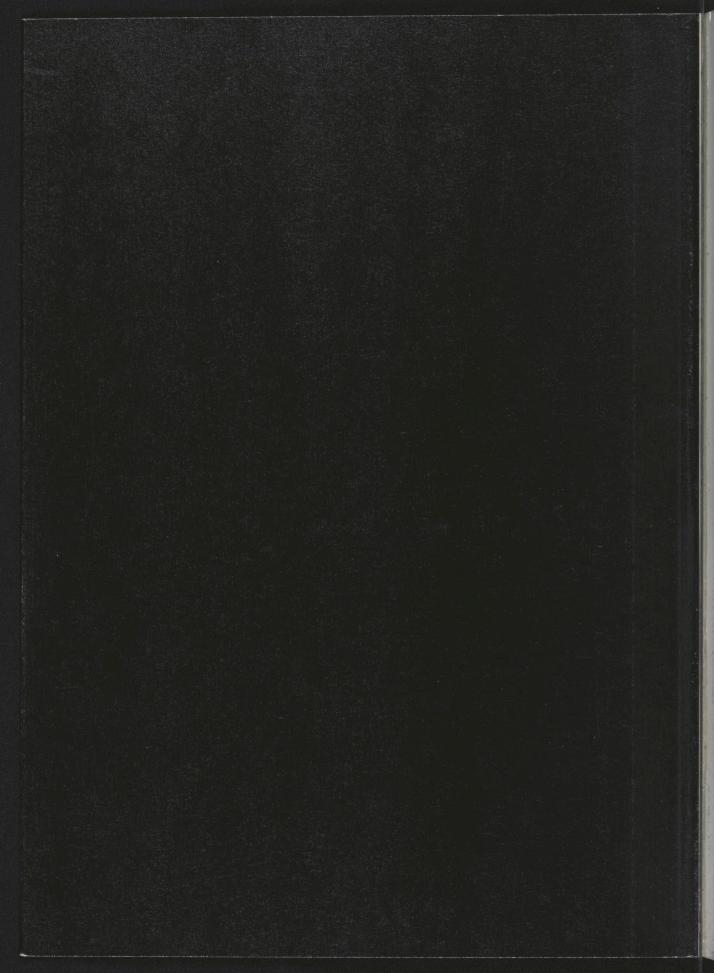
TURUK! TURUK! PAKE PAKE



TURUK! TURUK! PANEKE!

WHEN MĀORI ART BECAME CONTEMPORARY

NGAHIRAKA MASON WITH CONTRIBUTIONS FROM JONATHAN MANE-WHEOKI AND NGAHUIA TE AWEKOTUKU © Auckland Art Gallery Toi o Tāmaki, Ngahiraka Mason the artists and individual authors, 2008. Published by Auckland Art Gallery Toi o Tāmaki on the occasion of the exhibition *Tūruki Tūruki! Paneke Paneke!* Auckland Art Gallery Toi o Tāmaki, New Gallery 24 May—24 August 2008

ISBN 0-86463-274-6

Curator: Ngahiraka Mason
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Copy editor: Amy Mansfield
Gallery photographers: John McIver and Jennifer French
Catalogue design: www.inhousedesign.co.nz
Printers: Geon Group

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A note on style: Macrons to indicate the long vowel have been used to reflect common usage today.

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Ralph Hotere Katerina Mataira Muru Walters Arnold Manaaki Wilson Selwyn Wilson Te Aupõuri Ngāti Porou Te Rarawa, Te Aupõuri Ngāi Tūhoe, Ngāti Tarawhai Ngāti Manu, Ngāti Hine

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fig I

DIRECTOR'S FOREWORD

Tūruki! Paneke Paneke! When Māori art became Contemporary commemorates and celebrates an exhibition that has gone before — a smaller endeavour of considerably shorter duration that opened 50 years ago this year. Lacking even the simple contrivance of a title or the evidence of a curatorial hand, and presented in a somewhat obscure venue, the Princes Street Adult Education rooms at the University of Auckland, it largely came to public notice because of a brief almost serendipitous review in the *Auckland Star*.

Inauspicious enough, you might think, but that modest exhibition – featuring the work of Ralph Hotere, Katerina Mataira, Muru Walters, Arnold Wilson and Selwyn Wilson – is now widely regarded as a turning point in the modern history of Māori art. It attracted keen public interest but received little attention in the press. "Show by Māori artists" went one headline, and "Māori fullback goes in for abstract painting," proclaimed the Star review with more knowing surprise, over a photograph of Muru Walters and one of his works.

Taken together, these headlines all too perfectly captured the cultural mood of late 1950s New Zealand. Here was a group of young artists clearly defined in the popular imagination as creating another kind of Māori art; an art that drew as much on the experience of their tertiary level education in art teaching or fine art training as it did their deeper cultural histories and identity. In their work as teachers, visual artists and craftspeople, they were the pioneers of a new generation of Māori artists whose work was located in two worlds.

The works in this exhibition represent a moment when indigenous Māori art conventions were co-mingling with the historical and contemporary traditions of the Pākehā. They gave rise to a contemporary Māori art movement that has been central to New Zealand's sense and understanding of itself ever since. Notwithstanding the historical condition, including the desire for a shared identity within a rich Māori cultural milieu, these five artists were setting off mainstream change that would affect the course of modern Māori.

That quiet revolution manifested itself in the lives of Māori, particularly children, through the implementation of a series of transformational education and social policies. Foremost, in this context, was the recruitment of Gordon Tovey as National Supervisor of a Māori art and craft education project, best remembered for the unparalleled success of the Northern Māori Project (1954-59). Similarly influential was the wide distribution into Māori homes of the *Te Ao Hou* journal, published by the Department of Māori Affairs from 1952-76.

The impact of Tovey's energetic and inclusive approach and the reach of his remarkable teaching team, at one time numbering over 100, changed the way young Māori came to understand their own artistic traditions in the context of their contemporary world. Ralph Hotere, Katerina Mataira and Muru Walters were founding members of the Tovey outreach programme, and Arnold Wilson and Selwyn Wilson among its later advisors. Each of them was also the subject of either a *Te Ao Hou* profile or one of its many artist illustrators.

In 1958, they were all in their own way radical and visionary artists. Regardless of their later contributions and accomplishments, either to art or within broader society – and they are many and singular – their work would soon become a focus for conflict, intrigue, criticism, recognition and celebration. Together, they were five artists whose work was formative to the growth in understanding and recognition of Māori art; work that would ultimately expand to accommodate the contemporary art languages of both Māori and Pākehā.

Curator Ngahiraka Mason is deeply interested in why and how a group of comparatively unknown Māori artists, whatever their reputations today, gathered in Auckland in 1958, just across from the Auckland Art Gallery. They did so when the Gallery, under the inspired directorship of Peter Tomory, was just beginning to form up its own commitment to building a modern New Zealand collection. In different ways in the same moment, perhaps, the reshaping of identity in its various forms was occurring right across the cultural landscape.

I wish to congratulate Ngahiraka on the original idea for this exhibition, particularly given the difficulties encountered in moving into such art historically uncharted waters. She has shown enduring belief in the importance of the project – of recording this history now – and has been relentless in her pursuit of works, many of which had fallen from public view. This publication, generously and expertly contributed to by Jonathan Mane-Wheoki and Ngahuia Te Awekotuku, puts a new perspective on a defining moment in modern Māori art.

Auckland Art Gallery Toi o Tāmaki is proud to present this commemorative and celebratory project. We are equally proud to be doing so in close association with our respected Māori advisory body, Haerewa, whose chair Elizabeth Ellis and members Arnold Wilson, Fred Graham, Mere Lodge, Bernard Makoare and Lisa Reihana I also wish to acknowledge. Founded just prior to the Gallery's first major contemporary art exhibition, *Korurangi* (1995), they also gave wise counsel to our second, *Purangiaho: Seeing Clearly* (2001).

The development of our third such project, *Tūruki Tūruki! Paneke Paneke!* – a title drawn from a traditional chant that kept paddlers to a constant beat – has been more than generously assisted by the support of Te Waka Toi, the Māori Arts Board of Creative New Zealand. I thank them for that critical contribution. I also wish to thank our sustaining support sponsors Aalto Colour and the Elliott Street Apartments. Without their combined support, this waka would not have sailed such an ambitious course.

Chris Saines Director

HAEREWA FOREWORD First Māori Festival of Arts Editorial Elizabeth Mountain at Elam School of Fine Arts, Auckland Te Ao Hou No. 46 (March 1964)

fig 1

Haerewa, the Māori Arts Board of the Auckland Art Gallery Toi o Tāmaki supports, promotes and encourages the growth of all things Māori in the gallery. We are delighted to support this exhibition that marks the 50 year anniversary of the first Māori art exhibition in Auckland and celebrate the work of the five artists who participated.

In the late 50s and early 60s artists of traditional artforms, tohunga whakairo and those skilled in kowhaiwhai and weaving influenced our lives and work as Māori art students. I remember close friends of my parents, Whare Hauraki and others working on the building and embellishment of Ngāti Hine Tu Matauenga, Otiria Marae. They were part of our daily lives in those intimate communities that revolved around the marae. They influenced me and my northern peers and these were the marae roots from which the five senior artists in this exhibition came.

The artists in *Tūruki Tūruki! Paneke Paneke!* started their careers as young educators and community people from rural New Zealand in the early 1950s. The five artists in the exhibition were trained in the best art schools in Auckland and Christchurch and in the art and crafts 3rd year course in Dunedin. They related all facets of art making and education to the communities in which they lived and worked.

Arnold from Ruatoki, Selwyn from Karetu, had a powerful influence as teachers and arts' advisors on Māori art students and their whanau in the north. I benefited from this influence as a student of Arnold's for four years at Bay of Islands College Kawakawa. In addition Selwyn who was the art teacher at Northland College Kaikohe and a close whanau member, tutored me in painting. Arnold and Selwyn promoted the merits of a fine arts education with my parents and many others in the north and gave them the confidence to send us away from home to study art at university. Many of us went on to graduate from Elam School of Fine Arts. My cousin Mere Harrison Lodge who lived with her sister Katerina Mataira in Kaikohe was a student of Selwyn's at Northland College. She and I had the distinction of being the only Māori women graduate students at Elam at that time. We were preceded by Freda Rankin Kawharu who graduated from Ilam. The late Buck Nin was also Selwyn's student at Northland College and he too graduated from Ilam.

We all knew each other personally. Ralph was an arts advisor and then an artist of national and international repute. We always knew him as an intellectual innovator and energetic artist offering a perception of a world that began in the isolated community of Mitimiti and burgeoned into an international force. My cousin Katerina Harrison Mataira from Ruatoria was an artist whose creative energies moved to include literature and education. Likewise with Muru Walters who went on to apply and interweave his art training and teaching to students studying Christian theology within the Anglican faith at St Johns College in Auckland. This led him to his present role as the Bishop of Wellington. We were privileged to belong to a close Māori fine art community that has endured to this day.

History bears out that Ralph, Katerina, Muru, Arnold and Selwyn have made a significant contribution to New Zealand's visual culture. Another important senior northern artist, Selwyn Muru, has been a consistent and compelling presence in the Māori art world producing unique and inventive works and he too has exerted considerable influence on younger artists. From them has come over five decades of artists who have made a significant contribution to the identity of Māori and the profile of Aotearoa New Zealand. Artists such as Kura Te Waru Rewiri, Lisa Reihana, Brett Graham, Shane Cotton, cannot fail to have been influenced by the achievements of these senior role models.

Haerewa is pleased that the exhibition has a catalogue with commissioned essays by leading art historians Dr Jonathan Mane-Wheoki and Dr Ngahuia Te Awekotuku. We thank them for their contributions to contemporary Māori art writing and the contributions of curator Ngahiraka Mason. Their work adds to the whakapapa of korero that has built up around the five artists in the exhibition.

Haerewa, supported the Māori exhibitions *Korurangi* (1995), and *Purangiaho* (2001). We are delighted that *Tūruki Tūruki! Paneke Paneke!* another exhibition by Māori, about Māori and for Māori has become a reality. We acknowledge the leadership of Chris Saines, the Director and Ngahiraka Mason the Indigenous Curator Māori Art. This is an exhibition which uplifts the mana of Māori artists and Māori art. It adds to the exhibitions and publications that tell the contemporary Māori art story and we look forward to many more of them.

Te toi whakairo He mana tangata Where there is artistic excellence there is human dignity.

Nga mihi nui ki a koutou katoa Elizabeth Mountain Ellis CNZM Ngāpuhi, Ngāti Porou Chair of Haerewa

He is one of five Macris—
all art teachers in Northland
schools—who have combined
in the first Maori art exhibition seen in Auckland.
An old pupil of Kaitala
College, Muru Walters did a
three year art course at the
Auckland Teachers' College
before taking a Job at
Kaikohe as a travelling school
art specialist.
Two of the exhibitors,
Selwyn Wilson and Arnold
Wilson, are brothers. Selwyn
Wilson attended the famous
Slade

TURUKI MENERAL DI TURUKI!

PANEKE Christ. It has a

PANEKE!

Tūruki Tūruki! Paneke Paneke!'
When Māori art became contemporary

by Ngahiraka Mason

fig 1

'Måori fullback goes in for abstract painting' The Auckland Star, 10 June 1958, p.1 On 10 June 1958, the *Auckland Star* reviewed an exhibition that had no title, no curator or named venue and which carried the headline 'Māori fullback goes in for abstract painting'. A photo of Muru Walters, including an abstract painting entitled *Blue faces*, set the scene for a telling that explained that something interesting had occurred in Auckland. *Auckland Star* art critic H.M. commented: (fig 1)

Admittedly the show has crudities but throughout are the strong lines and sweeping rhythms, the gusto and the naivete, that stamped the workmanship of the exhibitors' forbears.

This telling focuses on a moment in history. It considers the arrival of a cluster of artists and allows a story to be told about agency in social and political New Zealand. Some of these narratives provide the context for recounting how Māori came to occupy visual history, thus extracting instances where change was predictable and the ideologies of a generation became known. The gains and lessons learned from this time are now better understood.





fig 2

The artists

The dynamic expressions of Ralph Hotere (Te Aupōuri), Katerina Mataira (Ngāti Porou), Muru Walters (Te Aupōuri, Te Rarawa), Arnold Manaaki Wilson (Ngāti Tūhoe, Ngāti Tarawhai), and the late Selwyn Wilson (Ngāti Manu, Ngāti Hine) have endured the test of time. They are recognised as important in New Zealand's visual, education and publishing history.

Tūruki! Paneke Paneke! acknowledges that this group of artists worked in interconnected ways in Northland during the 1950s. Through their artistic explorations, we gain insight and discover how each artist found their creative steadiness. This affords an understanding of how they pioneered a contemporary purpose, revealing how their visual turangawaewae gained support and found an audience.

To advance and move forward in unison is the concept behind the exhibition title *Tūruki Tūruki! Paneke Paneke!* I draw on this chant as it evokes mana, ihi and wehi: the inspired forces behind mana Māori. Let me explain. Tradition tells us that when waka were taken out to sea, a commanding chant sent a clear signal to work together in one unified action to achieve the task at hand. Modern history tells us that this style of inspirational instruction and focus found its way into the classrooms of many schools in New Zealand during the 1950s and 1960s through artists trained in the disciplines of Māori and Western visual art. Thus, they

1958 Exhibition Review, Auckland Star 29 May 1958 P-4

fig 3

National Publicity Studios photograph n.d strengthened Māori culture as they saw it with the support of each other and their communities. In celebrating the art practices of this time, one is recognising important contributions to a cultural renaissance and the modest yet exciting beginnings of the contemporary Māori art movement. Questions can be asked as to what generated this turning point, what led us to an understanding of those times and of contemporary Māori art today? A more conventional enquiry would ask: 'What have we learned from this moment?' However, the more challenging and contemporary question that the Māori world seems to ask in unison is: 'What is the future of culture?'

TURNING POINTS

If the education industry does not create people who are interested in the world around them during their one single life, the education is, above all, a failure.

- Dillion S. Ripley, from The Sacred Grove

Education

In 1937, Dr Clarence Beeby," Director of the New Zealand Council for Educational Research, staged the landmark New Education Fellowship Conference, attracting speakers and attendees from 21 countries. The writings and ideas of progressive American thinkers John Dewey, Thoreau and Montessori were discussed. Egalitarian thinkers involved in the New Education Fellowship Movement, such as Herbert Read from Britain, were applauded for their vision for world education.

Overwhelmingly, the New Zealand conference findings suggested that a liberal and humanitarian approach to education was the single key way to move education forward systematically to becoming child-centred. Following the success of the conference, the then Minister for Education, Peter Fraser, considered Beeby's idea for a radicalised education system that launched an expansive, transformative curriculum. Fraser released the following statement – still quoted today as the cornerstone of educational thinking – to advise the nation that good quality education was the right of all New Zealand children.

The Government's objective, broadly expressed, is that every person whatever his level of academic ability, whether he be rich or poor, whether he live in town or country, has a right as a citizen, to a free education for which he is best fitted and to the fullest extent of his powers. "

Beeby would re-orient education by introducing New Zealand Schools to new philosophies in education. On his appointment in 1940 as Director of Education, a pilot scheme was taken to schools, and in 1942 Beeby appointed Sam Williams to undertake research and trial their ideas in Lower Hutt, Otago and Southland. Elizabeth Borthwick, Doreen Blumhardt and others™ were hired to introduce ideas that could be implemented by trained specialists. Beeby believed there were three ways to promote and practise expansionist education − through public aspiration, flexible language, and practical guidance. Most of all, he wanted an education system that would understand what it is to be human, with instructive teachers working with community in a collaborative spirit, and with physical activities as an intrinsic element.

Thus, the arts and crafts specialist movement was launched, and in 1946 its first Māori students were ushered in. The idea to teach Māori arts and crafts came from Beeby, and he looked for someone who could implement this idea. He found that person in Gordon Tovey, who was lecturing at Dunedin at the time. Tovey was hired as National Supervisor and developed a team of arts advisors, at one time numbering 105.

Persuading teachers to practise seemingly radical ideas was easy. Dunedin became the hub of arts and crafts specialist training, and to avoid any failure, students were hand-picked and interviewed personally by Tovey.

Avoiding failure

Among this group of first-year arts and crafts graduates were Keriana Tuhaka, Hirini Mead, and John Ritchie. Up to 1950, recruitment efforts would attract future Māori and Pākehā alumni such as Merv Holland, Bob McEwen, Murray Gilbert, Selwyn Wilson and Fred Graham. Between 1950 and 1960, they were joined by John Bevan Ford, John Drawbridge, Ralph Hotere, Katerina Mataira, Cath Brown, Muru Walters, Mere Kururangi, Carol Tovey, Roger Hardie, Cliff Whiting, Para Matchitt, Marilynn Webb, Clive Arlidge, and Sandy Adsett.



fig 4

Review of The Arts of the Māori K. Maitaira *Te Ao Hou* no. 38 (March 1962) p.25 Photos by Gordon Tovey, Alan Simpson and Murray Gilbert



Between 1961 and 1989, the vision for education had shifted direction yet again, and Mihiata Fairley, Arnold Manaaki Wilson, Donn Ratana, Ray Thornburn, Sue Crockford, and Herb Foley joined the ranks as arts and crafts specialists.

New Zealand had a quota system for areas of the curriculum. Teachers could tick a box that indicated their location preference and subjects. If they wanted to teach at a Native Māori school or chose an isolated community, they would be renumerated for the skills they offered and receive allowances that reflected their distance from larger towns. Often the enticements were not entirely attractive as teachers needed to get themselves to their schools and negotiate accommodation when they arrived. However, the Government was committed to lifting these numbers, as it also wanted to ensure a political result with the integration of Māori into Pākehā society. Further, the State's view was that Māori art and culture required an institution to express all that was valued by them, thereby taking Māori to the next level of assimilation. In this regard, this generation of teachers set the benchmark for being artists and educators living a bicultural and integrated modern life. Tovey would prove to be the charismatic leader, and Beeby's vision would find success.

Tovey: a tough side and a soft side

Gordon Tovey had a soft side and a tough side to him. His soft side was affecting, especially through correspondence with teachers and supporters. He advised in advance if he was planning a visit to his arts advisors. On one such occasion, he wrote to Jim Allen at Kaitaia, advising him that he was sending Selwyn Wilson to Te Kao for an opinion on the children's drawings and paintings. Tovey encouraged the pottery skills and clay work of children in Northland, and under the instruction of Jim Allen, they would become the most popular crafts in the region.

Gordon Tovey relied on relationships with people like Matiu Te Hau, and, in 1955, Tovey wrote to Te Hau after a meeting in Northland at Ngātaki Native Māori School attended by Beeby, Tovey, Te Hau, and Alan Simpson. Te Hau too had an interest in the success of education in Northland, and he had spoken to Jim Allen about staging a 'Pottery Week' in Northland.

fig 5

Arnold Wilson, Te Ao Hou no. 4 (Autumn 1953) p.32

[&]quot;... I think the idea is splendid. I feel that this is perhaps a little too early, especially with the lack of wheels and equipment to allow everyone full working powers." $^{\text{viii}}$

Hotere, Mataira, Walters, Arnold Wilson, and Selwyn Wilson were ambitious and enthusiastic teachers. There were no set precedents for their art, ideas or experiences, yet they understood that their future as artists and teachers ultimately lay in their hands. They provided personal insight to teach Māori arts and crafts, and Tovey mentored them in a traditional sense once they were established in teaching positions. He wrote letters enquiring after their well-being and that of their partners and children, and they would duly reply. Tovey would take on ideas raised by teachers in the spirit of collaboration, offered in-service training courses to hone skills, and showed interest in their personal art practices and professional development.

Tovey appreciated a positive attitude, good communication and good work ethics. When he received a letter at Head Office saying that Ralph Hotere was not turning up for school, rather than make a fuss, he sent Hotere art supplies. He also provided these for Katerina Mataira. $^{\times}$

His tough side came out when he was under pressure to justify his endeavours and spending. When alcohol was not controlling his life, he argued strongly for Māori arts and crafts education and expected well-considered and robust responses from teachers when asked how they demonstratively expanded human relationships with students. The sheer energy that Tovey gave to the Northern Māori Project was such that he protected the teachers in the project from visitors, including other teachers, principals and government officials who might otherwise distract, influence or undermine the confidence of his teachers.

