

# Nga Taonga a o Tatou kuia





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## FOREWORD

The opportunity given to the Govett-Brewster Art Gallery by the Maori Women's Welfare League to participate in Te Ropu Wahine Maori Toko i te Ora, its thirty fifth annual conference, Aotea Region, in New Plymouth in May 1987 was a great honour and an exciting challenge. The Gallery was aware that the Taranaki Museum was to show a remarkable collection of cloaks and other garments from its permanent collection during the conference. After discussion with local Maori women, led by Tuti Wetere, an exhibition of woven and plaited kete from both the important historical collection of the Taranaki Museum and from the collections of Maori women, all weavers themselves, would complement the museum exhibition. It would also give exposure to an aspect of Maori art which is slowly gaining the acclaim and acknowledgement it so richly deserves.

The Gallery felt it would like to expand the context for the major kete exhibition, which was named **Nga Taonga a o Tatou Kuia**, to show the continuity of artistic practice by Maori women into the contemporary world, and also to recognise the actual lives of Maori women and their contribution to their society and culture. The former intention was fulfilled by asking Auckland artist, teacher and administrator Kura Rewiri-Thorsen, to curate an exhibition of work by a group of contemporary Maori women artists. Her selection included women who are making a stimulating contribution to the art world in New Zealand. Their works demonstrate their keen awareness of their Maori heritage and their role as Maori women in a changing and at times confusing world.

The provision of a wider context of the activities of Maori women throughout the recent history of the Maori people was achieved, again with the assistance of the Taranaki Museum, by the showing of a group of photographs of great historical significance, and by the screening of a full programme of films from the collection of the New Zealand Film Archive, **He Pito Whakaatu a Nga Iwi Maori**.

The films spanned the early years of this century to current issues of racism and land rights, and included the historically significant McDonald films which have toured New Zealand with the **Te Maori** exhibition and have reached an international audience. These films were screened at the Parihaka Marae in Taranaki. Those who were privileged to attend that screening had the intensely moving experience of witnessing the unifying of the historical recording of events on screen with the living memories and whakapapa of the Maori people present.

The Gallery also attempted a day by day provision of contextual material in the form of videos, films and weaving workshops, to those who visited the exhibition. While those activities were most worthwhile, they illustrated the lack of current material documenting Maori culture and the need for much work and real support for this vital activity. The weaving workshop conducted by the Rangimarie group led by Katherine White was all too brief, and gave but a glimpse of the richness and energy

of a culture too long excluded from so many of our institutions and social structures.

This catalogue is a departure for the Gallery, in that it is appearing after the event, and is intended as both documentation of and tribute to the women whose work and lives were represented. Many of the kete were not received until the day the exhibition opened, brought in person and placed in the Gallery by their makers. The sculptural installation by Shona Davies was a living and growing work, which assumed a challenging and moving presence within the Gallery for the duration of the exhibition. The catalogue therefore acts as a recorder of events and of participation.

There are many tributes which need to be paid.

To:

Te Ariki Nui, Dame Te Atairangikaahu, who paid us the great honour of opening the exhibition

Lady Reeves, who attended the opening celebrations

All the women of the Maori Women's Welfare League, and especially Mrs Georgina Kirby, Mrs June Mariu, Mrs Tuti Wetere and the members of the local organising committee

Mrs Matarena Rau-Kupa, our adviser, our protector, our friend

Mrs Mary Turner, for her continuing support

Mrs Katherine White and all the people of Rangimarie Arts and Crafts Centre

Mr Richard Wharehoka and the people of Maori Affairs, New Plymouth

Mr Buster Walden and the Reverend Bruce White

The people of Parihaka Marae

Ron Lambert, Mary Reid and all the staff of Taranaki Museum

The people of the Kohanga Reo group who catered for the lunch

Jonathan Dennis and the staff of the New Zealand Film Archive  
Ray Stoddart of the Education Department

Fiona Clark, whose initial liaison between the Gallery and the League opened many doors

Kura Rewiri-Thorsen, Robyn Kahukiwa, Marilyn Webb, Hariata Ropata Tangahoe, Maureen Lander for their art works and their support

Shona Davies, her children Rachel and Damian and her friend Michael for the aroha and energy they brought to the Gallery and its staff

Mrs Erenora Puketapu-Hetet, for her works and her advice and support

The members of the League who brought weaving for the exhibition

Mrs May Oorthuis, who gave us kind permission to use the Taranaki design from a kete made by her mother Te Auripo Tamai in our poster and catalogue.

