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AUCKLAND ART GALLERY TOI O TĀMAKI

Artwork Pack *Portraiture and Identity* Term 4 2016

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Portraiture and Identity

Students explore how artists convey the identity of a sitter through the artistic conventions of traditional portraiture. For this part of the programme we will work with the following exhibition:

The Māori Portraits: Gottfried Lindauer's New Zealand

The Māori Portraits: Gottfried Lindauer's New Zealand celebrates the artist's life and work. It casts new light on Gottfried Lindauer's artistic beginnings in Central Europe and his subsequent career in Aotearoa New Zealand, where he created an unparalleled number of Māori portraits.

While the European and Pākehā (European New Zealander) portraits in this first room set the stage, Lindauer's Māori portraits are the exhibition's focus. The paintings, some of which are being exhibited for the first time, are displayed in iwi (tribal) groupings. Taonga (treasures), ephemera, 19th- and 20th-century photography, and documentary materials help tell the wider story of Lindauer's life and work. *The Māori Portraits: Gottfried Lindauer's New Zealand* honours the people Lindauer depicted and shows the intersections between Māori and Pākehā histories, which are interwoven in Lindauer's creative legacy.

Māori Commissions

Gottfried Lindauer advertised for commissions in local newspapers and displayed his Māori portraits in shop windows to attract clients. Commissions also came through personal introductions and by word of mouth recommendations. The artist was known to frequent the Native Land Court alongside benefactor Walter Buller, which proved a ready market from which to obtain Māori painting assignments. The conditions of the time – colonisation, cross-cultural intersections and global travel – which enabled Māori to commission portraits also produced the mass dissemination of images of Māori.

In Māori culture the ancestral image is revered, whether a carving, painting or photograph. Images of tipuna (ancestors) carry the mana (prestige) of the people depicted. Once a Lindauer portrait was in the ownership of a whānau (family), it was proudly displayed in private homes, marae (meeting houses) and at tangihanga (funerals). Both painting and photography were used for representing tipuna in absentia in the 19th century and played an important role in Māori cultural life.

Years 1–2



Above

Gottfried Lindauer
Taraia Ngakuti Te Tumuhua 1874
 oil on canvas
 Auckland Art Gallery Toi o Tāmaki
 gift of Mr H E Partridge, 1915

Taraia Ngakuti Te Tumuhua was a chief of the Ngāti Maru and Ngāti Tamaterā iwi (tribes) of the Hauraki region. He was an expert fighting warrior and an esteemed chief. Details of his life show that from an early age he was almost constantly in battle and involved in numerous war campaigns. Depicted here is a pātiti (short handheld tomahawk) with a carved whalebone handle and a modified European axe head, a unique weapon that came about as a result of contact and trade with Pākehā settlers. The pātiti is a formidable weapon befitting a warrior of Te Tumuhua's reputation. He wears a piupiu (a waist garment made of free-swinging cylindrical tags) and a kuru (single drop greenstone ear lashing) attached to a long flowing black ribbon that rests on his shoulder. Te Tumuhua was one of only a few chiefs who refused to sign the Treaty of Waitangi in 1840.

For further information see also: Taraia Ngakuti Te Tumuhua – Lindauer Online



Above

Gottfried Lindauer
Tukukino Te Ahiātaewa 1878
oil on canvas
Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Born early in the 19th century, paramount chief of Ngāti Tamaterā, Tukukino Te Ahiātaewa (?–1892) lived through the height of the changes experienced by 19th-century Māori leaders. He consistently protested the opening of Ōhinemuri lands for goldmining and settlement, and obstructed development that intruded on his tribal domain, including the building of a road that was to run through his land. His position was clearly stated in 1867: 'I am poor, my ancestors were so, let me alone in my poverty.'