Takawaenga Māori

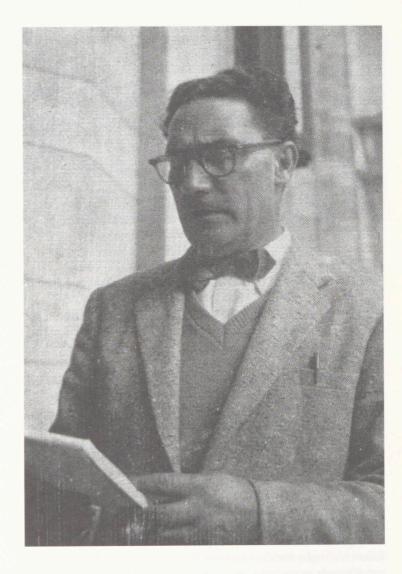
Vital to Māori communities were takawaenga Māori. These were people who operated across all levels of Māori and Pākehā society as negotiators and important go-between representatives. Matiu Te Hau^x of Whakatohea whakapapa embodied all things necessary to be able to lead, advise, nurture and broker relationships between people and systems. He and others such as John Waititi, John Rangihau, and Maharaia Winiata were hugely influential to Māori and Pākehā communities in the 1950s and 1960s.

Matiu Te Hau

Matiu Te Hau attended Ardmore Teachers' Training College in 1938, gained his Bachelor of Arts from the University of Auckland in 1949, then took up a position at Continuing Education (part of the University's night school programme) in 1953. In between war service and teaching, Te Hau achieved many distinctions, including being the first Māori teacher to be appointed to a normal intermediate school, and chairman of the Waitemata Tribal

Matiu Te Hau Te Ao Hou no. 30 (March 1960) p.25

fig 6



Maori leaders
meeting in
Wellington n.d
l-r. Henare Ngata,
Turi Carroll, Arnold
Reedy, Steve Watene,
Fred Katene, Ike
Tangitu, Joe Karetai,
?, ?, ?, ?, ?, John
Bennett, Matiu
Te Hau
Archives New
Zealand, AAMK
W3495/31e



Te Hau had a way with people. He was the consummate gentleman and leader in his dealings with iwi, urban groups, and individuals. With a huge network of contacts, he was well apprised of new arrivals to Auckland, whether they were students, visitors or families intent on staying. A regular visitor to Wellington, he met with Pākehā and Māori leaders and officials, including the National Party, with whom he held membership as a Dominion Councillor. His role as an Adult Continuing Education Officer at University of Auckland allowed him to work effectively alongside Māori and Pākehā.

Te Hau befriended and mentored Māori students living in Auckland away from their families. Occasionally, they were extended family, so he also took them in as boarders until they found permanent lodgings. Arnold Wilson had the benefit of living with Te Hau and his wife Arohanui. Before Arnold took up his caretaker role at Elam School of Fine he lived with the Te Hau whanau in Remuera. Te Hau supported Arnold's dance band by attending dance hall events and, on occasion, joining in and playing clarinet.

Former Māori All Black Muru Walters remembers Te Hau as a distinguished person and an inspirational mentor who would follow his rugby matches and buy rounds of beer. Most of all, he was a hugely important role model, because there were few Māori in higher education positions at the time. Marilynn Webb, who grew up in Opotiki nearby Te Hau's Whakatohea family, described Te Hau as dapper, always suited, and never without a hat. A man of great mana, he always made a point of enquiring after her family.

The first contemporary Māori art exhibition in Auckland in June 1958 opened with some interest but barely a fanfare (with the notable exception of the *Auckland Star* review). Selwyn Wilson was in London at the time, and Hotere, Mataira, Walters, and Arnold Wilson were in Northland teaching. However, the arts and crafts branch Head Office staff and Te Hau supported the exhibition, and by all accounts it was well received.

fig 8

The Arts of the Māori, Wellington: Department of Education, Government Printer, 1961, Photographs by Gordon Tovey, Alan Simpson and Murray Gilbert.





fig 9

Mere Kururangi Te Ao Hou no. 38 (March 1962) p.28 The Arts of the Māori Reviewed by K. Maitaira. Miss Mere Kururangi, Maori Arts and Crafts Adviser to the Education Department, with children at Hobsonville.

RECONSTITUTING ART EDUCATION

Perhaps, before the printed word became predominantly important, the activities now known as the arts were in reality the natural patterns of learning. $^{^{\rm XI}}$

- Gordon Tovey

Child-centred experiences

The idea of child-centred experiences in the classroom fitted well with this generation of artists and teachers. Conversant with the three Rs – reading, writing and arithmetic – they transmitted Beeby's idea that all students could achieve. Children learned the value of understanding their place in the world. Māori culture, arts and crafts, haka, mahi whai (string-games), carving, stick games, and weaving were revived, and this focus lifted the confidence of children. Parents appreciated the approaches teachers were taking, and the results proved children were more responsive to their school lessons.

Schools were finding that child-centred experiences produced imaginative students with common sense and respect for each other's creative opinions. Children could make decisions and therefore meet the challenges of an expanding world because they were taught how to discuss, interpret, and explain ideas.

In 1992, Alan Simpson would affirm this success in his paper 'Participation in the Northern Māori Project', delivered to students at Palmerston North College of Education. He observed:

The primary emphasis was to raise awareness and human consciousness in children through creative discovery that resulted in personal and community growth... The children were encouraged to express their child world-view, their intelligence and observation skills were nurtured, and their emotional intelligence was massaged. XIII

Art as experience and experience as art would enter the culture as worthy concepts, but, more importantly, the phenomenon of understanding one's place in the world would develop New Zealand's future creative and intellectual base.

The Northern Māori Project

The Northern Māori Project (1954-59) was a defining moment in Tovey's career. The creative freedom given to Tovey by Beeby was passed on to arts and crafts specialists sent to Northland rural schools^{XIV} to teach experimental, multidisciplinary, and integrated art-centred learning in the classroom. The success of the project more than proved that holistic, humanistic, and expressive learning was important to the development of Māori children. After the project officially ended, Māori arts and crafts specialists continued teaching their charges using creative discovery as best practice.

Mr Rex Manihera at Glendowie School Auckland National Publicity Studios photograph AAMK W3495/21n

fig 10

From The Arts of the Māori Photo courtesy Luit Bieringa

fig 11

Ardmore teachers refresher arts and crafts course participants *Te Ao Hou* no. 14 (April 1956) pg 38

fig 12

S M Mead (Hirini) Headmaster at Minginui *Te Ao Hou* no.14 (April 1956) pg 36

fig 13





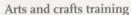




COURSES & DISCOURSE

All peoples use the arts to express their experiences of life, their conception of themselves and the values by which they live. Each generation gains understanding of its own past, at least in part, by sharing the thoughts of previous generations expressed through the arts; and it in turn bases some of its own artistic expression on traditional forms. The same artistic expression on traditional forms.

- A.E. Campbell, Director of Education 1960-1966



The 1960 Ruatoria In-Service training course was an important moment for Māori teachers, as they were encouraged to show others what they were doing in their schools. Another world opened up to teachers through the fellowship of other teachers, and they returned to their schools reinvigorated and with more understanding of how to get the most from students. Local elders and Māori art experts would endorse those using Māori motifs, symbols, and narratives in the classroom.

More courses at Ruatoria were offered into the early 1960s, and Pineamine Taiapa would be hired as the literal and spiritual tohunga for Māori arts and crafts specialists. Taiapa shared the poetics of being Māori and offer his network of family to demonstrate the arts of his forebears. He and Tovey came to respect each other, for Taiapa could see Tovey's enthusiasm for Māori art was heartfelt and that Tovey had already become a man of influence to young Māori.

The range of people required to run these courses was astonishing, and between the years 1958 and 1962, Pākehā and Māori teachers considered themselves fortunate to be approved to attend the training in Ruatoria. Mere Kururangi worked at Head Office in Wellington as Tovey's administrator, so she organised the workshops and also taught poi and action-songs. Hirini Mead assisted with translations and the late Cath Brown instructed teachers how to weave with flax. Muru Walters taught carving, and the local community would attend and demonstrate local knowledge and skill. Ralph Hotere, John Bevan-Ford, Marilynn Webb, Clive Arlidge, Cliff Whiting, Para Matchitt and Marewa McConnell applied to attend like everyone else, and Tovey ensured that the workshops were documented and recorded.



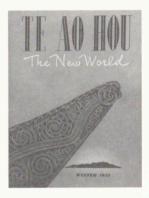
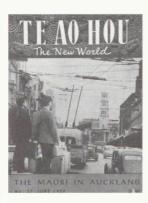


fig 14

Marewa McConnell, Te Ao Hou no. 45 (December 1963) p.35



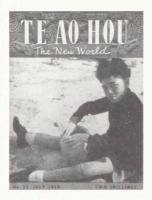


fig 15-17

First Te Ao Hou cover Te Ao Hou no.1 (Winter 1952)

Te Ao Hou cover Te Ao Hou no. 27 (June) 1959

Te Ao Hou cover Te Ao Hou no. 23 (July) 1958 The Ruatoria courses lifted everyone's sense of identity and place in the world of education and art, and the experiences were so profound that they endured. Organiser Murray Gilbert would go on to reinforce the success of the training by reflecting on it as a major milestone in New Zealand education. This time also saw an increase in interest in the discourse around Māori art as events were being written about in the media and in education journals.

The Arts of the Māori

The publication *The Arts of the Māori* was distributed to all schools in New Zealand in 1961. It came to represent many years of hard work that Tovey had given to Māori arts and crafts training. He laboured over the text and later regretted that a companion book, to be entitled *The Arts of the Pākehā*, would falter and never be realised. In a 1962 review of the book in *Te Ao Hou* journal, Katerina Mataira commented:

This is the first real effort made by the Education Department to promote the teaching of Māori Arts and Crafts in schools. It is an acknowledgement of the value of Māori art to our New Zealand society, and as a medium of promoting better understanding between Māori and Pākehā. To the Māori it means a renewal of hope that part of his cultural heritage will remain with him, and perhaps even flourish. XVIII

Te Ao Hou Journal

Under the editorship of Eric Schwimmer and, later, Margaret Orbell, the art practices and writings of Māori flourished, and the burgeoning critical voice of Māori would become recognised. Te Ao Hou journal was published from 1952 to 1976 by the government under the management of the Department of Māori Affairs. There were seventy-six issues in total. According to its first editorial, Te Ao Hou aimed to provide interesting and informative reading for Māori homes – it was like a marae on paper, where all questions of interest to the Māori could be discussed.

Eric Schwimmer

Dutch-born Jewish emigrant Eric Schwimmer arrived in Wellington with his parents in the 1940s. His family were professional people, assimilated into Dutch culture yet attentive of their original identity. A period of study at Victoria University of Wellington in classical studies and a genuine curiosity of ancient civilisations and the tensions between colonising and colonised

peoples put Schwimmer in good stead to accept a position in 1950 with the Department of Māori Affairs. He quickly became an influential advisor to successive Labour and National governments for more than 10 years. Eric was drawn to bold and progressive policies that directed social and humanitarian conditions affecting Māori.

Political conditions changed to work in his favour when Eric was invited to start *Te Ao Hou* journal. The name *Te Ao Hou* was given to the journal by Professor I.L. Sutherland, a consultant to the government, and Eric was supported by Jock McEwen, Minister of Māori Affairs, and Tipi Ropiha to make the journal work for the government and Māori. Based in Wellington, Eric had not only the confidence of government but also had the courage to claim that Māori and Pākehā cultures could grow and thrive side by side without one holding dominance over the other.

During his term as editor and contributor to *Te Ao Hou*, Schwimmer showed an interest in Māori artists and their careers, including the social and political outcomes of Sir Apirana Ngata's cultural revival and assimilation policies. While the artists' creative reputations were on the rise through published articles accompanied by photographs, their standing as young artists was contextualised within the world of Māori, but not that of Pākehā. Katerina Mataira became a critical commentator on the arts, and Hirini Mead contributed Māori stories to *Te Ao Hou* as well as publishing books on the traditional art practices of Māori.

Artists were regularly invited to submit illustrations to *Te Ao Hou*, and commissioned drawings, writing and painting appeared as published illustrations until the journal folded. Hotere, Mataira, Walters, and Arnold Wilson would be photographed by Ans Westra and written about by Schwimmer.

Eric recognised that the journal was an opportunity to be an effective presence in the Māori and Pākehā worlds. Yet he also understood that *Te Ao Hou* was not the appropriate forum to effect old grievances between Māori and Pākehā. Moreover, if a genuine social and political structure was not put in place, New Zealand society would be burdened with the weight of historic and modern misunderstandings.

In 1964, Schwimmer left New Zealand for Canada to study social anthropology with the purpose of better understanding the structures of Māori and other indigenous groups and championing them from a distance. He would not return to live in New Zealand, but would remain preoccupied with the patterns of change in Aotearoa. XXII



fig 18

Paul Robinson, Colin Clarke and Danny Robinson *Te Ao Hou* no. 40 (September 1962)



It is true to say that under his editorship, *Te Ao Hou* became the voice for Māori and, ironically, came to connect Māori to each other during the urban migration to the larger centres. At the same time, School Journal, the journal published by School Publications, would connect the artists to the generation of children they were teaching through their illustrations and writings. These same publications have influenced future generations over time.

BELIEF IN CONTEMPORARY MĀORI ART.

Man is a credulous animal and must believe in something. In the absence of good grounds for belief, he will be satisfied with bad ones.

-Bertrand Russell, from Unpopular Essays

The broadening out of what Māori art could achieve through modern materials and ideas created another turning point in the art and crafts specialist teachers' movement. Teachers were successfully instilling in Māori primary and secondary students a passion and confidence in art and culture. Their art was appearing in education journals, publications on and for Māori, and even onto marae dining hall walls as murals, and Māori generally accepted this as a good thing.

Accordingly, Māori recognised that a positive future lay in education. Exchanges between Māori and Pākehā were open and trusting and driven publicly by ideas of nation building, albeit they were privately considered to be assimilation.

For artists and teachers leading the way for contemporary art, these were heady days that asked for innovative approaches and ideas to shift the way the culture viewed itself. With the benefit of hindsight, it is an historic fact that education did lead the way forward for Māori and Māori art. However, one need only look at the wider impact of assimilation of culture and art practices across indigenous peoples to understand that the regulating of culture, including its art forms, is a complex idea with long-term consequences.

Contemporary Māori art was acquired for public art collections, public commissions were being awarded to Māori artists, and discerning collectors recognised that Māori art would come to define New Zealand identity. From the early 1960s, it became apparent that a natural separation had occurred within the

fig 19

Mr Paikea pleads for tolerance... Auckland Star 1958 expansionist style of education, and that Māori arts and crafts specialists had arrived as individual artists of some merit. This realisation attracted mixed responses from a culture at the centre of sweeping changes coming from social, cultural and political sectors.

Some Māori critics saw the generation's developments as a form of wilful departure from traditional art practices, and protested the fast-paced innovations as an outcome of arts and crafts training and Pākehā interpretations of Māori art.

Others were excited by them, for they affirmed and indicated a positive tip in the scales for Māori artists wanting to carve out an art career that anchored their reputation. Some were deciding the extent and importance of heritage and connection to their rural beginnings, and the world suddenly looked very different.

What is innovation?

If traditional art practices allow a continuum of innovation, and the skilled traditional practitioner sets standards, then who has the responsibility to uphold standards? Not surprisingly, the tohunga is responsible for upholding cultural benchmarks – an ideal that sometimes misses the mark.

What of new materials? Does this somehow remove innovation from the realm of tradition? If one agrees with this idea, then consider the fact that all forebears experimented at some time in their culture with materials they had never encountered before. Today's keepers of art traditions continue to innovate using old materials with great success.

Is innovation, then, about creating new tensions in order to achieve a fresh form of unity or realignment with culture? Could we look at innovation and experimentation as naturally working within old systems of cultural intelligence and ways of knowing – including the interpretation of culture? As an idea, this model could operate as a check and balance sheet rather than a roadblock, meaning that if Māori wish to uphold contemporary innovations and say they want to see this type of art, then they must be able to say why it is innovative or not.

The cost of innovation

During the 1970s and 1980s, inevitable tensions resurfaced over the use and application of Māori designs that started to appear on souvenir items and as 'branding'. Māori artists in the commercial and fine art worlds were enjoying acceptance into mainstream New Zealand galleries and some Māori thought that their artists had gone to the furthest extremes of their brief or mandate. For their



fig 20

Untitled Arnold Wilson wood c 1950s Private collection Photo by Jennifer French part, artists retorted that they were innovating. At the time of *Te Māori* exhibition, curator and historian Hirini Moko Mead would write in the exhibition catalogue:

New forms of art, borrowed from the traditions of the West, have been introduced into the Māori world. Māori artists trained in the art schools of the Pākehā are spearheading a movement to change the face of Māori art more radically than ever before. One does not know whether they innovate with love and understanding, or whether they are about to ignite new fires of destruction.

It can be argued that when Māori innovate within the discourse of Western tradition, it becomes harder to contribute to and survive within the internal and interconnected relationships of their hapu and iwi systems. However, to experiment and operate outside of one's cultural systems is a choice. To maintain and sustain one's cultural and visual heritage in the moment of innovation is quite another matter, because the consequence of this choice affects everyone. How one survives spiritually when looking to other traditions for affirmation is a vital question that has yet to find an adequate answer.

Working successfully with community

Some examples of working within the traditional controls of iwi are known through the collaborations and commissions Fred Graham has made for Tainui iwi. Similarly, Arnold Manaaki Wilson through the *Te Mauri Pakeaka* programmes, created to revitalise the Māori arts and crafts efforts in secondary school sectors, achieved this in collaboration with community leaders, local schools, and teachers. All the innovations were negotiated and cleared by the community, thus making it possible to work with tensions and boundaries, and thereby creating new ones.

The grasp of culture proceeds not from a superficial intellectualism but from an approach best articulated in poetry. xxIII

– Rev. Māori Marsden

Discovering what one knows and does not know is a necessary experience in all cultures, as it helps with self-reflection and social maturation – and Māori and Pākehā are no exception.

Cultures defer to artists, philosophers, and enlightened ones, each bearing their own inflection, to develop the humanity of a generation. This enables one to re-craft ideas about where we have come from as educated people to include the places we now find ourselves in and the places we will soon inhabit as a culture. Thus, we can ask: 'Is our culture making headway?'

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We can reflect now on the achievements and revival of Māori art, culture, language, and ways of understanding the world. We have all come to benefit from the connections and coincidences that allowed this single moment from 1958 to enter our visual history.

The legacy left by Hotere, Mataira, Walters, Arnold Wilson, and Selwyn Wilson is one of inclusion and intention. We marvel at our present, perhaps because it is a future never imagined by these original artists.

Tūruki Tūruki! Paneke Paneke!

 Ngahiraka Mason is Indigenous Curator Māori Art at Auckland Art Gallery Toi o Tāmaki

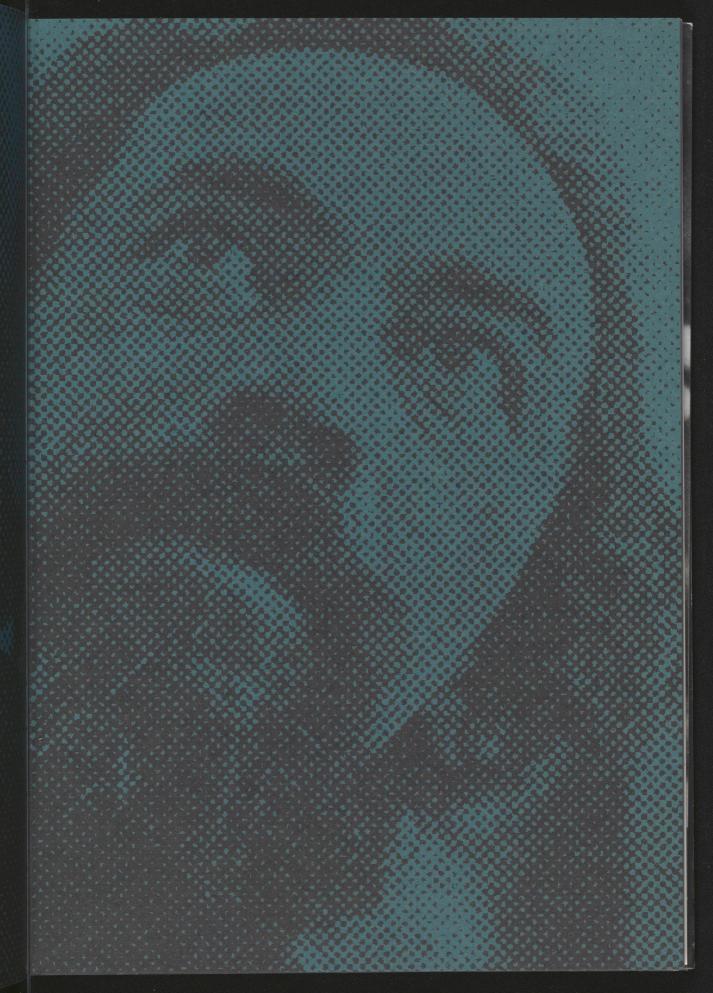
ENDNOTES

- ¹ Türuki Türuki! Paneke Paneke! is a chant. It is spoken to inspire people to work together in unison and was a chant used when paddling at sea.
- Dr Clarence Edward Beeby (1902-1998) also founded the Department of Education's School Publications journal School Journal, and quipped that it was a 'lively publication for lively minds'. The journal was an important stepping stone for artists who would be invited to contribute illustrations and stories. See the Dictionary of New Zealand Biography for Beeby's full biography. www.dnzb.govt.nz
- http://www.edgazette.govt.nz/articles.php/show_articles.php?id=6200
- Borthwick, Blumhardt and others were hired to put Beeby's vision into place. They worked at this task from 1942 to 1949, pioneering practical ideas that formed the basis for arts and crafts teachings in primary schools.
- V Personal interview with Murray Gilbert, 14 November 2007. I am grateful to Murray Gilbert for his insights into the art and crafts movement. Murray was an arts advisor and administrator to Gordon Tovey and he headed the Northern District Projects. In his time, he brainstormed with Beeby the possibilities for children's education. He recalled that Tovey was given a symbolic 'open cheque' to work in and with Māori communities.
- VI Clay work was enjoyed by all the artists, and Selwyn Wilson was the most experienced of this group. When Marilynn Webb during her tenure at the arts and crafts Head Office in Newmarket, Auckland travelled to schools in Northland, she observed that Hotere built kilns at his postings, as did Garth Tapper, Arnold Wilson, and Selwyn Wilson. Personal communication with Marilynn Webb 14 November 2007
- VII MS Papers 7096-01. Carol Henderson Archives. Department File E4/1/13 Northern Maori Project. Alexander Turnbull Library, Wellington.
- VIII MS Papers 7096-or. Department File E4/1/13 Northern M\u00e4ori Project. Alexander Turnbull Library, Wellington.
- $^{\rm IX}$ MS Papers 7096-02. Carol Henderson Archives. Department File E4/1/13. Files 17/9/57 12/1/59. Alexander Turnbull Library, Wellington.
- Matiu Te Hau was a contemporary of Dr. Maharaia Winiata, John Waititi and Harry Dansey. They were the best known Maori identities and intellectuals in Auckland in their time. They were seen everywhere that Maori were, including the Auckland Maori Centre on Fanshawe Street which was the hub of Maori communities. See the Dictionary of New Zealand Biography for Te Hau's full biography. www.dnzb.govt.nz
- XI Extracted from 'Children's Imagination' in An historical glimpse into the philosophy of the Art and Crafts Service booklet by Gordon Tovey. Published by the Department of Education.
- Tovey would later observe that another 'R' should be added to the three Rs. He believed that 'relationship' was significant to instilling and teaching reading, writing, and arithmetic.
- Luit Bieringa Personal Archives, Wellington. A lecture paper entitled 'Participation' in the Northern Maori Project, dated 1992 and delivered by Alan Simpson to training teachers at Palmerston North College of Education.