Kia ora

Tena Koutou Katoa

Cheryll Sotheran  
Director

## Nga Taonga a o Tatou Kuia

In days past the art of plaiting and weaving was an important part of everyday life. Today traditional designs and methods are being rediscovered by a new generation of craftspeople.

Raranga is the term used to describe plaiting. It is the method of interweaving dextral and sinistral wefts and was traditionally used to construct such items as baskets, mats, covers for earth ovens, receptacles for cooked food, belts, sandals and even sails.

While most kete are plaited, a number in this exhibition are woven in that they have both warp and weft threads. These are usually made from muka, the refined fibre of the flax leaf. The fibre is often dyed and worked into intricate geometric taniko designs. This resembles tapestry but instead of being applied to an existing fabric, taniko is a form of weaving.

This exhibition includes old and new, traditional and contemporary. The pieces selected from the Taranaki Museum's collection illustrate traditional designs, the uses and effects of various media. The contemporary pieces include a wide range of styles and serve to show that the art of plaiting and weaving is alive and flourishing.

This exhibition is a tribute to the Aotearoa Te Moanui Akewa Weavers' hui held in Tokomaru Bay 1983. It is Te Puawaitanga: the blossom.

Mary Reid



**Kete** boiled harakeke collection Taranaki Museum A79 819

### Kete

Donated by Mrs J. Jones, January 1965

material: natural and dyed muka  
design: unknown  
method: taniko; twisted whenu giving lattice effect; colour variations both sides and in handles edged with muka fringe

collection: Taranaki Museum

catalogue: number A79 917

### Kete

material: natural and dyed harakeke, natural muka  
design: unknown  
method: woven in wharariki manner, with unusually designed muka handles

collection: Taranaki Museum

catalogue: number A79 852

### Kete

material: natural muka  
design: unknown  
method: tension of alternate whenu varied to produce ripple effect

collection: Taranaki Museum

### Kete

material: natural and dyed muka  
design: unknown  
method: kaupapa worked in patahi; dyed and natural whenu crossed to form lattice pattern; fringed with natural and dyed muka; decorated at top edge with tassels

collection: Taranaki Museum

catalogue: number A79 844

### Kete

Donated by Mrs I.E Shaw, March 1923

material: natural and dyed muka  
design: niho  
method: taniko; large rectangle folded in half and stitched; edged with muka fringe; tassels at ends of handles

collection: Taranaki Museum

catalogue: number A79 899

### Kete

material: ti, muka  
design: two twill, vertical  
method: woven

collection: Taranaki Museum

catalogue: number A46 920

### Kete

Nell Christie Collection, donated August, 1967

material: natural and dyed boiled harakeke, natural and dyed muka  
design: unknown  
method: woven without plait, finished at top edge with muka fringe

collection: Taranaki Museum

catalogue: number A79 934

### Kete

Woven in 1867 by Tomi of Tataraimaka, Donated by T.G. Frazer, January 1925

material: boiled harakeke, muka  
design: paepae  
method: woven  
collection: Taranaki Museum  
catalogue: number A79 924

### Kete

Woven by Parehaereone Raumati. Donated by her daughter, Matarena Rau-Kupa, 1986

material: harakeke  
design: taki tahi (open weave)  
method: sides of harakeke alternated to produce a subtle striped pattern  
collection: Taranaki Museum

### Back pack

Woven in Coromandel area ca 1980

material: green harakeke  
design: taki tahi  
method: woven from central plait at base  
collection: Mary Reid, New Plymouth

### Kete

Woven by Tamehaeremoana to Whiti o Rongomai Pukere. Donated by Matarena Rau-Kupa, 1986

material: green harakeke  
design: taki tahi (open weave)  
method: woven from central plait at base; sides of harakeke alternated to produce subtle pattern  
collection: Taranaki Museum

### Kete

material: boiled harakeke, natural and dyed muka  
design: taki tahi  
method: woven wharariki manner  
collection: Taranaki Museum  
catalogue: number A79 841

### Kete

Loaned by Mrs W.Weaver, Rahotu, February, 1965

material: ti, natural muka  
design: paepae  
method: woven with single handle passing through loops to close top edge  
collection: Taranaki Museum  
catalogue: number A79 921