For further information see also: [Tukukino Te Ahiātaewa – Lindauer Online](#)

Years 3–8

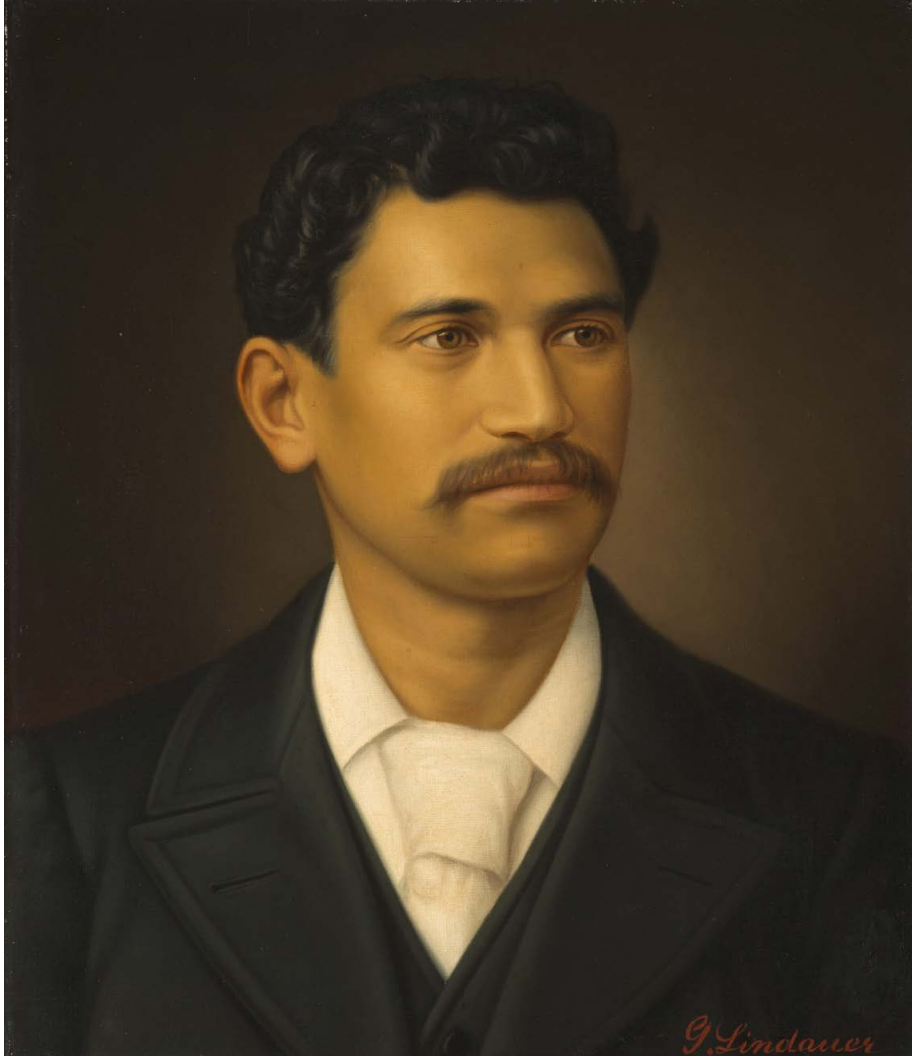


Above

Gottfried Lindauer
Tamati Waka Nene 1890
 oil on canvas
 Auckland Art Gallery Toi o Tāmaki
 gift of Mr H E Partridge, 1915

Tamati Waka Nene came from a prominent Ngāpuhi family. He lived in the northland region of Hokianga when it was a thriving and prosperous trading society and was said to have been an astute businessman. The chief combined martial and diplomatic qualities, which brought him great mana (prestige) among both Māori and settlers during his long life. Nene is depicted here holding a tewhatewha (long hand-held striking weapon), a chiefly weapon traditionally used to direct warriors during battle. The tuft of kāhu (hawk) feathers, seen suspended from it, helped make battle movements and manoeuvres visible to his war party. He is wearing a paru (black earth pigment) dyed rain cape or tātara. Nene has a rangipāruhi (full-facial tattoo) and a kuru pounamu (single drop greenstone ear lashing), both of which signify his leadership and status. The leader played an important role in convincing the chiefs assembled at Waitangi in 1840 to accept Captain Hobson's treaty. Tamati Waka Nene died on 4 August 1871.