- $^{
 m XIV}$ These schools were Kaikohe, Ngataki, Oturu, Paparere, Pukepoto, and Te Hapua.
- xiv Extracted from Campbell's foreword in the publication *The Arts of the Māori*, published by the Department of Education in 1961. Gordon Tovey prepared the book with the assistance of Māori arts and crafts specialists.
- Murray Gilbert would accompany Gordon Tovey and Pine Taiapa on research trips, travelling the East Coast of the North Island in Tovey's Citroën. During these trips, they observed Maori communities practising traditional arts and crafts such as dyeing flax cords and piupiu making. See the Dictionary of New Zealand Biography for Taiapa's full biography, www.dnzb.govt.nz
- XVII Te Ao Hou No.38 (March 1962) pp 25 30.
- To Ao Hou features bilingual content, with articles in both English and te reo Māori. The earliest issues did not name the editor, however we know that Eric Schwimmer was indeed the editor who was acknowledged from 1954. From 1960 to 1961 he was temporarily replaced by Bruce Mason, and from 1962 to 1966 the editor was Margaret Orbell, who considerably increased the literary content, including the transcription of traditional work (such as a major series by Mervyn McLean and reprints from John White). She was replaced by Joy Stephenson, who continued to publish much fiction and poetry.

 http://teaohou.natib.govt.nz/teaohou/index.html
- XIX The author found original artworks at the National Archives, Wellington, including the commissioning and payment processes of editors. My grateful thanks to Margaret Cahill from Learning Media Wellington and Sussana Andrew of Wellington for their assistance in finding original artworks at the National Archives.
- Social anthropologist Eric Schwimmer was hugely influential in New Zealand during the 1950s and 1960s. He would mix with the Maori intelligentsia of the day, including major Maori and Pakeha social anthropologists of note. He edited the anthology of writings from the symposium 'Maori in the Nineteen-sixties', to which Mataira contributed the chapter on trends in Maori art. Schwimmer lives between Vancouver and Montreal, in Canada.
- Personal email communication with Eric Schwimmer, 22 February 2008.
- I am grateful to Hirini Moko Mead and June Te Rina Mead for the conversations and ideas discussed, some of which form this chapter. Personal communication, 5 October 2007.
- XXIII The Woven Universe: Writings by the Rev. M\u00e4ori Marsden published by The Estate of Rev. M\u00e4ori Marsden, 2003.

RALPH HOTERE TE AUPOURI



Ralph Hotere: Te Hono ki Muriwhenua

by Jonathan Mane-Wheoki

In his poem 'A Fall of Rain at Miti-Miti', published in 1974, Hone Tuwhare evokes a cultural landscape and natural environment which have always been dear to the heart of the painter Ralph Hotere. Ana Maria, Hotere's mother, had died in 1972, and the occasion of Tuwhare's poem is her tangi. The '...incantatory chant/ of surf breaking, and the Mass/ and the mountain talking', 'the long house', 'the vigil of the bright madonna', and 'the toy church [that] does not flinch' from being 'sand-whipped', images conjured up by the poet but etched in the artist's memory, ache with a sense of place, heritage and grief.

Hotere had by this time settled permanently in Dunedin. He had been awarded the University of Otago Frances Hodgkins Fellowship in 1969, but until then had lived mostly in Te Tai Tokerau (Northland). Like many of the Māori artists and writers of his generation who were to become 'iconic' New Zealand cultural figures, Hotere came from humble origins. One of eleven children, he was born into a large extended family on 11 August 1931 and brought up at Taikarawa near Mitimiti, an isolated settlement in northern Hokianga (fig 1). This is Te Rarawa country, part of the larger geographical entity of Muriwhenua (the Far North), to which the iwi Ngāti Kurī, Ngāi Takoto, Te Pātū, Ngāti Kahu and Te Aupōuri also belong." The Hotere whanau had migrated to Mitimiti from Te Kao in the Far North." Ralph Hotere's father, Tangirau, was affiliated to Ngāti Kahu, Ngāpuhi and Te Aupōuri; Ana Maria Hotere (née Daniels), to Ngāti Whatua. Both sides of



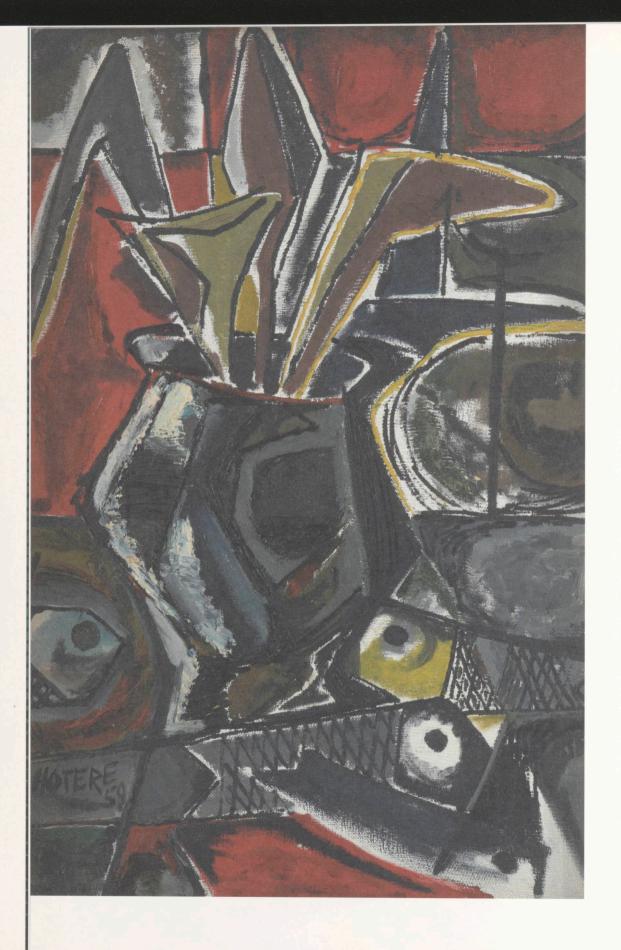
fig 1

Matihetihe Marae and Hato Hemi Church, Mitimiti Photo by Sally Cash the family were linked to Te Rarawa, but Ralph Hotere has consistently identified with Te Aupōuri.

Mitimiti is a stronghold of Te Hahi Katorika (the Catholic Church), and the Hotere whanau were devout adherents. Tangirau was a Katekita (catechist); Ana Maria had been named for St Ann and her daughter, St Mary, the mother of Jesus. The religious denomination into which their son Hone Papita Raukura Hotere was baptised had been transplanted by proselytising French missionaries of the Society of Mary under the leadership of Bishop Pompallier, who established a mission in Hokianga in 1838. (Jean-Baptiste, the bishop's French Christian name, transliterates into Māori as Hone Papita.)

Life at Mitimiti is still 'based around the beach, the marae, Matihetihe, the church, Hato Hemi, and the school, Te Kura o Matihetihe'," where Hotere received his primary education. It was at primary school, when he was asked his name and he replied in full, that his teacher told him, 'We'll call you Ralph.'

Children from Māori Catholic communities in the North were customarily sent to boarding school for their secondary education. Hotere spent three years at St Peter's Māori College (now Hato Petera) on Auckland's North Shore from 1946. He went on to Auckland Teachers' Training College in 1950 (which provided him with his first significant encounter with Pākehā society and



Ralph Hotere
Still life (vase with
flowers and fish) 1959
oil paint on board
946 x 635 mm
Ralph Hotere/
Museum of New
Zealand Te Papa
Tongarewa
Purchased 1996 with
New Zealand Lottery
Grants Board funds

fig 2

culture), and he was destined for a career in teaching. In 1946, Dr Clarence Beeby, director of education, had appointed the visionary educationalist Gordon Tovey to the position of National Supervisor of Art and Crafts in the Department of Education. Over the next 20 years, Māori were among the teacher trainees recruited for specialist training as itinerant arts and crafts advisors to the primary schools. Most of these trainees completed the third-year specialist course at Dunedin Teachers' Training College under Tovey's watchful eye. They were challenged and inspired by some of the most advanced ideas in child-centred education of that time.

Among the Māori students recruited were Selwyn Wilson in 1949, Fred Graham in 1950 and John Bevan Ford in 1951, Hotere and Katerina Mataira in 1952, Cath Brown in 1953, Mere Kururangi and Muru Walters in 1954, Cliff Whiting, Paratene Matchitt, and Marilynn Webb in 1957, Clive Arlidge in 1958, Sandy Adsett in 1960, and Mihiata Retimana (Fairley) in 1962. Most of them were to become founding figures of the contemporary Māori art movement.

Hotere attended Dunedin Teachers' Training College and King Edward Technical College between 1951 and 1952, and was then appointed to a position as art advisor to primary schools in Te Tai Tokerau. He was among the Māori and Pākehā art specialists drawn between 1954 and 1959 into the Northern Māori Project, an experiment in creative education carried out in a group of five schools with predominantly Māori rolls in the Far North. VII

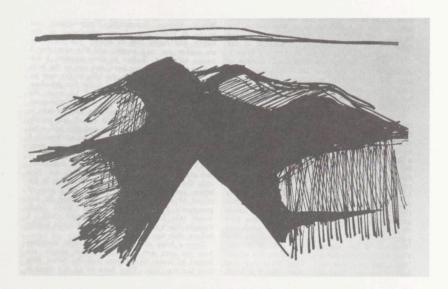
Although they had been trained in European art, five Māori art teachers working in Te Tai Tokerau - Katerina Mataira, Hotere, Muru Walters, Selwyn Wilson, and Arnold Wilson - banded together in 1958 to present at the Adult Education Centre in Auckland what the Auckland Star described as 'the first Māori art exhibition seen in Auckland.'VIII Hotere had not yet developed a signature style, and there was considerable stylistic overlap between artists. For example, Walters and Hotere worked in a similar 'primitivist', sgrafitto-like manner, reflecting an awareness of contemporary Art Brut and 'taschism' in France, and recalling, in the case of Walters, the work of Jean Dubuffet. Hotere's modernist illustrations in Nga Iwi o Te Motu, the third booklet in the Māori language series, Te Whare Kura (1961) and Katerina Mataira's illustrations in Hori Bennett's The Story of Kaihamu, produced for the Department of Education and published in 1963, x reveal another side to their artistic capabilities.

Hotere's exhibition history had to date been quite modest. It was inaugurated in 1952 with an exhibition at the Dunedin Public Library. In 1958, 1959, and 1960 he held solo exhibitions at the Northland Art Society in Whangarei. In Dunedin, he exhibited under the name 'R. J. Hotere' ('R' for Ralph and presumably

Commissioned drawing 1961 Ralph Hotere Archives New Zealand AAMK W3495/31f HOT 459-2007 Woman 1961, Ralph Hotere indian ink on paper 433 x 690 mm Private Collection, Dunedin, In Association with the Hotere Foundation Trust

fig 3

fig 4





Commissioned drawing 1962 Ralph Hotere Archives New Zealand AAMK W3495/31h

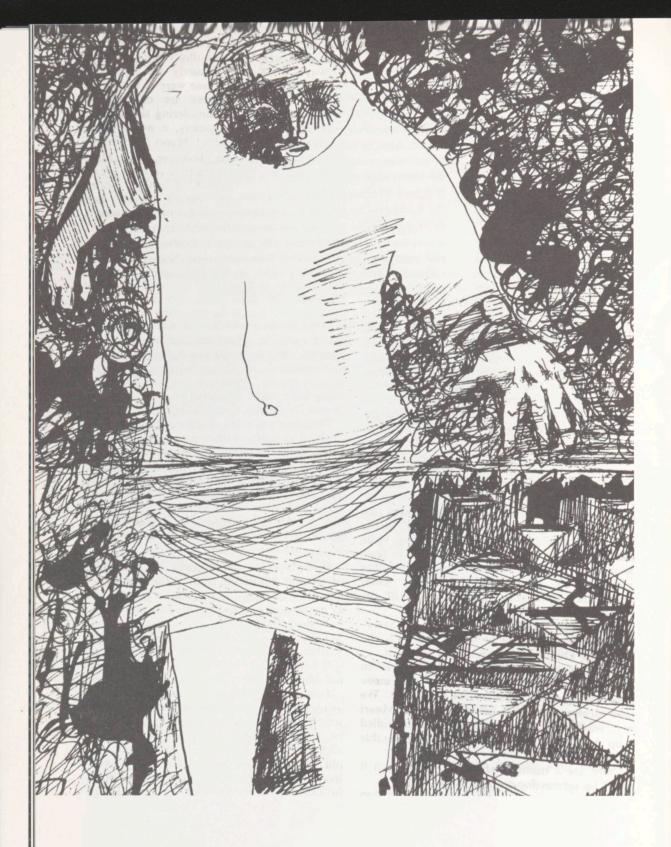
fig 5

'J' for John instead of Hone). In the 1958 contemporary Māori art exhibition in Auckland, however, he was 'Rau', and so he remains to members of his whanau. In the following year, a 'painting of Christ...done by Ralph Hotere, art instructor in Northland, and one of the more promising younger Māori painters', was illustrated in the Māori magazine *Te Ao Hou*. A major work from 1959, *Kotuku*, is signed 'Rhotere.' When *Sand Dunes*, *Hokianga* was included in the Auckland City Art Gallery's group show *Contemporary Painting in New Zealand* in 1961, he was listed in the exhibition publication under the name Ralph Hotere. His persona as a serious artist separate from his Māori identity has been pretty much bound up in that name ever since, although he continued to register on the Northern Māori electoral roll under his baptismal name.

In 1959, the Labour Prime Minister Walter Nash directed that Māori arts and crafts be 'mainstreamed' into the general education curriculum. To that end, in March 1960 Tovey organised a national in-service training hui in Māori culture for arts and crafts advisors at Ruatoria, ^{XIIII} and Hotere was among the northerners – Māori and Pākehā – who attended. However, the course of his career was about to change dramatically.

In his essay on New Zealand Art published in the Encyclopedia of New Zealand in 1966, Stewart Maclennan, Director of the National Art Gallery, stated: 'No Māori artist of stature has yet arrived. The process of integration has isolated the Māori of today from the living meaning of the arts of his forefathers, and his culture must, from now on, be one with that of his European neighbours.'XIV Under 'Art Awards,' a few pages on, he listed 'R.Hotere'x as the recipient, in 1961, of the Association of New Zealand Art Societies Travelling Scholarship. XVI By the time the Encyclopedia came to be published, Hotere had studied at the Central School of Art in London, travelled in the South of France and Italy, and exhibited in London, Middlesbrough and Tourettessur-Loup.xvii Returning to New Zealand in 1965, he resumed his teaching career and was on the arts and crafts advisory service's books until 1969, but his profession is already listed in the Northern Māori electoral roll in 1966 as 'artist'. In 1968, he became the first Māori to be written into the history of mainstream New Zealand art and as an exponent of the most advanced contemporary art being practised at that time.xviii

The radical shift in Hotere's art practice from painterly expressivity to hard-edged geometrical abstraction was addressed with sympathy and insight in an essay on the current state of the Māori arts by his colleague and friend, Katerina Mataira. Noting that he had 'just returned after several years' study in England and the Continent, and is perhaps the most mature of these people [Māori painters]', she observed that:



Untitled 1 Ralph Hotere ceramic, n.d Private collection Photo by Jennifer French

fig 6



Untitled 2 Ralph Hotere ceramic, n.d Private collection Photo by Jennifer French

fig 7

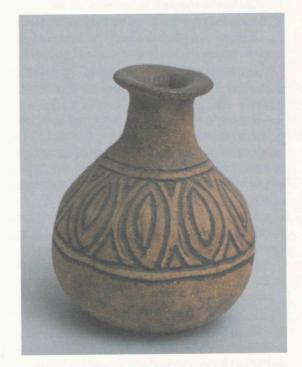




fig 8

Hone Tuwhare Te Ao Hou no.48 September 1964

His work has moved a long way from the conservative levels of appreciation and is not readily received by the New Zealand public, although it is some of the most progressive work we have seen from our contemporary painters. Before his overseas study Hotere's work was significantly free in execution. This was the period of experimentation. There was no specific technique nor studied choice of colour. What was close at hand in the way of media went on to the canvas. He even tried toothpaste. By contrast his work is now very disciplined. Every brushstroke is applied with measured care. This is particularly noticeable in the series of works he painted after visiting in Italy the grave of his brother killed in action during the War. In these there is an almost hypersensitive feeling for light, texture, and colour.**

The Māori art community looked for indications of 'Māoriness' in Hotere's art and found none. Of his works in the contemporary Māori art exhibition held as part of the Māori Arts Festival in Hamilton in 1966, Māori journalist Harry Dansey observed that they showed 'no influence whatsoever of a Māori background, either in theme or execution'. Two years later, Ron O'Reilly remarked: 'Not yet categorized for easy reference are artists who are Māoris and do not want to be considered as Māori artists but

simply as artists; Ralph Hotere is one....' On the question of 'Māoriness' in his art, Hotere in 1973 retorted: 'I am Māori by birth and upbringing. As far as my works are concerned this is coincidental.' His resistance to being categorised as a Māori artist is part of a larger artistic strategy in which he declines to explain either himself or his art. Katerina Mataira had commented that some contemporary Māori artists 'are motivated by forces either conscious or unconscious which they may refuse or find it difficult to explain. Hotere believes that to speak of these forces would be to give away his soul.'XXII In 1981, he exclaimed: 'Every time I show a painting I bare my soul. I don't have to sell it [i.e. by explaining it] as well. Yet to the contemporary Māori art movement he is a foundational figure, 'an anchor-stone, an inspiration. He really did open the way for a lot of younger artists to explore mediums not traditionally associated with contemporary Māori art. Whatever that is.' XXIV

Hotere attended the inaugural hui of the New Zealand Māori Artists and Writers Association, convened by his close friend Hone Tuwhare at Te Kaha in 1973. The two had first met around 1960 and then reunited after Tuwhare moved to Dunedin on a University of Otago Centennial Robert Burns Fellowship towards the end of 1969. Born in 1922 near Kaikohe and of Ngāpuhi affiliation, the poet was also a man of the North. Over the years, their friendship was to be 'complemented by a long and fruitful cross-media dialogue, with Hotere using Tuwhare's words as elements in his painting at the same time as Tuwhare has replied to Hotere in his writing and used Hotere's illustrations in his collections'.

Tuwhare's first collection of poetry, *No Ordinary Sun*, was published in 1964 when Hotere was overseas. The extraordinary run on copies, which necessitated a number of reprints, prompted one Pākehā critic to wonder whether 'being Māori was affording Tuwhare (and fellow artists, including Ralph Hotere) an unmerited ticket to success.' But Hotere has seldom, if ever, needed to trade on his Māoriness and has been scrupulous in keeping his public artistic persona largely separate from his private identity and obligations as Māori. After his permanent move to Dunedin in 1969, he registered on the Southern Māori electoral roll under his birth name, Hone Papita Raukura Hotere. By 1978, however, he was enrolled as Ralph Hotere, but he retains his baptismal name for all other official purposes.

With family ties in the North, it was to be expected that Hotere would draw on memories of the cultural landscape and natural environment that were his birthright. His father was the source of several traditional chants from the Muriwhenua region which Hotere inscribed on his works. A freestanding canvas screen painted in memory of his mother in 1976 incorporates a lament provided by Tangirau Hotere in which she is imagined as having arrived in Hawaiki, the ancestral homeland.

KUA TERE KI TAWHITI NUI KUA TERE KI TAWHITI ROA She has drifted to Tawhiti Nui She has drifted to Tawhiti Roa

KUA TERE KI TAWHITI PAMAMAO KUA TAKAHI ATU KI TE TOKA I PATUKINA She has drifted to Tawhiti Pamamao She has stood on the rock at Patukina

Shortly after Ana Maria's death in 1972, Tangirau passed on to his son a chant, 'Te Tangi o Te Pipiwhararua (The Song of the Shining Cuckoo)'. The chant 'came to mind' when Hotere was helping to hang a Dunedin showing of Colin McCahon's latest Muriwai works. XXVIII Among the recent bereavements that had hit McCahon hard was that of James K. Baxter, a poet in whose theatre and publication projects Hotere had recently collaborated. In a series of works painted in his Muriwai studio, McCahon drew parallels between the Stations of the Cross, the series of fourteen devotional images commemorating the events leading up to Christ's crucifixion, and Te Rerenga Wairua, the northward flight path of the spirits of the dead journeying to Cape Reinga, the departure point for Hawaiki. This was a telling conceit given Baxter's deep immersion in both Roman Catholicism and Te Ao Māori, worlds with which Hotere was of course deeply familiar. and McCahon's consciousness that his studio at Muriwai sat directly beneath the 'flight path'. It was, then, a touching gesture on Hotere's part to refer the song, with its symbolism of the birds as 'spirits en route to Te Reinga & resting for a bit on a sandbank in the Hokianga harbour, xix to his fellow artist. McCahon made good use of this koha of words, inscribing them across the five panels of his 1974 'Stations of the Cross' painting, The Song of the Shining Cuckoo, with the Māori title of the work and Tangirau Hotere's name at the top of the central panel.

Tuia tui Tahia Tahia Kotahi te manu i tau ki te tahuna Tau mai Tau mai

Hotere, too, had suffered a sequence of bereavements since his mother's death and, as Cilla McQueen has noted, 'The music of the composer Anthony Watson and the memory of Ana Maria Hotere haunt the "Requiem' works" he produced in 1973-74. So too do the symbolism and ceremony of the tangi and the requiem mass, the dual heritage of Catholic liturgy, sacramentalism, iconography, and Māori cosmology on which he has drawn for his paintings from the time of his first visit to his brother Jack's grave in the Sangro River War Cemetery in Italy in 1962.