### Kete

Donated by Mrs W.Wheeler, February, 1927; at time of donation was said to be one hundred years old approximately

material: natural and dyed kiekie  
design: unknown  
method: woven in wharariki manner  
collection: Taranaki Museum  
catalogue: number A79 894

### Kete

Woven by Erenora Puketapu-Hetet

material: natural and dyed muka, bone  
design: unknown  
method: taniko centre panel, twisted whenu, fringed with muka, handles of muka and bone  
collection: Matarena Rau-Kupa, New Plymouth

### Kete

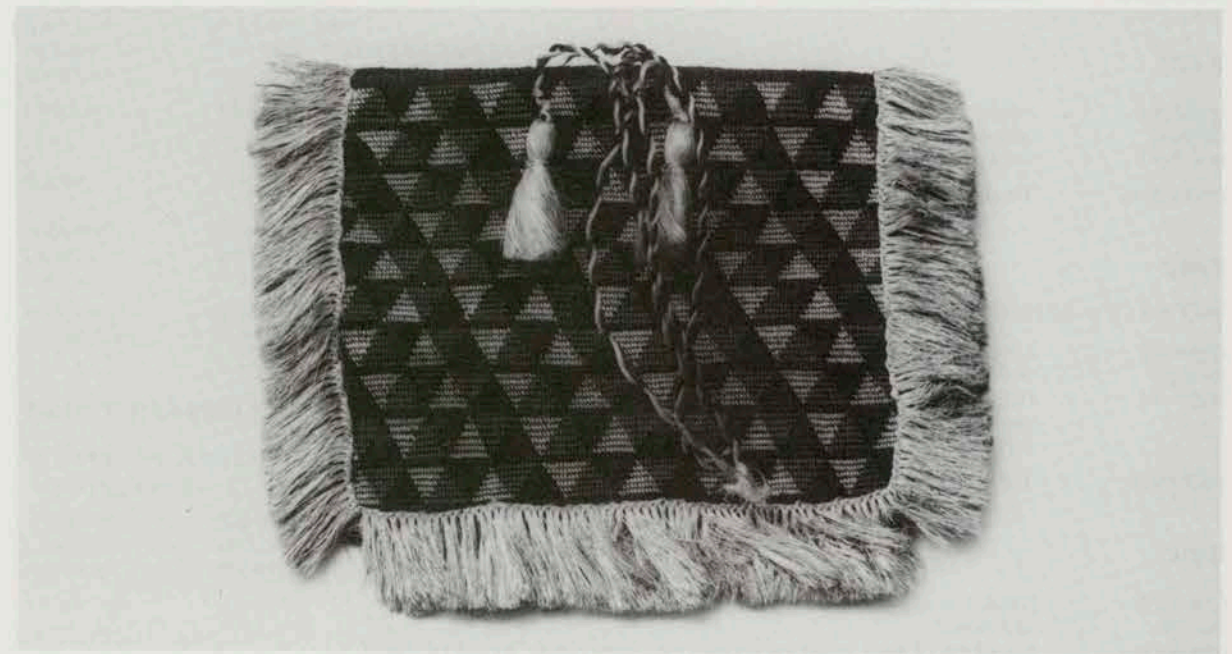
Woven by Hemoata Ihaka, Te Hapua

material: pingao  
design: unknown  
method: woven from central plait at base.  
collection: Matarena Rau-Kupa, New Plymouth

### Kete

material: natural and dyed muka  
design: unknown  
method: kaupapa worked in whatu using two colours in ara, and patahi in natural muka; whenu crossed to form zig-zag pattern; whenu form bottom fringe, side fringes attached

collection: Taranaki Museum  
catalogue: number A79 842



**Kete** natural & dyed muka collection Taranaki Museum A79 899

### Kete

Donated by Mrs Weaver, Rahotu, February, 1965

material: natural muka, feather remnants  
design: unknown  
method: base woven in triple plait stitched in spiral; side worked flat and joined with seam; bottom three rows of patahi now have remnants of feather decoration; upper rows have twisted whenu; top edged with muka fringe

collection: Taranaki Museum  
catalogue: number A79 542

### Kete

material: green harakeke  
design: taki tahi (open weave)  
method: woven from central plait at base, with open weave possibly designed for drainage purposes, as in collection of kai moana

collection: Taranaki Museum  
catalogue: number A79 868

### Kete

material: ti, harakeke  
design: taki tahi  
method: worked from central plait at base; finished at top edge with triple plait with unusual finish

collection: Taranaki Museum  
catalogue: number A79 845

### Kete

material: boiled harakeke  
design: unknown  
method: started with two side plaits and woven bucket kit style, with serrated ridges woven as part of main body of kit

collection: Taranaki Museum  
catalogue: number A79 819

### Kete

material: natural harakeke, natural muka  
design: unknown  
method: woven in one long length, stitched in spiral with harakeke  
collection: Taranaki Museum