For further information see also: Tamati Waka Nene – Lindauer Online



Above

Gottfried Lindauer
Hōne Heke MHR date unknown
 oil on canvas
 Auckland Art Gallery Toi o Tāmaki
 gift of Mr H E Partridge, 1915

Ngāti Rāhiri leader and Ngāpuhi politician Hōne Heke Ngāpua (1869–1909) was born in Kaikohe where, like his great-uncle chief Hōne Heke Pōkai (?–1850), he is regarded as a significant ancestor of Ngāpuhi. The younger Heke joined the fledgling Kotahitanga movement, which started in the 1880s to unite Māori on non-tribal lines and numbered over twenty thousand Ngāpuhi members by 1892, when they set up a Māori parliament. Heke entered national politics in 1893 in his twenties as a member of the House of Representatives. He introduced the Native Rights Bill to parliament in 1894. The bill failed but the principles were adopted in the 1900 Māori Lands Administration Act and Māori Councils Act.

For further information see also: Tamati Hone Heke – Lindauer Online

Showing Identity in Contemporary Artworks

Students describe and interpret how artists use a range of techniques to convey their identities.

For this part of the programme we will work with the following artwork:



Left

Ralph Hotere
Aramoana, 1980-83
 acrylic and enamel on
 corrugated iron and wood
 Chartwell Collection, Auckland
 Art Gallery Toi o Tāmaki, 1984

In the early 1980s Ralph Hotere was preoccupied with the news of Swiss company Alusuisse's plans to build an aluminium smelter at Aramoana Port Chalmers, near his studio and home. Hotere was vocal in his objections to the ecological damage likely to the surrounding wetland and neighbourhood. His 'black paintings' of the period began to feature a thin white line indicating metaphorically and literally the pathway and connection of land to sea. The *Aramoana* series includes black paintings on windows, large canvases, prints and drawings as well as reliefs on New Zealand's vernacular building material, corrugated iron.

When someone hurled a paint bomb at the sign that marked the smelter's potential building site, Hotere incorporated the graphic effect into his work. The 'pathway to the sea' in the name Aramoana is translated into a falling white streak of paint, and joined by a lament written onto the surface of the painting in the anonymous forms of stencilled letters. Hotere continued to create political works until his death. These include a series of paintings protesting against a controversial rugby tour by New Zealand of apartheid-era South Africa (*Black Union Jack*) in 1981; the sinking of Greenpeace's flagship *Rainbow Warrior* (Black Rainbow) in 1985; and, later, works with allusions to conflicts in the Middle East.

Studio

Years 1–8



Above

Gottfried Lindauer
Pare Wātene 1878
 oil on canvas
 Auckland Art Gallery Toi o Tāmaki
 gift of Mr H E Partridge, 1915

Pare Watene of Ngāti Maru iwi (tribe), who lived at Thames, southeast of Auckland, was famous for her beauty. Watene's striking appearance and signature knee-length hair set her apart. Lindauer painted the young woman with smooth, radiant skin and a bright complexion. Sadly not a lot is documented about Watene, whose name comes from an alteration of Watana. Two huia feathers sit either side of her long flowing hair and signify her tribal rank and superiority. This status is also signified by the moko kauae (female chin and lip tattoo). Pare Watene holds a large mere pounamu (greenstone handheld striking weapon) in prominent view. The mere pounamu was the most prized of all handheld weapons due to the scarcity and durability of the stone; it was the ultimate statement of a rangatira (chief). A pounamu hei tiki (pendant) graces the neck symbolising fertility and whakapapa (lineage). There are many body adornment features found in this portrait of Pare Watene, but none is more captivating than the beauty of the sitter herself.



Above

Frances Hodgkins
 Self portrait: *Still Life* c1935
 oil on cardboard
 Auckland Art Gallery Toi o Tāmaki
 purchased 1963

In later life, Frances Hodgkins invariably felt uncomfortable about being photographed, partly perhaps because she was an older woman competing in a young Modernist market. She never painted a traditional self-portrait, but instead created highly individual, semi-abstracted groups of favourite objects – scarves, shoes, belts, jewellery and flowers, which provide what today seems like a Post-modern metaphor for the self. This strategy of self-representation was very unusual for this period.

Although the majority of Hodgkins' oil paintings are on canvas, a few like this one are on cardboard, providing a smoother surface on which to work.

(Frances Hodgkins – *Leitmotif*, 2005)