Hotere completed a large commissioned mural, *The Flight of the Godwit* (now called *Godwit/Kuaka*), for the Auckland International Airport Terminal Building in 1977, inscribing on the work lines based on a traditional chant from the North which refer to a godwit (kuaka) alighting on a sandbank:

He kuaka He kuaka marangaranga Kotahi manu i tau ki te tahuna Tau atu Tau atu Kua tau mai This chant, with its metaphor of the godwit as a departing spirit, is movingly deployed elsewhere by Hotere in, for example, a painting from the series *Return to Sangro*, 1978, xxxi in which he revisits the death of his brother Jack in 1943, a casualty of the Second World War.

The godwit is an important symbol for the people of the North. Godwits arrive from the Northern Hemisphere in early spring and flock in the harbours of Muriwhenua. In autumn, they fly off en masse for Siberia and Alaska. They remind the people of Muriwhenua of ancestors who were besieged in their pā but escaped, flying off like godwits, an incident commemorated in the traditional chant, 'Ruia, ruia, Tahia, tahia,' that commemorates this incident. The lines Hotere inscribed on the *Godwit/Kuaka* mural and *Return to Sangro* are those with which the chant concludes.

Tangirau Hotere died in 1982, and his whanau assembled in the ancestral meeting house Tūmoana on the marae Matihetihe. In the poem 'Tangi at Mitimiti', Cilla McQueen, who was married to Ralph Hotere, compiles snatches of words to convey the splintering of emotion as ancient rituals are enacted for her father-in-law. She mentions the meeting house and the urupā Hione (Zion cemetery), but turns for solace to the natural environment – the beach, Moetangi (the stream), a stand of mangrove trees, the mountains, the hovering godwit, and 'of course/the cold rain'. Hotere inscribed four lines from the poem on his drawing From Tangi at Mitimiti – a poem by Cilla McQueen.

In the series *Towards a church window at Mitimiti*, he names locations along the West Coast of Muriwhenua. These include Tarakeha, the mountain that looms over the Matihetihe marae, and Tūmoana, the 'long house' which lies below Te Rerenga Wairua, the flight path that would convey the spirit of Tangirau Hotere to Reinga and from thence to join his ancestors. For such a community as Mitimiti, the wondrous cycle of birth, life, and death is part and parcel of the cultural landscape and natural environment.

he kuaka marangaranga

a godwit a godwit hovers

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 Art and Collection Services at Museum of New Zealand
 Te Papa Tongarewa.

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- Personal communication from Debbie Martin, 26 March 2008.
- IV http://www.beach-house.co.nz/hokianga_history.htm
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- XXI Ron O'Reilly, Ascent, 1:2, July 1968, p.61.
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KATERINA MATAIRA NGAT\ POROU





Katerina Mataira: I o mahi katoa, mahia Whatever you do, do well'

by Ngahiraka Mason

fig I

Ahipara Katerina Mataira watercolour, 1953 Private collection Photo by Jennifer French

From Ruatoria to Dunedin

Erana Nika Harrison experienced complications after the birth of her fourth child, her third daughter, at Tokomaru Bay Maternity Hospital. The new arrival was placed with Eru and Kotuku Potaka" as a whangai" child. Eru named her for his mother Katerina Te Heikoko.

As is common within the practice of whangai, Katerina was not entirely separated from her birth parents Raniera and Erana Harrison," for both families enjoyed strong kinship and whakapapa links. She participated in the lives of both families, and at the age of ten returned to live with her birth parents and twelve brothers and sisters.

Her childhood was very much like that of most Māori children raised in rural New Zealand during World War II. Māori language was her first language, and life centred on family, daily chores, community activities and events, and schooling at Manutahi Native School, Ruatoria.

Along with her brothers and sisters, Katerina was captivated by the stories told by Papa Raniera. Seated at night around the wood-burning fireplace listening to her father tell and retell his boyhood escapades, his hunting experiences with grand-uncle Makoare in the bush, and near death encounters with ghosts, Katerina was spellbound.

At this time, she developed a healthy appetite for reading and a curiosity for life. Her mother's *New Zealand Woman's Weekly* magazine, Papa Raniera's *Best Bets*, and the daily newspaper were the only reading material in the house. Later, she was a frequent borrower from the Country School Library Service, which made books available through the rural schools on the East Coast.

Her early mentorship in the arts came in the form of Pākehā teacher Miss Hathaway, who instructed her at Manutahi Native School in Ruatoria. She introduced Katerina and her classmates to landscape painting. Katerina recalls sitting on the high hill behind the school sketching Mount Hikurangi, the surrounding landscape, and the Waiapu river winding its way through her tribal territory to the sea. "I was really seeing its beauty and my association with it for the first time," she said. She observed art as experience and experienced art as utilitarian, pragmatic, and part of her every day – something to be enjoyed and shared.

There are many ironies in Katerina's life, one being her enrolment at a Catholic boarding school – she came from an Anglican household. This came about because scholarships for female students were few and highly prized, such that entry into a boarding school that befitted one's Christian background was not always the deciding factor. Notwithstanding the family's commitment to the Anglican faith, St Joseph's Māori Girls College in Greenmeadows, Hawkes Bay was her mother's choice for Katerina.

Towards the end of her time at St Joseph's, Katerina was disappointed to learn that any thoughts she had for higher education and attending university were not to be realised. The school did not matriculate or offer university entrance exams to its female students. Instead, it was believed Māori girls should learn how to keep a house, prepare for a husband, raise children, and be good upstanding church-going members. This view was different from what the young Katerina had in mind for herself upon finishing secondary school.

After boarding school, she decided to pursue a teaching career, bringing into play her growing fascination for art and her story-telling abilities, which she had developed since childhood. Little did she know that aspects of the mentoring she received from Miss Hathaway and the stories told over and over by both Papa Eru and Papa Raniera were to influence her future life.

On completing her teacher training at Ardmore Teachers' College in Auckland, she travelled to Dunedin in 1952 to undertake a one-year course training as a Māori arts and crafts specialist. At Dunedin, Katerina enjoyed the companionship of Ralph Hotere and Junior Mataira, whom she married the following year.

That year and subsequent years working together strengthened their friendship with Hotere, an association which has continued into their senior years.

Katerina's journey from Tokomaru Bay to Dunedin would come to mean something much larger than she imagined when she left Ardmore Teachers' Training College in Papakura. A handful of her generation of Māori had gone through the one-year course at Dunedin, including Hirini Moko Mead, Keriana Tuhaka, Fred Graham, and John Bevan Ford. A growing number of Māori would follow them as Māori arts and crafts specialists. Cath Brown would begin her training the following year, 1953. Muru Walters, Clive Arlidge, Cliff Whiting, Para Matchitt, and Mere Kururangi were also enlisted in the field of Māori arts and crafts specialists. Under the influence of Gordon Tovey, these people gave new life and meaning to Māori art in schools and in their own lives.

A THOROUGHLY MODERN LIFE

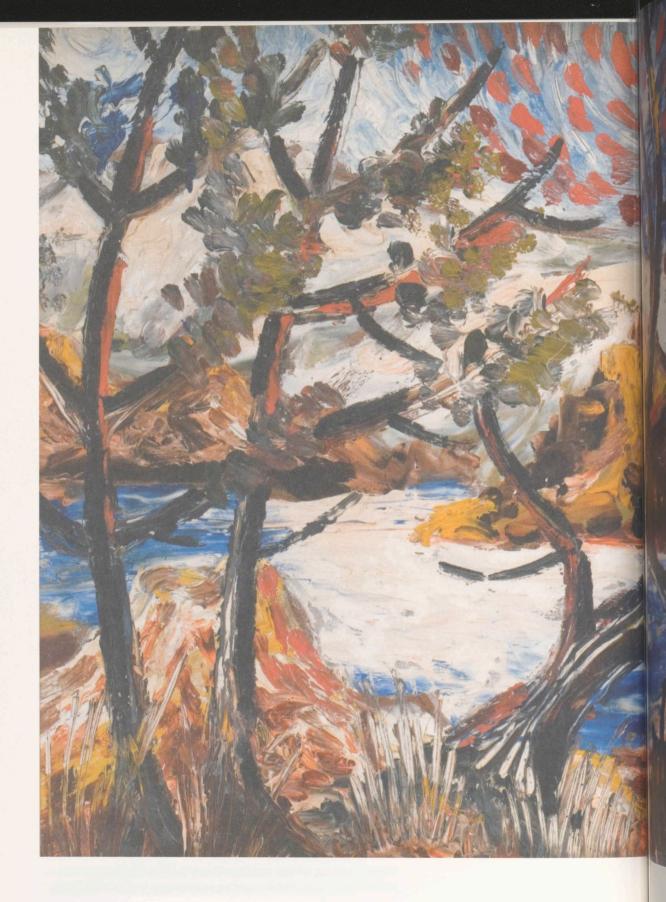
Katerina's early 1950s paintings show an understanding of art materials. She experimented with mixed media and expanded her repertoire of landscape to making detailed renderings of nature. Illustrations she made of people were lively, and her drawing became sought after for publication. Making hook rugs, weaving taaniko belts, and creating forms from clay and sewing informed her art practice.

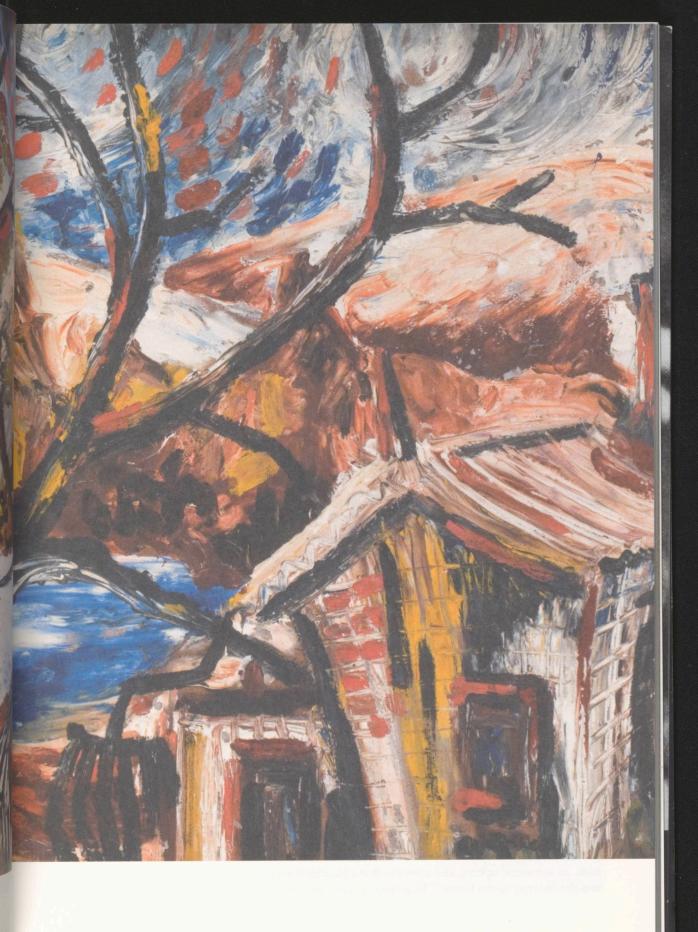
She recalls her first commission as the result of an exhibition of student work in Dunedin, at which Hotere also presented artwork. Publishing icon A.H. Reed attended the event and approached Katerina, saying he was putting a book together entitled *The Story of the Kauri* and asking her to contribute illustrations. She became published as an artist^{VIII} and continued to publish throughout her teaching years, making illustrations for *Te Ao Hou*, the government sponsored Māori publication of the day, School Publications, and *Te Wharekura* school journal, published by the then Department of Education. Katerina accepted commissions as opportunities were presented. She would give artwork away to friends and colleagues and occasionally sold work to discerning buyers.

Katerina's husband, Junior Te Ratu Karepa Mataira, who trained and worked as a physical education specialist, had always, and continues to, support her in her endeavours. After graduating from the course in Dunedin, they moved to Northland to take up teaching positions, married, and started a family. Subsequent teaching posts in the North Island and abroad in Fiji finally saw them settle in Hamilton, where they still live today. Since those early heady days of training college and time spent in Dunedin, Katerina and Junior have enjoyed a life together spanning more than fifty years.

fig 2

Scene Katerina Mataira oil on board, c1957 Private collection Photo by Jennifer French





After taking up a teaching position at Northland College in Kaikohe as one of Gordon Tovey's arts and crafts specialists in the Northern Māori Project (1954 – 1959), she shared an office and studio space with Ralph Hotere. It often worked out that Tovey would personally bring Mataira and Hotere art materials or send them directly to their respective schools. Indeed, Tovey was a regular correspondent and visitor to his extended family of Māori art teachers, supporting their artistic pursuits, advising them of his whereabouts, passing comments on their activities, and genuinely inquiring after the wellbeing of them and their young families. As young adults making their way in the world, this personal handshake of friendship with Tovey enabled their relationships to move beyond the limits of the mentor/mentee and Māori/Pākehā relationships.

Opportunities to exhibit, display, or present art were not common in Northland. Had it not been for the entrepreneurship of people like Gordon Tovey and the thoroughly modern father figure Matiu Te Hau, Katerina's art and that of her Māori contemporaries may never have found an audience. Tovey and Te Hau would shamelessly promote the young artists at every opportunity, including at practical education in-service workshops. This was because their talent was inspirational and it proved that 'change' had occurred in education.

Additionally, it was important to New Zealand society at the time for relationships between Māori and Pākehā to be seen to be openly supportive. The artists' reputations were made more obvious in urban and regional marae and their communities by John Rangihau, John Waititi, and James Ritchie through their respective roles as Māori Education Officers and leading educators of the day. The second respective roles are made in the second respective roles as Māori Education Officers and leading educators of the day.

Through journals such as *Te Ao Hou* and School Publications booklets, the enthusiastic reception for Katerina's art was established, and Māori and Pākehā were watching with keen interest. In addition, Māori contemporaries in other disciplines were drawn in by a widely cast network.

A burgeoning Māori presence in higher education and social and political circles was apparent as the old guard gave way to the new. For example, Katerina played an active role at the Young Māori Leaders conferences, a recurring bi-annual event that seemed to drift in the 1970s and found enlivenment again in the late 1990s.

An outstanding aspect of the late 1950s and the 1960s was the practice of whanaungatanga^{XIIII} within an urban setting. New Zealand society was in the throes of cultural and social candidness, an economic upturn, and a resolve that a bicultural society was the doorway to the future.^{XIV} In general, friendships were

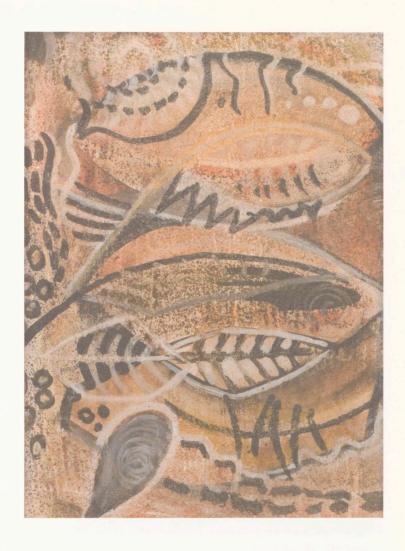


fig 3

Deep Water Katerina Mataira acrylic on board, c1957 Private collection Photo by Jennifer French Katerina Mataira and John Hunia at Young Maori Leaders Conference 1959 *Te Ao Hou* no.30 (March 1960) p.31 Untitled Katerina Mataira Archives New Zealand AAAD 700/50a

fig 4

fig 5





stretched to their fullest potential and new relationships were created in the disciplines of adult education, anthropology, fine arts, Māori studies and transformational art education for both Māori and Pākehā.

CHANGING PRIORITIES

In 1969, Katerina contributed to art criticism through a published paper from a symposium titled 'The Māori People in the Nineteen-Sixties'." It is this event that seemed to signal a shift in priority that would eventually lead to a change in focus from making art to critical and creative writing and Māori language revival.

Her essay of 1969, 'Modern Trends in Māori Art Forms', addresses changes she observed from the perspective of the generation who were direct beneficiaries of radical changes brought about through the agency of prominent leaders Sir Apirana Ngata and Sir Peter Buck. While her voice is one of art commentator, it is also the voice of someone on the cusp of feminising, and thereby changing the direction that Māori art was taking by participating in exhibitions and critiquing new directions. Her observations show immense courage and are important to how we reflect on Māori art today.

As history would have it, the 1970s marked many turning points for Katerina. Before departing for Fiji, she had a solo exhibition at the Waikato Society of Arts of the paintings she created in a small studio at her home on Hukanui Road, Hamilton, While in Fiji, she would experience the culture and traditional art practices of the local people, including tapa making. Back then, Fijixvi and Samoa were the primary producers of tapa in the Pacific. She uncovered the writing of a late nineteenth-century Norwegian anthropologist travelling the Islands whose focus was tapa practices in the Pacific. By studying his findings and sharing this knowledge with the local Fijian community she was invited to Rarotonga to share her observations, thus allowing her to observe further the state of indigenous language, culture and traditional art practices in the Pacific. She was also invited to create a mural at the University of the South Pacific, which was only recently removed for development.xvii

Reluctantly, yet consciously, Katerina made a decision to put teaching art on hold to give focus to her other passion, Māori language, which was quickly becoming an under-used and lesser-valued language in urban communities. XVIIII Coincidentally, a single demonstration of a language teaching technique by the New York Language Institute while she was in Fiji was to change her future. This would eventually lead her to co-founding the Māori language teaching method named 'Te Ataarangi' by matriarch Ngongoi

Pewhairangi. The idea was to inspire communities to learn from each other. They would train native speakers to assist second-language learners using a method Katerina had observed while in Fiji.

On her return to Hamilton, Katerina developed the idea further and she and Ngoingoi utilised the technique that the visionary Caleb Cattegno wix developed for learning a second language. Today, as back then, the method uses coloured Cuisenaire rods to teach Māori language. It is so successful that it is still used to teach people in the corporate sector, higher education organisations, and kohanga reo.

Thus, Katerina had attained another personal milestone through Ataarangi and achieved her goal to find a pathway which enabled adult Māori to find a way back to speaking Māori. Better still for its students, it did not require an academic education predicated on Western ways of understanding and teaching language.

In 1976, Katerina won a research fellowship at the University of Waikato, where she was to work closely with language stalwarts John Rangihau and Timoti Karetu and the academic faculty at the University of Waikato. XXIII Progress was gained through changing attitudes towards Māori language, the political drive of groups such as Nga Tama Toa, XXIIII the New Zealand media — notably Radio New Zealand — and a willingness and foresight of elders to petition government to recognise Māori language, and te reo Māori was ushered into New Zealand society as its second official language. XXIIII

RELATIONSHIPS ARE EVERYTHING

In the Māori world, relationships are everything. In the late 1960s, John Hoani Waititi encouraged Katerina to focus on her writing. School Publications provided a forum for her to publish her illustrations, thereby affording her the best of both worlds — writing and making illustrations. Katerina's three outstanding achievements in this regard are *Te Atea*, with artist Paratene Matchitt; *Tamariki: Our Children Today*; and *Whaiora: the pursuit of life*, with Ans Westra. These books elaborated on political, cultural, and human observations of the day. They also fulfilled an aspiration to promote Māori language and philosophy in literary form. More importantly, the opportunities provided a much needed perspective on Māori life at the time.

Nga Puna Waihanga (NPW) is a term that came into common use when The New Zealand Māori Artists and Writers Group, formed in 1973, renamed themselves Nga Puna Waihanga, New Zealand Māori Artists and Writers Society. Many artists like



fig 6

Katerina Mataira Illustration for article 'Working Together' *Te Ao Hou* no. 35 (June 1961)



fig 7

John Hoani Waititi teaching n.d. Archives New Zealand AAAMK W3495/21b Katerina thrived in this group, because NPW not only embraced all art forms, they also acknowledged all media and practitioners at all levels. A contemporary art scene was established, and annual gatherings hosted by Māori communities in the regions became a who's who of notable and emerging contemporary practioners.

In 1984, and through the agency of NPW, Katerina compiled and edited the publication *Māori Artists of the South Pacific.*The moment had arrived to re-inform Māori and Pākehā that "Māori artists of the present have stepped into another dawn of consciousness." XXVIII In its time and context, it was a significant idea to put forth. Māori and Pākehā were not writing in these terms, so what exactly did Katerina mean? Was she speaking philosophically and referring to Māori ways of knowing, understanding and methods used to express heritage? To some extent, the statement extended ideas posed in her essay 'Modern Trends in Māori Art Forms', and if the idea had come to pass that Māori had indeed stepped into another dawn of consciousness, then was she subtly asking in what direction Māori art was heading?

Professor Hirini Moko Mead took Katerina's statement further in his keynote address at the Toioho ki Apiti Māori art conference in 1996. In acknowledging the complexities of Māori life in the 1990s, Hirini proposed radically robust definitions of Māori art for the purpose of understanding the multiple directions that confront Māori, with the bigger question being, 'What are we going to do about it?' Katerina's afterword in *Te Ata: Māori Art from the East Coast, New Zealand* similarly acknowledges concerns that "Māori Art command its own future".

It is true to say that Katerina has influenced the direction of Māori literary and visual art as we know it today. Educated at St Joseph's Māori Girls' College and the Universities of Victoria, Massey and Waikato, she gained a Masters degree in Education and an Honorary Doctorate from the University of Waikato. She epitomises the pepeha of St Joseph's: *I o mahi katoa, mahia.* The friendships she has drawn to herself, her whakapapa links, and the associations she formed over her lifetime in the art and literary worlds have become treasured memories. Māori and Pākehā have benefited from knowing Katerina, and through this exhibition we all get to share in contemporary recognitions of contributions that span more than fifty years. It behoves each generation of Māori artists to seek out, find, and resolve creative freedom in the manner demonstrated by Katerina.

