaret, 2000, 'Christchurch; Art and Industry 2000', *Art New Zealand*, [97]: 40-41. Smith, Juliet, 'Exploring identity', *The Press*, Christchurch, June 21 2000. Paul, 'Rewarding Te Wa exhibition', *Wangānui Chronicle*, Wangānui, 17 April 2000. Brown, Dr. Deirdre, 1999, 'Ko whakapapa, ko turangāwae, ko whakapaipai [Genealogy, belonging and jewellery].

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Māori Glossary

Whakarāngi Māori

Most Māori words do not change in the plural. The macron indicates a long vowel.

aho *n.* line or string [*v*] radiant light or to shine
harakeke *n.* the general name for flax [*phormium tenax*], of which there are many named varieties
hei tiki *n.* a greenstone ornament worn suspended from the neck
heke *v.i.* descend; [*n*] rafter
hungā *n.* people; a group of people
iwi *n.* bone; strength; nation; tribe; people
kaitaka paepaeroa *n.* dress cloak made of finest flax with ornamental border
kakahu *n.* garment
karakia *n.* incantation, particularly the ancient rites proper to every important matter in the life of the Māori; prayers
kete *n.* woven basket
kete muka *n.* woven basket made from muka [flax]
kōhangā reo *n.* language nest; language teaching programme to teach pre-school children from infancy to speak Māori
kowhaiwhai *n.* painted patterns traditionally on rafters and canoe hulls
kura kaupapa *n.* primary and secondary schools in which Māori is the main language used

maihi (or **māhihi**) *n.* facing boards on the gable of a meeting house, often having the lower ends ornamented with carving

Māori *n.* indigenous Māori

marae *n.* enclosed space in front of a meeting house; the courtyard

muka *n.* processed harakeke fibre

noa *adj.* free from tapu [taboo] or restriction; of no moment; ordinary

Pākeha *n.* a person of predominantly European descent

pakiwaitara *n.* fiction, legend, folklore; scandal, subject of gossip

poi *n.* woven ball with a string attached, which is swung and twirled rhythmically to the accompaniment of a song
putokomanawa *n.* centre post which holds up the ridge-pole of a large house

rangātahi *n.* fishing net in good condition 'ka pū te ruha ka hao te rangātahi'; modern word for youth

Rātana *n.* religion founded by Tahupotiki Rātana

Ringātu *n.* religion founded by Te Arikirangi Te Kooti Te Tūruki

Ringā *n.* hand

tā moko *v.t.* to tattoo [tā] with tattoo patterns [moko]; *n.* Māori tattoo

tāniko *n.* decorative Māori weaving technique

taniwha *n.* supernatural being or fabulous monster supposed to reside in deep water or under the ground

tapu *adj.* sacred, under religious or ceremonial restriction; beyond one's power; inaccessible

tekoteko *n.* technically, the carved figure on the gable of a house or the figurehead of a canoe; commonly taken to mean a carved figure

te ringā hou *n.* novice; new hand [hou = new, recent, fresh]

tohungā *n.* expert, generally a religious expert; priest

tohungā whakairo *n.* master carver

toi *n.* art; knowledge; origin; source of humankind

toi hou *n.* literally 'new art'

tukutuku *n.* ornamental woven latticework usually placed between carved posts in a meeting house

tūrangāwae *n.* literally a standing place for the feet

waka taua *n.* war canoe

wero *n.* a challenge

whakairo *v.t.* to ornament with a pattern, used of carving, tattooing, painting, weaving; more generally applied today to wood carving

whakapākoko *n.* carved image

whakapapa *n.* genealogy

whakawhānau *n.* kinship, family relationships

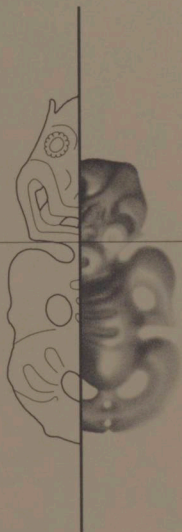
whare *n.* house, hut, shed, habitation

wharehui *n.* meeting house

whareniui *n.* large house, usually the main carved meeting house

whāriki *n.* floor mat; *v.t.* to spread out on the ground; to cover with mats

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A
AUCKLAND
ART
GALLERY

TOI O TĀMAKI

NEW