ENDNOTES

- ¹ This is the St Joseph's M\u00e4ori Girls' College pepeha. www.sjmgc.school.nz
- II Eru and Kotuku Potaka-Dewes did not have children of their own.
- Whangai is the practice of adopting or placing a child with an extended family member temporarily. Often this action is taken when birth parents are overcome by circumstances at the time or when relatives who are childless activate kinship rights to parent children from their extended family.
- Raniera Harrison was from Waipiro Bay and Erana Nika Harrison (née Goldsmith) was from Rangitukia, Waiapu.
- V My grateful thanks to Katerina Mataira, Maramena Roderick, and Ngahuia Wade for access to their documentary interview footage featuring Katerina Mataira as a kuia of significance in New Zealand. The 30-minute documentary programme screened on Māori Television in February 2008 as part of the series E Tu Kahikatea.
- VI I am indebted to Roger Hardie for his compilation of the archive list of Department of Education arts and crafts specialist staff 1938 – 1989. The book is entitled "...the buds of flowering" so titled for a poem by Gordon Tovey.
- Personal communication with the artist, 17 September 2007.
- VIII Te Wharekura school journal is still published and distributed by the Ministry of Education.
- The one-year arts and crafts training course took place at Dunedin's King Edward Technical College. The college later became Dunedin Teachers' Training College, which today goes by the name Dunedin College of Education.
- MS Papers 7096-02. Carol Henderson Archives.
 Department File E4/1/13. Files 17/9/57 12/1/59.
 Alexander Turnbull Library, Wellington.
- XI Katerina won a fellowship to look at Māori language survival at the Māori Research Centre at the University of Waikato in 1976. She would have many conversations with John Te Rangianiwaniwa Rangihau, John Hoani Waititi, and James Ritchie, the founding Director of the Centre for Māori Studies and Research at the University at the time. Ritchie authored the 1992 book Becoming Bicultural, which has become the founding textbook on Māori-Pākehā bicultural relationships. Hoani Waititi marae was named for John Waititi (Te Whanau a Apanui), and he published the seminal Māori language books Rangatahi I and Rangatahi II. John Rangihau (Ngai Tuhoe) was at the Centre for Māori Studies and Research, working on ways to preserve Māori language. He went on to work in social policy, bringing into play the pivotal concepts of matua whangai and Puao-te-Ata-tu as a way forward for Maori into the twenty-first century.

There was much pressure on Māori and Pākehā to demonstrate that New Zealand had an admirable race-relations history and any advantages accrued to Pākehā were afforded to Māori. Bi-culturalism was the way forward and notwithstanding good intentions, demonstrable successful outcomes supporting this idea did not quite stack. The deepening gulf in social, health, and economic wellbeing statistics for Māori and Pākehā was glaringly obvious as was the growing dissension among Māori.

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- Whanaungatanga is the practice of maintaining relationships with kin, ensuring that reciprocal relationships are ongoing across generations.
- Not everyone subscribed to the idea that biculturalism was a doorway to the future. However, this generation of Māori and Pākehā did go on to make a mark by marrying each other and living a thoroughly modern life. This life was characterised by living in the dual worlds of Māori and Pakeha, including the accoutrements of modern life.
- The publication was edited by Eric Schwimmer, and first published in 1969. Contributions were sought from Māori and Pākehā including Bruce Biggs, Arapera Blank, John Harre, Pei Te Hurinui Jones, Hugh Kawharu, James Ritchie and Eric Schwimmer. It was a groundbreaking publication because people were asked to address changes in New Zealand since the 1940s and respond to relationships between Māori and Pākehā.
- Junior Mataira had accepted a posting to The University of the South Pacific and the family lived there for three years. Personal communication with artist.
 17 September 2007.
- XVII Personal communication with artist, 17 September 2007.
- At the time Katerina met up with Pewhairangi, Ngoingoi was working for the National Council of Adult Education, which allowed her to travel throughout the country teaching a range of Māori arts. She proposed to the Council that Māori language was needed and wanted by Māori and that it should be taught in schools.
- Caleb Cattegno (1919-1988) developed a teaching methodology for learning a second language that utilised coloured rods and large amounts of spoken language in direct contrast to the grammar-based, academic approaches to language learning in vogue at the time. http://en.wikipedia.org/wiki/Caleb_Gattegno http://www.teataarangi.org.nz/about-te-ataarangi.html
- The name Ataarangi was given to an artwork created by contemporary artist Michael Parekowhai in 2003 and drawing attention to his own encounter with te reo Māori, through his child's experience at kohanga reo
- The University of Waikato conferred an Honorary Doctorate in Literature to Katerina in 1996. Her path would intersect again with Karetu while they both served on the Māori Language Commission as commissioners of Te Taura Whiri I Te Reo Māori.

- Nga Tama Toa members included Ngahuia Te Awekotuku, Syd Jackson, Hana Te Hemara-Jackson, Tame Iti, and Witi Ihimaera, among others. They fought for Māori language, the Treaty of Waitangi, and the need for greater Māori self-determination.
- Te Taura Whiri I Te Reo Māori was established in 1987 and Timoti Karetu was the first Māori Language Commissioner. Katerina Mataira served on the Māori Language Commissions Board, as a commissioner, as board members were called that at the time.
- XXIV Hoani Waititi commissioned Katerina to contribute illustrations for his groundbreaking textbooks Rangatahi 1 and Rangitahi II.
- Nga Puna Waihanga, the New Zealand Māori Artists and Writers Society, remains a launching pad for artists looking to find support, mentorship, and fellowship with other artists, who may or may not be Māori.
- XXVI The artists featured in this publication included: Patricia Grace, Rangimarie Hetet, Diggeress Te Kanawa, Puti Rare, Pakariki Harrison, Tuti Tukaokao, Para Matchitt, Buck Nin, Fred Graham, Arnold Wilson, Selwyn Muru, Ralph Hotere, and Hone Tuwhare.
- xxvII Ibid.
- Hirini Mead and Keriana Tuhaka were the first Māori to be trained as arts and crafts specialists at Dunedin in 1946. Fred Graham followed in 1950, and he would replace Katerina when she left her teaching position in Northland before he took up a posting at Dargaville.
- The conference was the first Māori art conference to be staged in New Zealand. It was hosted by Massey University from 26 to 28 June, 1996. Mead was hugely criticised for his views, yet his ideas continue to bring forth discussion and debate still to be resolved. The author attended the conference as an artist participating in the conference exhibition.



MURU WALTERS TE RARANA TE AUPSURI



Muru Walters: Tuia ki te here tangata: Binding People Together

by Ngahiraka Mason

fig I

Fisherman with black dog Muru Walters oil on cardboard, c 1960 Collection of the Museum of New Zealand Te Papa Tonparewa At Otaki on Waitangi Day this year, Bishop Muru Walters of Wellington took part in the celebratory proceedings held at Rangiatea Māori Anglican Church. The event was staged in recognition of the 150th birthday of the Anglican Diocese in Wellington. This auspicious and meaningful gathering reflected on Waitangi Day and Ash Wednesday, the first day of Lent.

Through this joining together of people, Rangiatea was further imbued with historic tellings for future generations of Māori and Pākehā who wish to express who they are and who they are becoming. In modern day history, these three notable events could not have coincided more spectacularly. A trinity of events invokes interwoven histories, within the milieu of faith, pilgrimage, and the binding together of people. Who could have predicted that the efforts and agreement of early missionaries and rangatira Māori of the day would see Rangiatea become a significant Māori cathedral?

Muru Walters' life experiences similarly bring a sense of occasion to the exhibition *Tūruki Tūruki! Paneke Paneke!* A pilgrimage to Ireland in 2007 set the stage for reflection on his spirit-driven creativity, for it serves to illuminate his ministry. The three-month sabbatical enabled him to explore first-hand aspects of the origins of the Anglican faith, to reawaken his love of stained-glass windows, and to reconnect with his son and family who had moved there. In Ireland, Muru also reacquainted himself with making working drawings in the field and found time to consider his humble beginnings."

GROWING UP ANGLICAN: TAI MIHI TANGATA, TAI MATE

If you asked Muru Walters, he would say he considered that life is a continuum of redemption and transformation and that one must take heart, and find joy, in the ordinary-ness of life. He would say that he has led an ordinary life, but his private and public histories tell quite another story.

Muru grew up in a Māori-speaking household, which was typical of his generation and for which he was grateful. His family is closely linked with Taitokerau's notable Ihaka whanau through his maternal grandmother Marara Walters, who foretold that her grandson, Muru Walters, would become a leader in the Anglican Church."

Muru's father, Tawe Thomas Huston Walters, belonged to the Te Rarawa people and his mother Maki Rehita to the Te Aupōuri tribe. His grandfather Edward Isaac Campbell[™] changed his name to Eru Ihaka, a transliteration of Edward Isaac, to better fit his life decisions and the political and social circumstances of the time. Both families were devout Anglicans. In his mid adulthood Muru committed to the ministry, following in the footsteps of Reverend Kingi Matutaera Ihaka and the much admired Reverend Māori Marsden of Ngāpuhi. Muru's collective families not only provided him support in his growing years, but also gave him guidance. This generation of caring elders lived a dual Anglican and Māori life, which set an example for Muru to follow.

Muru was born with a hape foot. His mother and grandmother Marara massaged his foot and recited karakia over him until he gained strength and a healthy appetite for physical and emotional challenges. His grandmother nurtured and took him everywhere, including to marae gatherings, where he would observe and be instructed in the ways of his people and traditions.

His middle years were spent between the family farm at Ahipara overlooking the Tasman Sea at Ninety Mile Beach. He recalls with fondness experiencing life at Te Kao and Pawarenga Harbour, on the leeward side of Te Kao with a view of the Pacific Ocean.

Relationships and respect for the land and sea were practised and understood, as proximity to the ocean allowed easy access to food sources by horse, foot, or horse and buggy. Whatever arrived on the tides was accepted in the spirit of gratitude. Muru's people had an innate understanding of the sayings and metaphors that gave context to the relationships between people and nature. The ocean was a place that could bring and take natural, human, and spiritual energy, as alluded to in ideas contained in the Northland pepeha *Tai mihi Tangata*, *Tai mate*: The tides bring and take at will.

His mother taught at the local native school and, like many Māori family homes of the time, their living-room walls were papered with pages from the local newspaper and the *New Zealand Woman's Weekly*, which doubled as teaching aids, as they provided opportunities to read and practise speaking English.

Muru was schooled at Ahipara and Te Kao, where he dreamed he would become a jet-fighter pilot. Toward the end of his secondary education, and in an interview with his career advisor, he was told Māori did not become pilots.

At 17 years, his emotional response was to take a job building the ubiquitous giant metal pylons being constructed in Northland at the time. In this work, he was much valued. His manual dexterity was admired because pylons were constructed without the assistance of helicopters. The work was physically demanding, and his newfound talents provided the young man with significant financial gain. After some months, his family and his careers advisor, Kahi Harawira, implored him to return to education, suggesting teachers' training college or university studies.

It was agreed that he apply for teachers' training college and Muru won a place at Ardmore Teachers' Training College, starting his training in 1952. While at Ardmore, Muru joined the rugby team and signed up for softball, golf, tennis, and cricket. As history would tell it, his rugby and teaching talents would interconnect and grow in unison.

RUGBY, ART, AND FELLOWSHIP

Kemara Tukukino, in a review of the French vs Māori game held at McLean Park in 1961, eulogised Muru Walters' abilities on the rugby field. He especially made a lot of a critical try in the game made by Walters, mentioning that hats, coats, and papers were thrown into the air! In almost the same breath, he observed that Walters was an accomplished art teacher.

In 1963, yet another writer commented that Muru had the unusual distinction of being a Māori All Black and an art teacher. He would retort "... art is my work and football is my play". Muru's career in representative rugby started when he toured with the Māori All Blacks to Fiji in 1954. In 1957, Muru was awarded the Tom French Cup for being the best player. He went on tour with the Māori All Blacks, travelling to Australia and the Pacific, and continued playing through to his retirement in 1969. The creative potential of Muru was recognised at Ardmore Teachers' Training College in 1952. Thereafter, in 1954, he found his way to Dunedin through accepting a placement to train as a Māori arts and crafts specialist. He shared his training year entrance with Mere Kuru-





rangi, who was later influential in the Northland Māori Project team as she took on the position of Organiser of Māori Arts and Crafts at Head Office in Wellington during Gordon Tovey's term. Muru Walters and Mere Kururangi followed in the footsteps of Cath Brown, who began her training in 1953. Of note also is the fact that the Dunedin course did not host a future Māori specialist until 1957, when Para Matchitt, Cliff Whiting, and Marilynn Webb would make their entries. Little did Muru know that this time in Dunedin would prove to be special, and that he had a future role to play as a teacher, returning there in 1972 to teach at Teachers' Training College.

On completing his arts and crafts training, Muru accepted a teaching position in Northland, at Kaitaia. He became enamoured with Lorraine Cross from Kawakawa, and they married in 1957 at the Māori settlement of Karetu, near Selwyn Wilson's family home at Taumarere (fig 3). Ralph Hotere would serve as best man at his wedding, and the village of Karetu would buzz with excitement for some time after. Old school friendships were re-ignited, he took the opportunity to reconnect with relatives and create new friendships that would intersect time and time again. However, it is the fellowship he enjoyed through the ordinary experiences of golfing, fishing, white-baiting, and upgrading old cars — including trading up from a 1930 Ford V to a 1937 V8 Coupe — which also contributes to the lasting memories Muru and Hotere share.

A Son Apiece Auckland Star 4 July 1958 p.10

fig 3

Muru Walters and wife Lorraine Te Ao Hou no. 35 (June 1961) p.29 Original photo by John Ashton His network of teachers and arts specialists assisted and advised each other how, and with what, to frame their works and updated each other on new art materials. Gifts of art works were exchanged, and in time, Muru's children became beneficiaries of the generosity of fellow Aupōuri whanaunga and friend, Ralph Hotere. Of Selwyn Wilson, Muru reflected on him as the tidiest of painters and a devoted church person.

Mentors, art, and life teachers

Of his time teaching in Northland and of Tovey, Muru recounts: "I started my teaching in Northland, with a boss called Gordon Tovey, who never prescribed a direction for me, but allowed me to give full expression to my creativity. This included what Tovey called my creativity in rugby and cricket." Of his early art practice and the paintings he was making during the 1950s and 1960s, Muru reflects that he was "like a child who liked playing with the vocabulary of line, mass, colour and texture."

His comments when interviewed for *Te Ao Hou* journal suggest ideas about his art including his influences, and how to interpret what he made. As a result of the Northern Māori Project in Northland, he was strongly influenced by children's paintings, meaning that his own art appeared free and spontaneous. He commented that the only way to look at his paintings was to experience them as he would: "[F]ollow each block of colour, each brush-stroke and so get into the heart of the thing itself". Muru went on to develop the Māori arts curriculum for primary and secondary schools in Northland while he was an arts advisor based at Whangarei.

An influence of much larger proportions came in the form of life-teacher and Māori arts advisor Pineamine Taiapa – master carver, orator, historian and elder of the Ngāti Porou people of Ruatoria Offered throughout the 1960s were in-service workshops for Māori arts and crafts specialists. Some of the most significant of these occurred in Ruatoria and were hosted by Taiapa. Through these exchanges, Muru came to understand what it meant to work in harmony with one's mind, body, and spirit. This learning made a lasting impression on him, notably when Pine Taiapa told him that he could not pick up a chisel to start carving until he had learned the ancient chants which accompanied the art of carving. His determination to understand what was being asked of him proved to be a life-changing moment.

Together with his desire to honour the ways of his teacher, Muru became inspired to learn the chant 'Popo', "IIII thus beginning his affair with carving. Taiapa had instilled in him the idea that carving is an intimate action requiring a light and rhythmic touch, and should he master the practice, then the quality of his carving would stand out from others'. Muru went on to prove that he had understood the significance of this instruction and show an ability to extend himself creatively, culturally, and spiritually. And he learned much more from Taiapa when he accepted a teaching post in Gisborne and Taiapa would sit with him telling carving stories. While in Gisborne, he took membership of the Waihirere Māori Cultural and Performing group, which renewed a love for the teaching gained from his own people in Northland, thereby extending and strengthening his artistic turangawaewae.

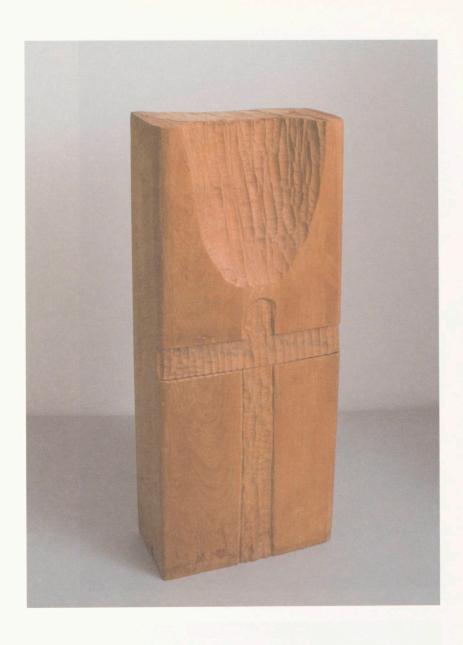
Muru's memories of mentor Matiu Te Hau also show an understanding and fondness for the inspirational teacher, modern showman, and motivator of the best kind. Te Hau was a regular visitor to Northland through his work for the Continuing Adult Education network, and because of his whakapapa links. Thus, he was known and admired in Māori communities and commanded respect wherever he went.

It is now a matter of history that Te Hau gathered works from Muru Walters, Katerina Mataira, Arnold Wilson, Selwyn Wilson, and Ralph Hotere, and created an historic opportunity and moment for them. Te Hau spoke eloquently at community events of the merits of new Māori art and artists, including them and their contemporaries, and of the significance of this generation to future New Zealanders, even though he could have had no idea of what exactly was around the corner.

Given the context of the times and the magnetic pull between Te Hau and young Māori women and men like Muru, it was only a matter of time before New Zealand society would take notice of a burgeoning group of rising Māori art stars. Te Hau was tireless in seizing opportunities, which extended into recreational sport, and Muru learned later that Te Hau was responsible for his appointment to the Māori Golf Council. He was mad about golf, just like his friends, Mataira, Thotere, Arnold Wilson, and Selwyn Wilson. While Muru Walters' art teaching days allowed his love of Māori arts and crafts to manifest and unfold, it would also go towards increasing his commitment to a bi-lingual, holistic, and humanistic style of teaching.

fig 4

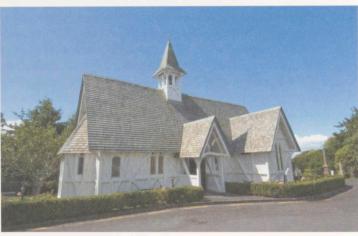
Ripeka Muru Walters wood, n.d Private collection Photo by Jennifer French





Muru Walters Stained glass window 1997 Collegiate Chapel of St John, Auckland Photo by Jennifer French

fig 5



Collegiate Chapel of St John, Auckland Photo by Jennifer French

fig 6

ART THEORY AND THEOLOGY

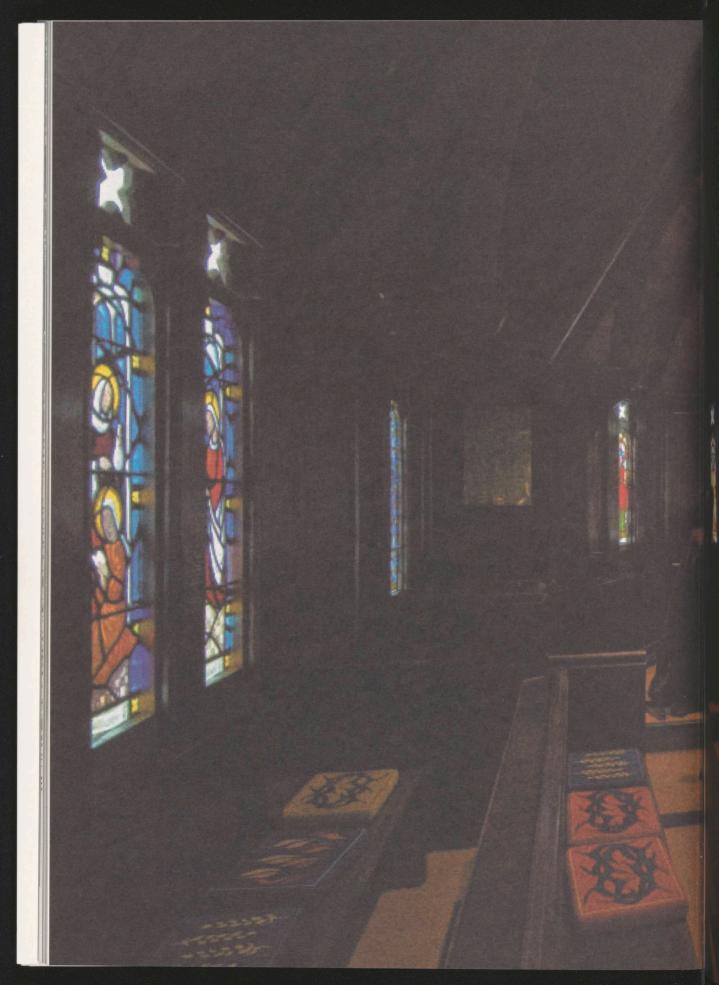
Muru Walters has not only practised the visual arts, he has also spent his life practising the art of being Māori, and being Anglican. In his capacity as a teacher, he looks to art terms to extend his ideas on Māori and Pākehā spirituality and he incorporates them in his personal and ministry lives, because, to him, they are inextricably intertwined. xvi

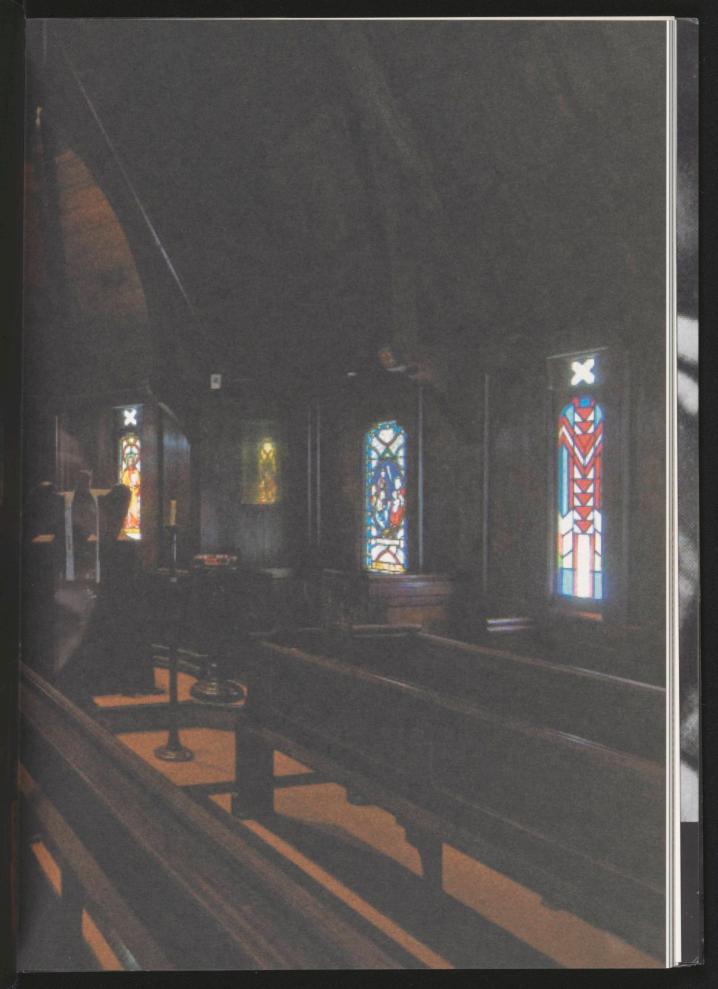
Contained within his Sabbatical Report are salient and clearly described interpretations that he draws out, including of creation and creativity, as the two mainstays in his life. He observes,

'[F]rom a spiritual point of view I have found that one is never closer to a cosmic presence, such as the God, I have inherited from my parents and grandparents, when [I am] engaged in acts of creation and creativity. Total physical identification with media is a technique I have used to gain complete absorption in the creation of visual images. This same technique... is experienced in liturgical worship and prayer. The outcome is an indwelt spiritual relationship with the loving Creator, God. Creation and creativity is all around us'.

Old and modern stained-glass windows at all the places he has travelled have caused Muru to stand wide-eyed and in awe. His attempts on empty wine bottles in Ireland brought him real joy, he said. He simply marvelled at the way a humble vessel, when painted and turned to face the light, would fill up with abundant coloured light.

Today Muru is a leader of some note in the Anglican Church. He was deaconed in 1989, and in the following year he was priested at St John's College in Auckland. In 1992, at Ohinemutu Māori Anglican Church, Rotorua, the Most Reverend Brian Davis Whakahuihui Vercoe, Bishop of Aotearoa, and Bishop Manu Bennett, ordained him Bishop. Their close friendship was effortless, as it was Whakahuihui that asked Muru to join him in creating an education vision for Te Whare Wananga o Te Pihopatanga o Aotearoa. His relationship with Archbishop Whakahuihui was such that seven weeks before the Bishop died, he alerted Muru of his impending death and asked that he minister at his tangi and say something short and to the point. Such requests can test one's spirit and resolve, especially as Muru and Lorraine were heading to Ireland on sabbatical the day that





Whakahuihui made his request. But it is Muru's own clarity that conjoins creativity and his life of ministry. In an interview with Ema Weepu, he said: "If you are a creative person, every moment is a moment of light. [Therefore] Christ has always been in my life..."

Of his three great mentors, Gordon Tovey, Pine Taiapa and Archbishop Whakahuihui Vercoe, Muru learned that in the world of teaching one must be inspirational to others; find joy in teaching, and thus be that joy. Muru Walters has been that joy to his family, his students, the people to whom he ministers, and to the wide circle of friends that have gathered to him. His life is a blessed binding together of people.

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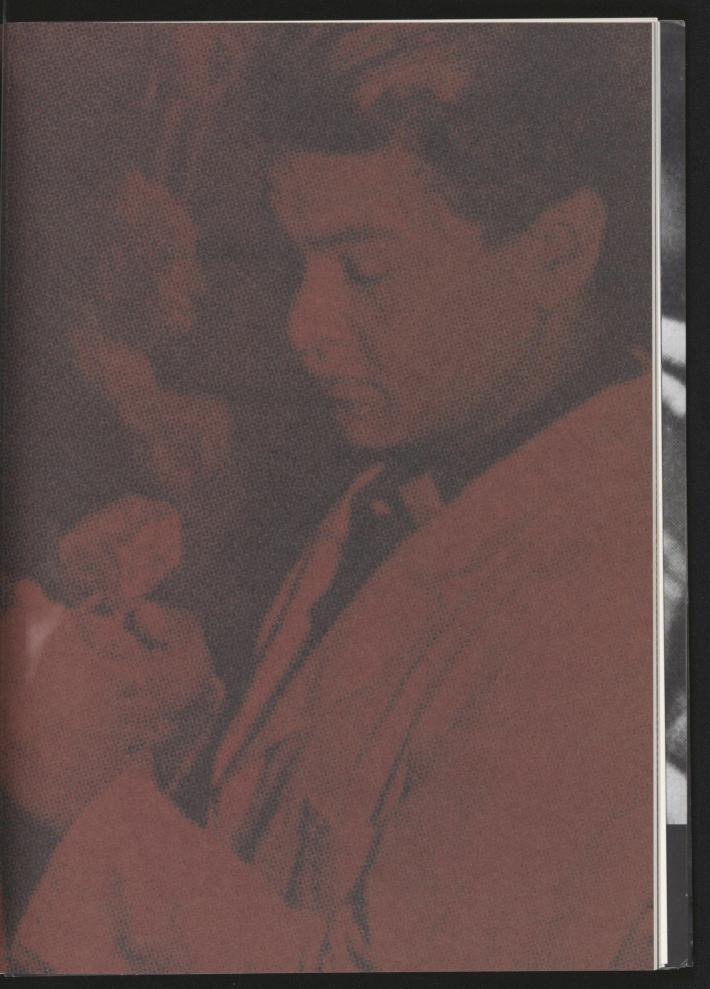
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Tuia ki te here tangata.

ENDNOTES

- ¹ Rangiatea Church was the oldest surviving Māori Anglican Church up until 1995 when it was razed to the ground. The original Rangiatea Church foundations were laid and building started in 1847 but the church was not completed till 1851. www.rangiatea@natlib.govt.nz
- ^{II} Personal communication with the artist, 3 October 2007.
- III Personal communication with artist, 3 October 2007
- The name Campbell was the Scottish name of an early ancestor. As was common in their time, Māori and Pākehā changed their names to suit their circumstances, yet they maintained the stories associated with the name changes.
- V I am grateful to Ema Weepu of Wellington for sharing her unpublished essay on Muru Walters. Ema Weepu is a student at Te Whare Wananga o Te Pihopatanga o Aotearoa, furthering her theological studies through Poumanawa Matauranga. My grateful thanks also to Bishop Muru Walters for introducing us.
- VI Ironically, fellow Ngāpuhi and contemporary Ralph Hotere would go on to become a pilot and serve in the New Zealand Air Force.
- VII The article was titled, 'The Māori -French Match Reconsidered', by Kem Tukukino. http://teaohou.natlib. govt.nz/teaohou/issue/Mao37TeA/c5.html
- VIII Personal communication, 03 November, 2007
- Personal email communication with the artist 03
 November 2007
- x Te Ao Hou No.35, June 1961.
- Pineamine Taiapa was a strong critic of the generation of trained Māori arts and crafts specialist, drawing attention to their modernising of Māori art forms, which he argued thereby compromised their traditional value and integrity. He would later relent and lend his support to the endeavours of this generation.
- XII Muru would later play a role in the carving booklet published by Tovey and distributed to schools.
- YIII 'Popo' was the title of the chant that Pine Taiapa taught Muru and it had to be chanted while Muru carved. Personal communication with the artist 3 October 2007.
- Muru Walters was the officiating minister at the marriage of Katerina and Junior Mataira's daughter, Ngareta, held in Nelson. Ngareta would become his administrator while he ministered in Dunedin. Muru would remark to this author that his friendships with contemporaries had the hallmark of great respect for each other as individuals and their families as an extension of themselves.

- In his Sabbatical Report, Muru describes in detail narratives that express his deeply felt experiences while he and Lorraine were in Ireland. The seven headings are:
 I. Creation and Creativity, 2. Revelation, 3. The Power of Play, 4. The Therapeutic Function, 5. Redemption, 6.
 The Prophetic Tradition, and 7. Incarnation.
- Muru Walters designed the modern stained-glass window in the Collegiate Chapel of St John at St John's College in Auckland. The window was commissioned to celebrate a number of Māori who have served the church and was carried out when extensive repairs were made to the church in 1997.
- XVII Muru Walters Sabbatical Report dated October 2007 and given to the author by Muru, 3 Oct 2007.
- Among his early supporters was original Māori arts and crafts specialist Professor Hirini Moko Mead, who would make a recommendation to St Johns College in Auckland that Muru Walters write their course on Atuatanga, asking that Muru write a curriculum that would be kind to the Māori world.





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Arnold Manaaki Wilson: Te Wakaunua

by Ngahuia Te Awekotuku

He iti na Tūhoe, e kata te po

fig I

Ringatu 1958 Arnold Wilson kauri Auckland Art Gallery Toi o Tāmaki purchased 1992 Arnold Manaaki Wilson was born in 1928, in Ruatoki, a community which nestles beneath the misty Taiarahia hills, following the curves of the Ohinemataroa river valley – known to others as Whakatane – and reaching into the majestic Te Urewera ranges of his Tūhoe people. They know him there as Te Wakaunua, after a provocative late 19th century political visionary. From such radical Tūhoe ideas fused with the sculptural genius of his father, a renowned carver of the art-making Ngāti Tarawhai of Te Arawa, Arnold Wilson emerged.

Growing up in te wharuarua o Ruatoki, Arnold experienced the harshness and the sensitivities of life in those early years; his world included the vivid marae ritual of Te Rewarewa, Otenuku, Tauarau and the many other hamlets in the valley. He was nurtured in an environment where "families would look after each other; do whatever they could to help out." He went to the Ruatoki School, described as "down the road", where speaking Māori was severely condemned by teachers intent on preparing their pupils for a supposedly better future, yet the latter took it literally in their stride, as he recalls, "we would jump from leg to leg, and change languages as we jumped!".

Intellectually curious by nature, the young Te Wakaunua was awarded a prestigious scholarship to attend the Methodist boarding school, Wesley College at Paerata. His years there in no way compromised his sense of who he was, where he came from; his



inner confidence reflected and grasped yet another opportunity. His creative potential was recognized and encouraged, and he was eager to take on the world, and explore those various elements that moved him, and moved within him – the incandescent energies of Tūhoe and Tarawhai Māori, fused with mystical, fierce Celtic Highland Scot, an irresistible mix.

Filming at Ruatoki, Te Rewarewa Marae *Te Ao Hou* No. 13 (December 1955)

He attended the Elam School of Fine Arts, graduating in 1955 an achievement singular for that particular era, and that elitist place, where anything native (except Arnold) was rigorously ignored. He was the first Māori to come out with a Diploma of Fine Arts; he attained first class honours in sculpture, a triumph which continues to motivate those many aspiring Māori students who have followed him. After Elam, he studied at Teachers' Training College. Among his friends and relatives were members of the "Tovey generation", with whom Arnold established life long colla-borative art-making relationships. This talented group of Māori artmakers included Ralph Hotere, Para Matchitt, Marilynn Webb, Fred Graham, Mere Lodge, Muru Walters, Katerina Mataira and Cliff Whiting; Gordon Tovey was the national supervisor of arts and crafts, and with this cohort, he designed an integrated arts-based programme which worked effectively with Māori children.

At the same time, Arnold continued to produce highly provocative work, boldly challenging orthodoxies in both the Māori and



Arnold Wilson n.d Courtesy of Arnold Wilson Western art traditions. Conscious of the misconstrued academic judgement of the Pākehā art establishment, he sought out nga tohunga whakairo, and quietly absorbed what they offered. He also contributed energetically to the development of an art movement unique to Aotearoa New Zealand – modern Māori / modernist Māori, the visions and creative envisioning of a twentieth century indigenous people confronting hostility and change with resilience and opportunity. His work assimilated and yet extended nga mahi a nga tipuna; he understood and articulated their legacy of ancestral insight, powerful aesthetics, and measured discipline; this legacy resonates in one kaumatua's words to him, "Leave me in the back of the meeting house in te ao kohatu; you people go out to the front, towards the light. You have all the world in front of you. Kei a koutou te ao. Gather all the knowledge you can, and work with it."

For six decades, Arnold's art has delighted, intrigued, annoyed and puzzled Māori and Pākehā. He has never been boring. He has manipulated a wide range of media; his earliest derivative efforts – portrait busts poignantly cut from stone with a sharp eye and sharper chisel; finely layered plaster of Paris heads that still catch the viewer so many years later; and that elegant acrylic mural, *Te Tu a te Wahine* at Queen Victoria School, swirling images that smoothly uplifted the consciousness of hundreds of young Māori women. His engagement with vertical totara – like the *Sons of Tane* series, sometimes called painted telephone poles – still



hold your attention. Yet not all his lines are vertical – the iconic talking chiefs, Te Kai a te Rangatira, he Korero, their raw diagonals spliced across cloaked figures, beaked heads alert, still grip the public imagination, resonant with the impact of a February summer day of heavy debate in 1840. This is exhibited in the National Archives; yet some of Arnold's most powerful work is also his most private, most intimate – in a Māori sense, with Māori sensibility. And purpose.

One example concerns Maharaia Winiata of Ngati Ranginui, Tauranga, was a beloved Wesley College teacher, mentor, and fellow tribesman, also born in the Ruatoki Valley. He too was a significant "first", graduating with a Doctor of Philosophy degree from Edinburgh University in 1954, the original trail-blazing Māori PhD. He died suddenly in 1964; four years later, his memorial stone was unveiled at Huria marae, in Tauranga. This was Arnold's tribute, a massive stone cast warrior, sturdy knees relaxed, one leg extended, the other bending forward in watchful stance; one hand clasps a patu close to his chest, while the other raises, flourishing, jubilant, the new weaponry, he kete o te matauranga, an academic diploma. (fig 4)

With his career in arts education firmly established, he continued to return to the hau kainga, and his new approach to whakairo including his expansive ideas about the wider art world excited or intrigued some of the Tūhoe leadership; he was thus invited to

Maharaia Winiata memorial *Te Ao Hou* no. 47 (June 1964)



Marquettes for carvings 2008 Arnold Wilson Photo by Ngahiraka Mason submit designs for a carved house proposed for an urban marae. They were sensational, an invocation of light and texture, a canny and colourful embrace of Te Urewera and Waiariki, alas, "too way out" for the venerable Tühoe conservatives residing in suburban Rotorua.

Yet this celebration of fluid moving forms in wood, glass, paint, metal, stone, has persisted, and its culmination is a current project, the astonishing city marae complex at Awataha, on Auckland's North Shore. Rangitinia, his wife and subtle muse of many decades, is also a driving force behind the project. This house will encompass the world, as that nameless kaumatua predicted. It promises the puawaitanga, the efflorescence, of Te Wakaunua's creative vision, extending beyond his gallery and exhibition offerings.

Among these we remember *Recent New Zealand Sculpture* (1968) at Auckland City Art Gallery, *Ten Māori Artists* (1978) in Palmerston North; the Waikato Museum's *Haongia Te Taonga* (1986), the sesquicentennial *Kohia te Taikaka Anake* (1990) at the National Art Gallery, and the haunting solo show, *Ode to Tane Mahuta* (1997) at Auckland Art Gallery. In that last installation, this voice from Te Urewera asked one poignant question, "Kei whea na tamariki a Tane o na nahere nei? Where have all the trees gone?", though they grow in his soul. Te Wakaunua taught art at many levels in many schools, as diverse as Kaipara College and Mt Albert Grammar; his commitment and humour infected everyone.

Tane Mahuta Arnold Wilson kauri, 1957 Auckland Art Gallery Toi o Tamaki purchased 1992 Woman towelling herself dry Arnold Wilson kauri, 1964 Collection of the Museum of New Zealand Te Papa Tongarewa

Mask Arnold Wilson pine, 1955 Auckland Art Gallery Toi o Tamaki purchased 1993

fig 6

fig 7

fig 8





On his retirement from the Directorship of Te Mauri Pakeaka, the awesomely successful Cross Cultural Community Involvement Art Programme for the Department of Education, he continued to work as the founding kaumatua for the Haerewa consultant Māori group to the Auckland Art Gallery, and he remains an active cultural consultant for a number of public arts initiatives. He was awarded the Queen's Service Medal for his work in the arts. In 2001, he received Te Tohu Mahi Hou a Te Waka Toi, the Te Waka Toi/Creative New Zealand Award for new directions in Māori art, for his many productive years of dedicated and courageous innovation. This was followed by a further honour in 2007 when he was presented with one of the Arts foundation of New Zealand's illustrious Icon Awards, confirming him as a pre-eminent and treasured artist, and a distinctive and inspiring leader.

Iti rearea, tei tei, kahikatea, ka taea.

Ngahuia Te Awekotuku (Tainui, Te Arawa, Ngãi Tūhoe) is
 Professor of Research and Development at the Centre for Māori
 and Pacific Research and Development at University of Waikato

SOURCES

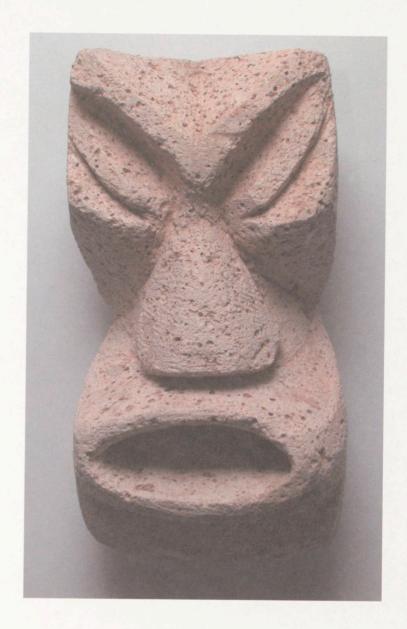
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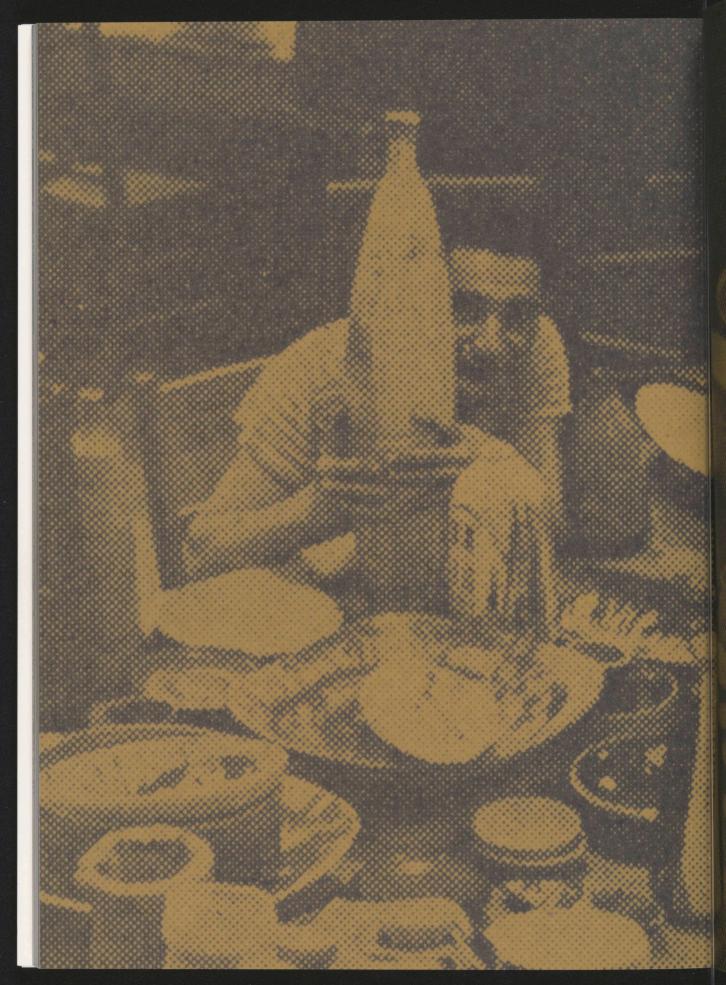
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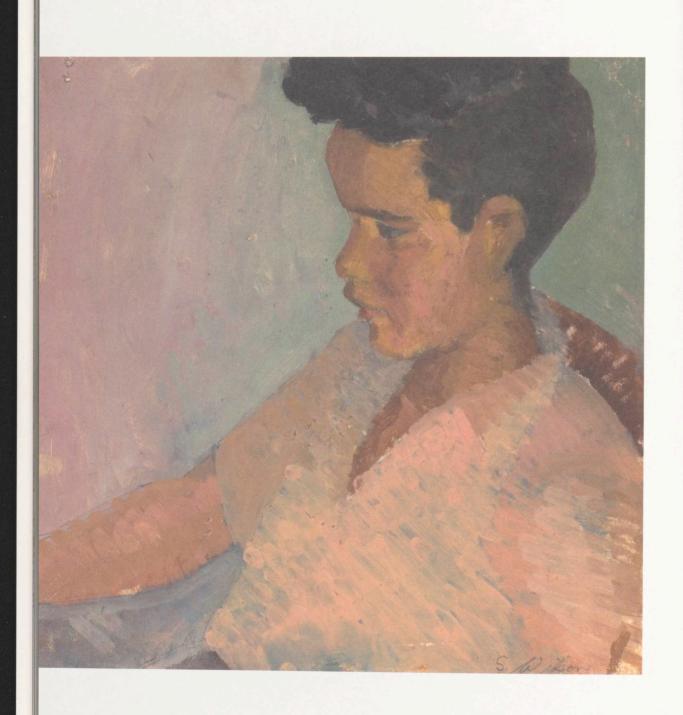


Head Arnold Wilson perlite, 1958 Auckland Art Gallery Toi o Tāmaki purchased 1993



SELWYN

MANU VANE



Selwyn Wilson:

Ko te pae tawhiti, whaia kia tata, ko te pae tata, whakamaua kia tina Seek out the distant horizons and cherish those you attain

by Ngahiraka Mason

fig 1

Study of a head Selwyn Wilson oil on board Auckland Art Gallery Toi o Tamaki purchased 1948

LEGACY

It is with much affection that Māori recount the wise sayings of forebears, as pepeha and whakatauki contain knowledge and instruction and affirm identity. Thus, they are the legacy of present-day and future generations of Māori. Such sayings give focus to the resilience of our people and culture, reminding the culture at large that we are all responsible for our destiny.

Selwyn Te Ngareatua Wilson understood the idea of legacy, as he grew up surrounded by elders and extended whanau members at Taumarere, halfway between Kawakawa and Paihia. (fig 2) The Wilsons were a close family who wanted nothing less than a full and rich life for their whanau and future descendants. Home was equally important. Being Māori was fundamental, as was tikanga and living a simple spiritual life, values that his mother Kapu Noota had instilled in her children. The family homestead was a warm 'Grand Central' gathering place for whanau on their way to tangi, reunions, birthday and wedding celebrations nearby, or just visiting. This tradition and legacy was such that Kapu assured her parents she would continue the practice of hospitality and that Selwyn would uphold this tradition in his lifetime. So too with the Taumarere St Andrew's Anglican Church that stands in the paddock adjacent to the family home. The Wilsons worshipped there as children, family weddings and funerals were performed there, and Selwyn was the unofficial caretaker." (fig 3)





Whenever Selwyn left Taumarere, he would hold in his heart memories of his birthplace and all it represented. He left home for further education and to take up a place at Elam School of Art and Design in 1945. A fully funded scholarship to study ceramics took him to London in 1957, and on his return he took up an arts specialist teaching position at Waihi, Te Aroha, and Katikati. He was awarded a Fisher Scholarship to travel to Australia, and when he returned, he took up a position as an Department of Education arts advisor in Auckland.

Selwyn Wilson was an important painter and potter and a gifted teacher to over three generations of art students. His attributes as a teacher were something to be celebrated. However, it is his birthright from Taumarere that characterises his life.

GROWING UP IN TAUMARERE

The Wilson family of five children and parents William Peter Wilson and Kapu Noota Wilson (née Davis) lived a regular rural life of domesticity, schooling, attending Church services, and participating in marae and community events. This life, however, belied hardships they had endured to establish themselves on the family property at Taumarere. Peter was employed by the Public Works Department maintaining roads in the district. The cows, pigs, and poultry he ran behind the homestead supplied them

Selwyn Wilson's whanau homestead at Taumarere Photo by Ngahiraka Mason

fig 3

St Andrew's Church, Taumarere Photo by Ngahiraka Mason



Selwyn Wilson's family photomontage Photo by Ngahiraka Mason with food, as did the vegetable garden tended by Kapu and the children, who harvested a bounty of produce, including kumara, corn, and watermelon.

Selwyn's whakapapa is Ngāti Manu from Karetu and Ngāti Hine from Moerewa. His Scottish and Whirinaki-ki-Hokianga whakapapa is derived from his father. He was the last child in his family, and on conferring his name, Te Ngareatua, his grandfather Henare Wilson stated that Selwyn would achieve distinction in his lifetime. His grandmother, Ngarui, would take him to the Tirohanga stream to bathe and recite karakia over him, then return him to the waiting family. He bonded closely with his only sister Adelaide Gladys (Letty) and his older brothers Tai Tewi Wynyard, George Ngere, and the late William (Bill) Peter Wilson.

Selwyn grew up bilingual. He attended Kawakawa Primary and District High Schools, where in his Form II art class Headmaster Mr Caddie introduced him to landscape painting and watercolour art. His enthusiasm and talent was nurtured, and leading into his fifth-form year, Aunty Florence (through marriage), a lawyer and Selwyn's future benefactor, approached his parents asking that they allow him to move to Auckland to better set him up for a future place at art school.

Selwyn's mother Kapu knew well the benefits of education, as she had attended Queen Victoria School for Girls as a boarding student. Kapu wanted the same for Selwyn, whom she promptly farewelled to further education. Florence would create a trust for Selwyn's education, thus becoming his patron.

Selwyn won entry to Elam School of Art and Design and was supplied with materials and the support needed to enable him to complete his studies successfully. His beloved patron Aunty Florence passed away soon after and did not see him graduate. While at Elam, Selwyn formed enduring friendships with Arnold Manaaki Wilson, Garth Tapper, and Pauline and Jim Yearbury.

While Taumarere allowed Selwyn to extend kinship and friendship ties in the community of families that included the Mountain, Cherrington, Martin, and Rakau whanau, Auckland threw him into a life of middle-class society through Florence and a fledgling Māori art scene.

AUCKLAND-LONDON-NORTHLAND

After completing studies at Elam, Selwyn was invited to Auckland Teachers' Training College. Upon graduating, he was immediately selected as a secondary school arts specialist. At 21 years of age, he was travelling between Waihi, Te Aroha, and Katikati High Schools with the responsibility of laying out future pathways to educate children through the arts. Later in life he would say that his job was to 'make children more aware of their environment, to approach all learning, including science, through art' and to '... make art an acceptable learning experience'."

After three years' teaching, he returned to Elam to complete his diploma. He taught art part-time during this time at Wesley College, "I the Methodist school for boys at Paerata, and Mt Eden Prison. On gaining his diploma, Selwyn was offered a position as arts and crafts liaison advisor with the Department of Education's Head Office at Newmarket.

Selwyn's job as liaison officer was to run refresher in-service courses for teachers, and to advise and train teachers who did not have art teaching experience. He established art education in many North Island schools, and organised materials needed to make art education a success. He was required to travel between Northland, Waikato, and the East Coast districts down to Ruatoria. During these trips, he would meet with Māori arts and crafts specialists such as Fred Graham, Mere Kururangi, and Muru Walters.

At 28 years, Selwyn felt the need to travel to extend his love of ceramics. His friend Garth Tapper was living in London, so he applied to study ceramics at the Central School of Art. Matiu Te Hau, Māori Education Officer at the University of Auckland



Selwyn Wilson Artist and Teacher *Te Ao Hou* no. 41 August 1962 advised him to apply for a Sir Apirana Ngata Scholarship, which he did and was awarded in 1957.

While a student at Central, his talent was recognised and his pottery was acquired for the school's permanent collection. This added to his growing reputation – Auckland Art Gallery had recently acquired two paintings from his Elam student days.

After two years in London, his ageing father took ill and he was called home to Taumarere. Although his father recovered, he would not return to London. Instead, he took a position at Northland College, Kaikohe, where he would meet his future wife, Joan Winifred Hill of Waipu. They married in 1970 and he returned to the family homestead at Taumarere, accepting a position at Bay of Islands College at Kawakawa. Despite Selwyn's reputation as a gifted teacher, he and Joan, a gifted teacher herself, did not have their own children, and she died suddenly after twelve years of marriage. However, they were the favourite aunt, uncle, and mentors to numerous nieces and nephews.

Selwyn kept his drawing and sketching skills polished by inviting local people from Kawakawa and Taumarere to model for him. At Bay of Islands College, Selwyn mentored Elizabeth Mountain, Mere Harrison (sister to Katerina Mataira), and Buck Nin, who had won places at Elam School of Fine Arts. Kura Te Waru Rewiri (Davis) would also benefit from his mentorship, before taking a place at

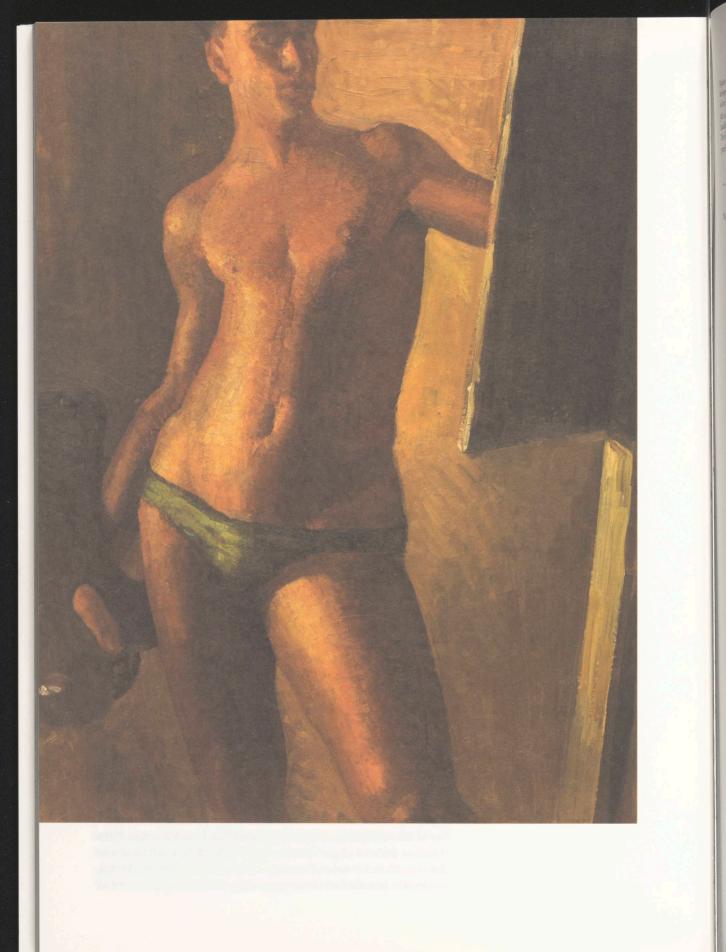


Figure study Selwyn Wilson oil on board 581 x 457 mm Auckland Art Gallery Toi o Tâmaki purchased 1950

fig 5

Ilam School of Fine Arts, as would Chris Booth. Selwyn's artworks in public collections are paintings such as those in the Auckland Art Gallery collection. However, his love of clay is legendary. Utilising his ceramic training in London, Selwyn developed and refined his glazes and potting, experimenting with home-made open fire and electric kilns. Everything he fired was either built by hand or on a kick-wheel. He dried then decorated and fired sculptures, pots, and plates – and he had the family property to work with experimental kiln systems. He applied the sculpting skills he had acquired at Elam and carried them through to his clay practice. Arts and craft specialists used clay in their teaching, so his skills were also useful in working out ideas for large sculptures.

MENTORSHIP. LEARNINGS. AND FRIENDSHIPS

Selwyn's Elam teachers and mentors were John Weeks and Archie Fisher, who not only gave him practical and technical painting skills, but would also encourage him to experiment with colour, texture, and form in the style of the Post Impressionists, such as Cézanne. Weeks's promotion at Elam of painters such as Monet and Van Gogh would reach into Selwyn's art and would set him in good stead for radical London and the Central School of Art. After his return, he would base his art teaching practice around lessons and lectures he had received at Elam and London, and go on to instil confidence in his students to become teachers and artists, saying:

One doesn't teach art just to make artists and art teachers. What I always aimed to give to all students was an awareness of the place where they live... and an eye for the design of all functional things around us.*

The Wilson household was impacted when in the late 1940s Selwyn's sister's home was razed to the ground in Kawakawa, forcing the family to return to the Taumarere homestead until their new home in Kawakawa was rebuilt. It was during this time that Selwyn would come to paint the Auckland Art Gallery portrait of nephew Ponga Pomare Kingi Cherrington and sculpt his likeness in clay. Pomare was six years old at the time. He recalls:

Pomare and his siblings plus the neighbourhood children also had the benefit of art lessons with Uncle Selwyn. On rainy days, Peter, Billy, Lynette, and the Hancy and Brays children from across the street would be given pencil and paper and encouraged to draw fruit in the style of still life – except Selwyn would sometimes remove the fruit and they had to draw what they remembered. When Selwyn introduced a blackboard to the lessons, his young charges would have to draw in front of their peers, and describe in words what they had made and why. They were inspired by these lessons, as it tested their ability to think through each mark made on paper and talk about it with confidence.

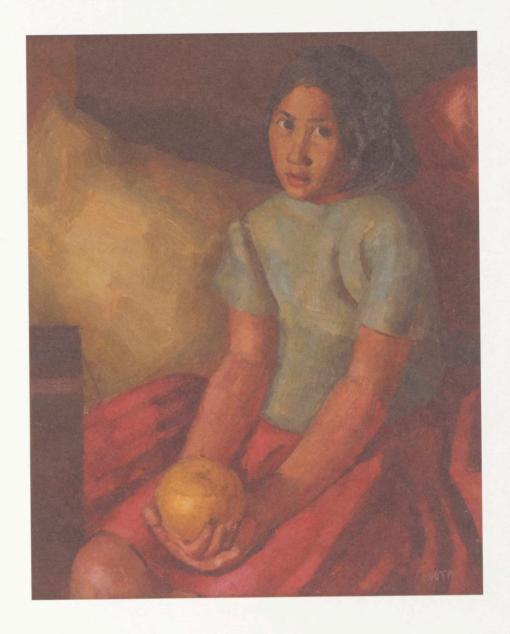
Although Selwyn Wilson and Arnold Wilson were reported to be siblings, xii they were not. However, they were fraternity brothers in both the Māori and Pākehā worlds. They would come to represent a handful of Māori teachers making future inroads into secondary school art education in a climate that wanted, yet stumbled, with the change that was occurring in New Zealand society. At grassroots level, places such as Kawakawa and Kaikohe, where they both taught, were critical to transforming educative efforts and ideas about art education at the time.

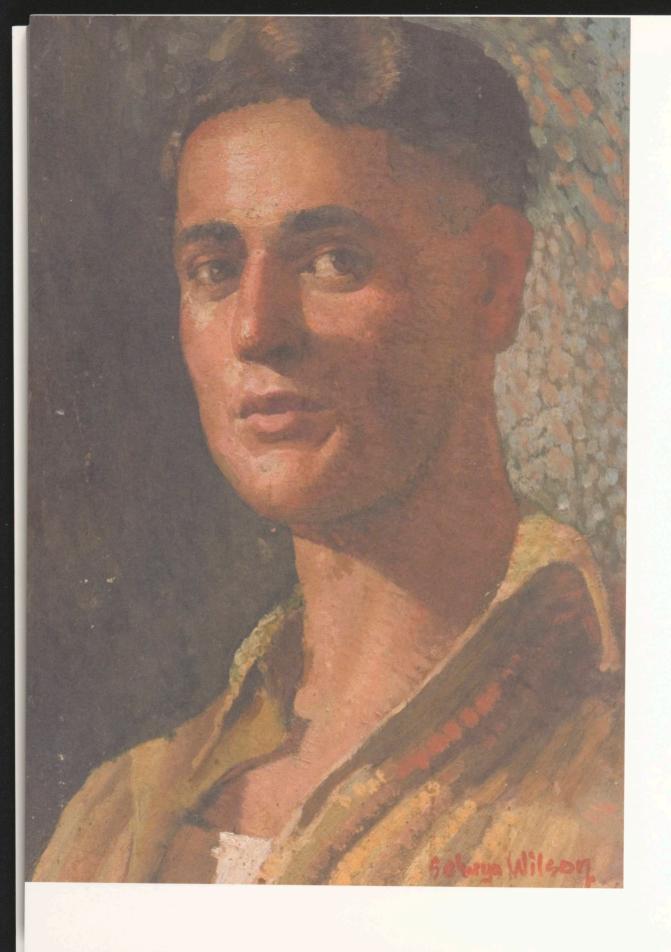
Selwyn Wilson and Arnold Wilson's ability to exceed the wishes of their mentors would be inspirational. Thus, it would come to pass that art education made possible through the agency of Dr Clarence Beeby and the vision of Gordon Tovey would change everything. Although Selwyn was indirectly involved in the Northern Māori Project, he was critical and influential in promoting Tovey's ideas, thereby influencing generations of students interested in art. It did not matter whether it is was through clay, drawing, painting, carving, weaving, screen-printing, photography, design, colour, or sculpting, so long as it was experienced.

Barry Birchall and his wife Hariata were frequent visitors, as the Birchall family home was in nearby Kaikohe. Roger and Judy Hardie from Auckland would call in if they were passing through, and his close friends Garth and Anne Tapper were regular visitors. Indeed, the Wilson homestead attracted tourists and visitors passing through on their way to nearby Paihia. Selwyn's gardens

fig 3

Girl with Grapefruit Selwyn Wilson oil on board, n.d Private collection Photo by Jennifer French





Carlo

Self Portrait
Selwyn Wilson
oil on board,
n.d
Private collection
Photo by
Jennifer French

fig 6

were well developed, and you were guaranteed an encounter with a blaze of colour through the range of flowers, shrubs, and trees planted on the property. Selwyn would joke that his garden was his unfinished painting because it was an ongoing tribute to Joan.

With historic Waitangi less than a half-hour away, day trips and picnics at Waitangi on Waitangi Day were Wilson family highlights. Special efforts were made to attend all church services held at the Treaty Grounds, Treaty House and Waitangi Marae. Selwyn's sister Letty would become Selwyn's confidante after the passing of Joan, and they would recollect memories from their young adult life, like the times that Matiu Te Hau would call into the Cherrington family home in Kawakawa driving an Austin car and everyone would gather together to share food and drink. Others too would call in: Brownie Puriri, Hone Taiapa, who was married to Mary Cherrington, and the Kaa family – Emere Kaa had married Walter Mountain and their daughters Elizabeth and Helen Mountain had shared their childhood with Lynette Kapu Cherrington.

Lynette, Elizabeth, and nephew Bill Cherrington recall time spent with their uncle, who was also the family historian. Selwyn would go on and trace the family whakapapa through ancestors and descendants of the Henry and Ihipera Davis whanau from 1834 to 2001. The whakapapa book was published in 2001.

Selwyn was also known in the family and district as a matakite. On one occasion, he was able to lead the community to the place where their ancestral remains lay exposed because he had dreamt it the previous night. A consummate storyteller, he would thrill his young relatives with stories of patupaiarehe that roamed the paddocks, waterways and bushland nearby the family home, amplified by his honed sound-effects and intricate, scary details.

Ko Tapu Wharawhara te maunga Ko Taumarere te awa Ko Ngāti Manu te hapu Tapu Wharawhara is the mountain Taumarere is the river Ngāti Manu are my people When Selwyn Wilson retired from teaching at Bay of Islands College in 1987, he would honour his sacred mountain, river, and people. His friends and colleagues, including those from his art school and Teachers' Training College days, came to pay tribute to him. After retirement, he would continue these friendships and meet his own New Zealand painting idol, Sir Toss Woollaston.

Selwyn Wilson died in 2002. During his life, he described himself as an annoyingly meticulous person. Yet when you consider that he made and taught art for most of his life and managed a five-and-a-half acre property for over forty years, you can not help but admire his positive attitude to life and work. His actions inspired and made a difference to the many lives he touched. He most enjoyed watching his students develop their innate abilities. In so doing, he would prove the whakatauki:

明期

Ko te pae tawhiti, whaia kia tata, ko te pae tata, whakamaua kia tina Seek out the distant horizons and cherish those you attain.

ENDNOTES

- The Taumarere St Andrew's Church was built and erected in Paihia in 1874 and was barged and relocated to Taumarere in 1926. Before the church was relocated, services for the local community were held at the Wilson homestead. Sunday services would be lead by Paki Matene or Hone Tamati. These included tangi. Selwyn Wilson personal diary entry dated Sunday 28 December 1986. In a diary entry dated Sunday 21 August 1988, Selwyn wote that conversations he had at the 78th birthday celebration for Bob Bristow confirmed that the Taumarere St Andrew's Anglican Church was built on land gifted by his grandmother Ngarui and her sister Matekino. I am grateful to the whanau for allowing me to read Selwyn's personal diary and entrusting the whanau whakapapa book to me during my research.
- I am grateful to the Cherrington whanau for their support and korero about a beloved brother and uncle. Nga mihi nui ki a Letty Cherrington, Selwyn's sister and to nieces Elizabeth Te Waiwhakaata Boutet and Lynette Kapu Peat and nephew Billy [William] Cherrington.
- Selwyn Wilson boarded with the Swinton family when he first arrived at Waihi. Their daughter Pamela Swinton would become a model for him and he would rework his 1949 portrait of Pamela in early 1988. The painting was presumably placed with John Leech Gallery for sale. Garth Tapper retrieved it for him. (Selwyn Wilson's diary entry, 6 August 1988).
- In the Russell Review no.16, 1993/4, Selwyn told E. B. Brown that Te Ngareatua means 'the bloodspirit'.
- v Ibid.
- VI Aunt Florence practised law in Auckland. Her mother Mrs Kirkpatrick was the daughter of a Captain Johnson who arrived from Britain in the 1850s. Mrs Kirkpatrick was a barrister who spoke Māori and became a Māori Land Court interpreter. She offered these services free of charge and was recognised for such services with a King George IV award. (Selwyn Wilson's diary entry dated 21 July 1986).
- VII Russell Review No. 16, 1993/4.
- Wesley College was also where Arnold Manaaki Wilson was educated. He too taught art to students during his art school training days at Elam School of Fine Arts.
- Harrison and Mountain would go on to complete their studies at Elam. Partway through his studies, Buck Nin would transfer and complete his studies at Ilam, University of Canterbury.

- X Cited in the Russell Review, no.16, 1993/4
- Personal communication with Ponga Pomare Kingi Cherrington 14 February 2008. Pomare recalled that Selwyn had called the portrait *The Mexican* and was told that it was hanging at the Auckland Art Gallery. He recounted also that Selwyn painted a second portrait of him, standing at the homestead doorway, looking out to the front verandah. Selwyn painted the house and garden views first and then painted Pomare into the painting.
- XII The Auckland Star review in June 1958 reported that Arnold and Selwyn were brothers, assuming that because they trained and taught in Northland and shared the same surname, it must be so.
- XIII Personal communication 18 September 2007 at a meeting with Adelaide Gladys (Letty) Cherrington,
 Lynette Kapu Peat and Elizabeth Te Waiwhakaata Boutet.
- xIV The Descendants of Henry and Ihipera Davis 1834 –2001. Millenium Edition. Evagean Publishing. 2001
- xv Selwyn officially stopped teaching in 1987. He would not actually retire completely, as he taught art in the community, travelling as far as Whangarei to inspire the elderly to exercise their creative minds.
- These included Maureen Woodcock, whom he had worked with at the Department of Education from 1952 to 1957. She organised his main farewell party at the Star Hotel in Kawakawa. Among those who attend the celebration were Jill and Peter Smith from Auckland Teachers' Training College, Mary and Keith Gyan, Annette Stewart, Kura Te Waru Rewiri, Mere Lodge, Elizabeth Ellis, Bettina and Don Paton, Garth and Anne Tapper, John Bindas, Ken Adams, and Barry and Hariata Burchall. Jim Allen phoned to congratulate him from Australia.
- While visiting Joyce Booth, Chris Booth's mother, he would meet Toss Woollaston, who was also visiting. (Selwyn Wilson's diary entry, dated 6 August 1988).



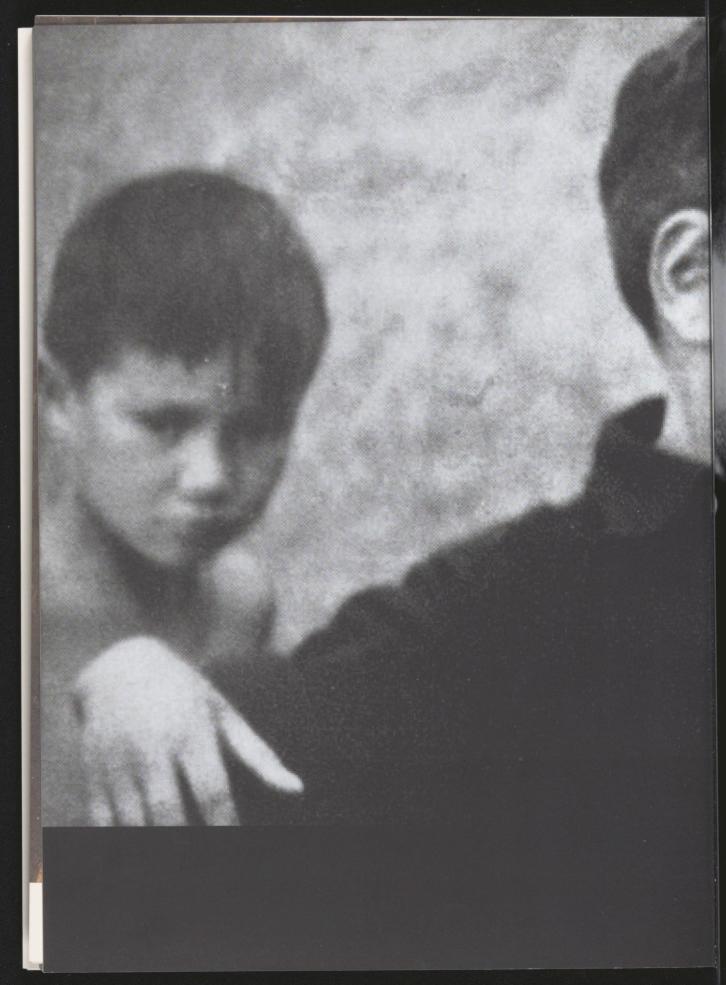
fig

fig 2

fig 3

Dr. Maharaia Winiata from Te Ao Hou No. 27 (June 1959) p.20 Arnold Wilson studio display n.d Review of The Arts of the Maori K. Maitaira Te Ao Hou no. 38 (March 1962) p.25 Photographs by Gordon Tovey, Alan Simpson and Murray Gilbert





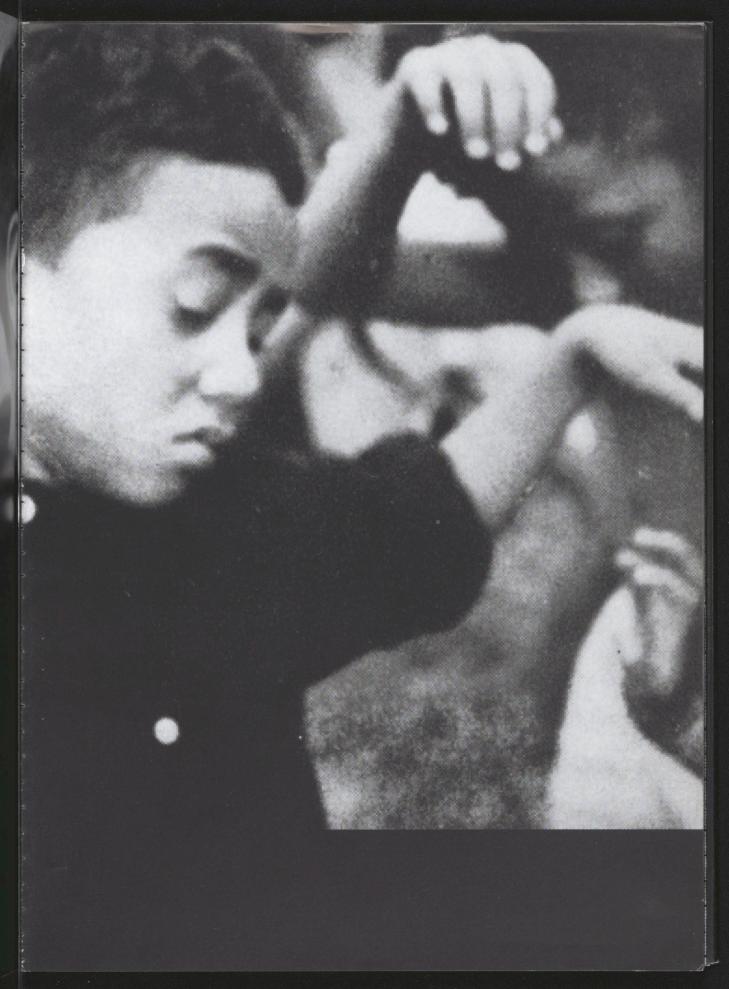






fig 4

fig 5

Auckland students at the Conference: front, l-r: Pare Hopa, Arapera Kaa, Mary Royal, E. Kerr and back, l-r: T. Taua and Freda Rankin.
Original photo by Tom Wong in Te Ao Hou No. 16 (October 1956) p. 31

Arnold Wilson at Elam n.d Courtesy of Arnold Wilson Elizabeth Ellis and Mere Lodge c1960 Courtesy of Elizabeth Ellis

fig 6





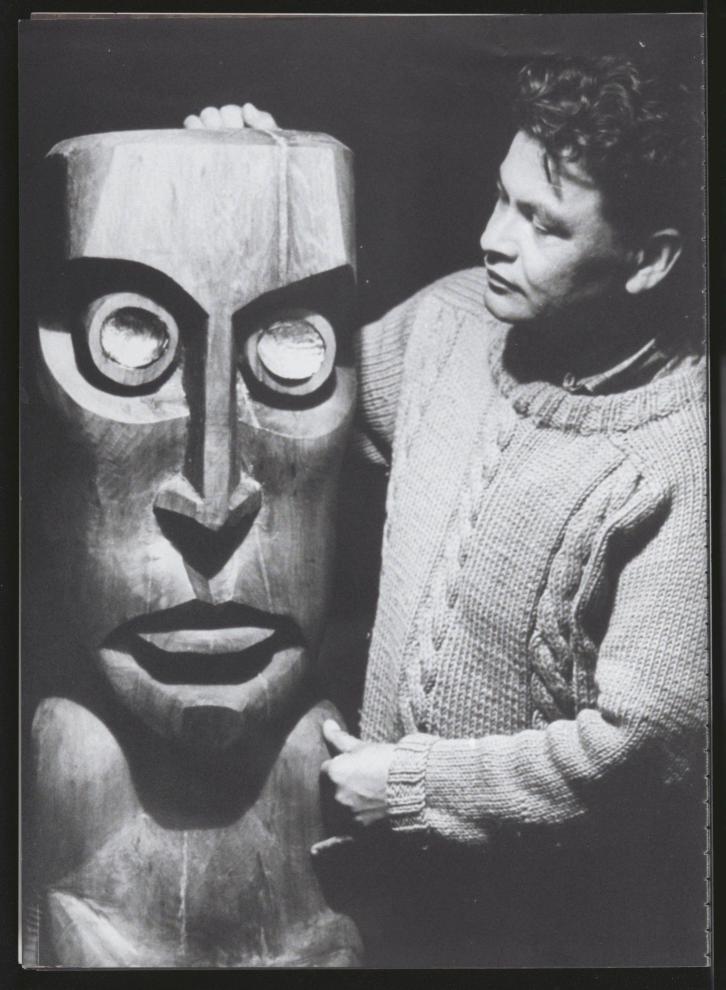


fig 7

fig 8

Arnold Wilson n.d Courtesy of Arnold Wilson Nga Puna Waihanga Hui Auckland Group n.d l-r back row: Waka Wilson, Darcy Nicolas, Arnold Wilson, Mere Lodge, Ben Pitman, Ross Hemara, Matt Pine, Brian Kirby, ? Kingi, Para Matchitt Haare Williams. L.r front row. Ms Wilson, Toi Maihi, Katerina Mataira, Rangitinia Wilson, Georgina Kirby Courtesy of Mere Lodge

















The Arts of the Maori, Wellington: Department of Education, Government Printer, 1961 Photographs by Gordon Tovey, Alan Simpson and Murray Gilbert

fig 15-17



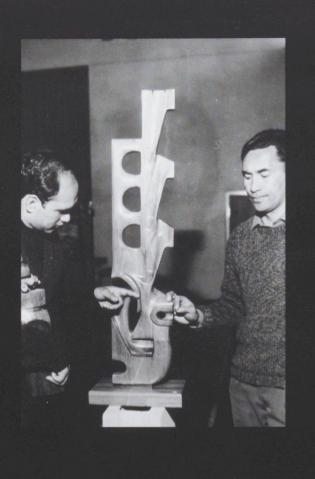




fig 18

fig 19

Fred Graham and Para Matchitt at Hamilton Festival Māori Art *Te Ao Hou* No. 57 (December 1966)

Filming at Ruatoki, Te Rewarewa Marae *Te Ao Hou* No. 13 (December 1955)

Ralph Hotere

Untitled 1 n.d ceramic, 192 x 40 mm on loan from a private collection

untitled 2 n.d ceramic, 90 x 70 mm on loan from a private collection

Still Life (vase with Flowers)
1959
oil on board, 946 x 635 mm
Collection of Ralph Hotere/
Museum of New Zealand Te Papa
Tongarewa purchased 1996 with
New Zealand Lottery Grants
Board funds

HOT 459-2007
Woman

1961
indian ink on paper
433 x 690 mm
private Collection, Dunedin,
In Association with the Hotere
Foundation Trust

Untitled
n.d
Submitted for publication in
Te Ao Hou magazine.
Archives New Zealand/Te Rua
Mahara o te Kāwanatanga
Wellington Office
[Archives Reference: AAMK
W3495/31F]

Show me the way (2)
n.d
Submitted for publication in
Te Ao Hou magazine.
Archives New Zealand/Te Rua
Mahara o te Kāwanatanga
Wellington Office
[Archives Reference: AAMK
W3495/31H]

Untitled
n.d
Submitted for publication in the
School Journal.
Archives New Zealand/Te Rua
Mahara o te Kāwanatanga
Wellington Office
[Archives Reference: AAAD
700/50, 9560 (13)]

Untitled
n.d
Submitted for publication in the
School Journal
Archives New Zealand/Te Rua
Mahara o te Kawanatanga
Wellington Office
[Archives Reference: AAAD
700/50, 9560 (14)]

Katerina Mataira

Deep Water n.d acrylic on board, 615 x 464 mm on loan from a private collection

Scene n.d oil on board, 445 x 680 mm on loan from a private collection

Ahipara 1953 watercolour, 313 x 370 mm on loan from a private collection

Untitled
n.d Submitted for publication in
the School Journal
Archives New Zealand/Te Rua
Mahara o te Kāwanatanga
Wellington Office
[Archives Reference: AAAD
700/50a, 9544]

Untitled

n.d Submitted for publication in
the School Journal
Archives New Zealand/Te Rua
Mahara o te Kāwanatanga
Wellington Office
[Archives Reference: AAAD
700/50a, 9543]

Muru Walters

Ripeka c 1960s wood, 705 x 293 x 148 mm on loan from a private collection

Fisherman with black dog c 1960 oil on cardboard 385 x 485 mm Museum of New Zealand Te Papa Tongarewa purchased 1996 with New Zealand Lottery Grants Board funds

Arnold Wilson

Ringatu 1958 kauri, 1015 x 235 x 140 mm Auckland Art Gallery Toi o Tāmaki Purchased 1992

Mask 1955 pine, 640 x 163 x 43 mm Auckland Art Gallery Toi o Tāmaki purchased 1993

Head 1958 perlite, 270 x 150 x 95 mm Auckland Art Gallery Toi o Tāmaki purchased 1993

Mihaia te Tuatahi
1965
Arnold Wilson
wood, pūriri,
748 x 208 x 140 mm
Museum of New Zealand
Te Papa Tongarewa
purchased 1999 with New
Zealand Lottery Grants
Board funds.

Woman towelling herself Dry
1964
Arnold Wilson
totara, 1120 x 315 x 218 mm
Museum of New Zealand
Te Papa Tongarewa purchased
1999 with New Zealand Lottery
Grants Board funds

Selwyn Wilson

Self Portrait c1949 oil on board, 493 x 350 mm on loan from a private collection

Untitled 4 (Vessel) n.d ceramic, 166 x 120 mm on loan from a private colleciton

Girl with a Grapefruit n.d oil on board, 623 x 505 mm on loan from a private collection

Untitled 1 (vessel)
n.d
oil on board, 180 x 200 mm
on loan from a private collection

Study of a head 1948 oil on board, 451 x 451 mm Auckland Art Gallery Toi o Tāmaki purchased 1948

ARTIST BIOGRAPHIES







Hone Papita Raukura (Ralph) Hotere (Te Aupōuri)

Katerina Te Heikoko Mataira (Ngāti Porou)

Muru Walters (Te Rarawa, Te Aupōuri)

Hone Papita Raukura Hotere was born in Taikawara in 1931. He was trained at the Auckland Teachers' College in 1950-51 completing his final year in Dunedin in 1952. In 1953 Hotere joined the Education Department as a schools art advisor under the Tovey Scheme. He has had solo exhibitions of his art throughout his career since 1952, and from 1959 to 1975 his illustrations appeared regularly in Te Ao Hou. He was awarded a New Zealand Art Societies Fellowship for study in London at the Central School of Art in 1961; a Karolyi International Fellowship to study in Vence. South France for three months in 1962; and the Frances Hodgkins Fellowship at the University of Otago in 1969. He is regarded, as one of New Zealand's most significant and respected artists, and was awarded the Arts Foundation of New Zealand Icon Award in 2003 and in 2007 a Te Taumata Award from Te Waka Toi recognising outstanding leadership and service to Māori arts and culture. Hotere lives and works in Port Chalmers, Dunedin.

Katerina was born in Tokomaru Bay, Ruatoria in 1932. She trained as a teacher specialising in art in her third year of Teachers' Training College of Art and Design in Dunedin. Throughout her teaching and practical art career she worked to encourage the use of te reo: in 1956 she established the first Māori language class in a state school in Kaikohe; helped set up Kura Kaupapa Māori, the first Māori language immersion school, in Auckland; was a foundation member of the Māori Language Commission; and wrote novels and illustrated children's stories in Māori. In 1996 she received an Honorary Doctorate from the University of Waikato, and in 1998 was named in the Queen's Honours List as a Companion of the New Zealand Order of Merit in recognition of her contribution to New Zealand, Katerina now lives and works in Hamilton.

Muru was born 1935 in Ahipara, and in 1953-54 trained at Auckland and Dunedin Teachers' Training Colleges, specialising in art. In 1955 he was posted to Kaitaia as the organising teacher of arts and crafts, and to the Bay of Islands in 1957 as a travelling school art specialist. He worked as an art and craft educator in Northland and Auckland, and gained multiple qualifications in education. Muru Walters was a Northland representative rugby player since 1955, and a well-known Māori All Black who played against the Springboks in 1956 and the Lions in 1959. He received the Tom French Cup in 1957 for best Māori player of the year. He lives and works in Wellington, where he is Te Pihopa Ki Te Upoko o Te Ika, Bishop Muru Walters.





Arnold Manaaki Wilson (Ngāi Tūhoe, Ngāti Tarawhai)

Selwyn Te Ngareatua Wilson (Ngāti Manu, Ngāti Hine)

Born 1928 in Ruatoki in the Bay of Plenty. Arnold was the first Māori to graduate with a Diploma in Fine Arts, with first class honours in sculpture, from Elam School of Fine Arts, and became the first Māori to enter the teaching profession as a secondary school art educator, after having trained ar the Auckland Teachers' Training College. He was appointed an Itinerant Art Teacher in Northland from 1955, and went on to work as a tutor of art and craft, and sculpture and carving in different educational institutions throughout Northland and Auckland in the 1960s and 1970s. Arnold had a pivotal role in the implementation and establishment of significant programmes for the Department of Education, including the Cross **Cultural Community Involvement** Arts Programme, Te Mauri Pakeaka, from 1975 – 1989. He lives and works in Auckland and is kaumatua of the Auckland Art Gallery.

Born in 1927 in Taumarere, Selwyn attended Elam School of Arts and Design in Auckland from 1946 -1947. From 1948 -1950, he was an Itinerant Art Specialist for secondary schools in the Bay of Plenty region. He completed his painting diploma in 1954 and worked as a liaison organiser for the Arts and Crafts Branch of the Education Department in Newmarket, Auckland with a short teaching stint at Northland College in Kaikohe in 1956. In 1957, he was awarded a Sir Apirana Ngata bursary to study ceramics in London and returned to an art teaching position in New Zealand at the end of 1959 back at Northland College. Selwyn had an illustrious teaching career in Northland until his retirement in 1987. He died 24 November 2002.

AFTERWORD

Türuki Türuki! Paneke Paneke! Move forward in unison!

I o mahi katoa, mahia. Whatever you do, do well.

Tuia ki te here tangata. Binding people together.

He iti na Tūhoe, e kata te po. A few of Tūhoe and Hades shall laugh.

Ko te pae tawhiti, wh ia kia tata, whakamaua kia tina. Seek out the distant horizons and cherish those you attain.

Making the *Tūruki Tūruki! Paneke Paneke!* exhibition and catalogue helped me to recognise a whakapapa of contemporary Māori art. I used to think that knowing the subject of one's endeavour was the true pathway to understanding one's subject. In my reality this is not strictly so. The ways in which one views one's subject co-creates meaning, then understanding.

Curators and historians put forth views of a time, people, purpose, and place to inspire reflective processes to enliven and develop ideas about art and culture. But these ideas do not exist purely on the surface of paintings, carving, ceramics, writings, or sculpture. I have found that a more enduring understanding of anything meaningful requires direct experience, because direct experience expands one's consciousness.

My purpose has been to place emphasis on contextual stories to bring to the surface the importance of parallel specifics, intersecting realities, and heartfelt stories. Why? Because they add depth to the genealogy of contemporary Māori art grounded in relationships between individuals and their iwi, hapu, whanau, and communities with whom they form relationships. My writings derive manifestly from the process of understanding, albeit I have had the freedom and encouragement from wise mentors, robust thinkers, and generous human beings. With their encouragement, I have tried to work in unison with mind, body, and spirit via the specifics, realities, and stories of a generation. Hence, my interpretations of the past are also pathways to Māori and Pākehā ways of knowing.

The illusion of time provided the inspiration for the way I talk about the artists, for the past unavoidably slips into the present... because time is cross-populated with ancient ancestors, recent forebears, and with people and ideas connected to my present. It is here that the mythic world of Māori connects with artists, whose creative endeavours are filled with infinite possibilities, offering tangible proof that Māori people, purpose, and place have prevailed.

Tūruki! Paneke Paneke! commemorates an auspicious moment in history. It celebrates Māori as visionary stewards committed to expanding culture through their intellect, dreams, mystical understandings, and intuitions. For someone who looks back to the past to understand the present, this exhibition-making experience has changed the way I view the future of contemporary Māori art, and indeed, of Māori culture. Tihe Mauriora!

Ngahiraka Mason Indigenous curator Māori art Ngāi Tūhoe, Ngāti Whakaue, Ngāti Pango TŪRUKI TŪRUKI! PANEKE PANEKE! WHEN MĀORI ART BECOME CONTEMPORARY CURATOR ACKNOWLEDGEMENTS

This exhibition has brought me great joy. I have worked closely with a great team of dedicated colleagues who showed much enthusiasm and gave exceptional leadership to the project. I warmly thank Haerewa Board members: Chair Elizabeth Ellis, kaumatua and artist Arnold Manaaki Wilson, Mere Lodge, kaumatua Fred Graham, Lisa Reihana and Bernard Makoare for their belief that this moment in history was worth the telling. Mihi mai, mihi atu, mihi mai.

I owe a debt to Jonathan Mane-Wheoki and Ngahuia Te Awekotuku for eloquent and timeless essays. Thanks must go to Caroline McBride and Catherine Hammond from the gallery's E. H. McCormick Research Library who sourced articles and books from everywhere.

I extend my grateful thanks to Anne Harlow for her enthusiastic responses to questions to which I often did not have the answers. To my colleague Roger Taberner thank you for the exhibition hui, thanks too are due to all speakers involved in the panel discussions. Kia ora ra to Kim O'Loughlin for a variety-packed public programme. The education kit was the brainwave of Kirsty Glengarry and Kate Sellar. For the catalogue images and new photography of never-seen-before artworks, my warm appreciation goes to Jennifer French and John McIver.

My sincere thanks go to Chris Saines and all staff at Auckland Art Gallery Toi o Tamaki for their support of this project. My thanks to Louise Pether, Art and Access manager, for her support to produce an exhibition in the manner in which I wish it to reach people. This exhibition would not have started without the early support of Sonya Korohina. Big thanks to Scott Everson for the professional and tireless efforts to create the right feel for the exhibition. My appreciation also to gallery Registrar Penny Hacking. To conservators Sarah Hillary and Ingrid Ford my thanks for their recommendations and condition reports. Thanks to Marketing and Communications manager Tina Norris. To Sarah Eades for getting the exhibition forum up and running and for interviewing Eric Schwimmer, and to Valerie Shannon

administrator extraordinaire with nerves-of-steel. I extend my gratitude to Arch, Jason and Alan at Inhouse Design for the superb catalogue.

During the course of my research I have been assisted by numerous people who generously shared memories, expertise and scholarship and gave their time to the project. Marilynn Webb, Rereahu Woodcock, Roger Hardie, Luit Bieringa, Hirini and June Mead, Ema Weepu, Sussana Andrew, Ngahuia Wade, Maramena Roderick, Victoria Boyack, Megan Tamati- Quennell, Ana Blackman, Sandra Richmond, Bob Jahnke, Waana Davis, Murray Gilbert, Mary Morrison, Natalie Poland, John Miller, Gordon Brown, Margaret Cahill, Amy Mansfield, Jane Davidson, Ian and Yvonne Spalding, Hone Kaa, Eric Schwimmer, Hinurewa Te Hau and Te Haumihiata Mason.

My sincere thanks to the many lenders who generously agreed to much loved works-- in some cases for the first time-- leaving their homes to be included in the exhibition. You know who you are. The whanau members of all the artists, you have my deepest gratitude: Hotere Studios and Foundation Trust, Mere Lodge, Junior and Ratu Mataira, Lorraine Walters, Letty Cherrington Billy and Isobell Cheerington, Elizabeth Boutet, Lynette Peat, and Rangitinia Wilson.

The largest measure of thanks must go to the artists Ralph Hotere, Katerina Mataira, Muru Walters, Arnold Manaaki Wilson and the whanau of the late Selwyn Wilson. You have been an inspiration to work with. I honour your guidance, generosity, mentorship and participation in this exhibition.

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MĀORI GLOSSARY

Aotearoa 'Ao' means cloud in Māori, 'tea' means

white and 'roa' means long, hence 'Land

of the Long White Cloud'.

Hape Crooked foot.Haka Posture dance.

Hau kāinga Home people or hosts.

Ihi Essential force.

Iwi Tribe.

Karakia Public or private worship.

Koha Gift

Pākehā Person of European descent.

Patupaiarehe A fair haired, fair skinned, mountain

dwelling, mythical people.

Māori Clear, natural, ordinary.

Mana Authority.

Marae Open space in front of a meeting house.

Rangatira Chiefly.
Tangi Weep.
Takawaenga Go-between.
Tikanga Rule or reason.

TipunaAncestor.TohungaSpecialist.

Tūrangawaewae Literally 'standing place for the feet'.

Wehi Awe

Whāngai Foster child or foster parent.

Whakaaro Thought or opinion.

Whakapapa Genealogy.
Whānau Extended family.

Whanaungatanga Kinship.

Whāruarua Valley, Local district.



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