### Kete

Woven by Matarena Rau-Kupa and Erenora Puketapu-Hetet

material: natural and dyed muka, kiwi feathers  
design: unknown  
method: bunches of four feathers worked on every fifth whenu, to simulate direction of feathers on bird; top edge worked in whatu, using natural and dyed muka

collection: Taranaki Museum

### Kete

material: natural and dyed muka, peacock feathers, fabric  
design: unknown  
method: bunches of two feathers worked on to whenu, loops of dyed muka, natural muka fringe at top edge, lined with fabric

collection: Matarena Rau-Kupa, New Plymouth

### Kete

Houston Collection

material: natural and dyed muka, kiwi feathers  
design: taniko at top edge  
method: bunches of three feathers worked on every fifth whenu; kaupapa worked in whatu and patahi; handles plaited in alternating dyed and natural muka

collection: Taranaki Museum  
catalogue: number A79 908

### Kete

material: fine muka  
design: unknown  
method: kaupapa worked in patahi and taniko, edged with muka fringe

collection: Taranaki Museum

### Kete

Donated by Mrs Arden, May, 1951

material: embroidery silks, jute (?), leather, cotton fabric  
design: niho, hae hae  
method: taniko worked in embroidery silks and jute (?), edged with leather, lined with cotton fabric

collection: Taranaki Museum

### Kete

material: natural kiekie, natural muka  
design: taki tahi, with variation to form three horizontal bands  
method: woven in wharariki manner

collection: Taranaki Museum  
catalogue: number A65 178

### Kete

material: ti, cotton tape  
design: two twill, both horizontal and vertical  
method: woven in wharariki manner

collection: Taranaki Museum

### Kete

material: pingao, muka  
design: taki tahi, whakaniho niho  
method: woven

collection: Taranaki Museum  
catalogue: number A79 821

### Kete Whakairo (Set of three)

Woven by Kataraina Hetet-Winiata, Te Atiawa, Maniapoto, Tuwharetoa

material: natural and dyed kiekie, taffeta  
design: unknown  
method: woven from central plait at base

collection: the artist

**Kete**

Woven by Kataraina Hetet-Winiata, Te Atiawa, Maniapoto  
Tuwharetoa

material: natural and dyed kiekie, muka  
design: pouhine  
method: woven from central plait at base; band of taniko at top edge  
collection: the artist

**Kete**

Woven by Erenora Puketapu-Hetet, Te Atiawa

material: muka, pheasant feathers  
design: unknown  
method: woven  
collection: the artist

**Kete**

Woven by Erenora Puketapu-Hetet, Te Atiawa

material: muka, kereru feathers  
design: unknown  
method: band of taniko  
collection: the artist

**Kete**

Donated by Mrs Thompkins, Stratford

material: natural muka, domestic fowl feathers, wool  
design: unknown  
method: kaupapa worked in whatu; two feathers worked randomly onto whatu to form coloured bands; trimmed at upper edge with wool

collection: Taranaki Museum  
catalogue: number A79 810

**Kete**

Donated by Mrs B. Hutchen, Mahoe, May, 1963

material: kiwi feathers, dyed and natural muka  
design: unknown  
method: kaupapa worked in whatu, in alternate stripes of yellow, natural and black; bunches of four feathers worked on every fifth whenu

collection: Taranaki Museum  
catalogue: number A79 930

**Kete**

Woven by Hine Puru, Tai Tokerau

**Pencil Case**

Weaver's name not supplied  
Owned by Matarena Rau-Kupa  
natural and dyed kiekie

**Purse**

Weaver's name not supplied  
Owned by Matarena Rau-Kupa  
haraakeke, muka



Erenora Puketapu-Hetet **Kete** muka, kereru feathers, band of taniko collection, the artist



**Kete** pingao, muka collection Taranaki Museum A79 821



**Small Kete**

Weaver's name not supplied  
Owned by Matarena Rau-Kupa  
cotton string, pheasant feathers

**Two dressed dolls**

Clothes made and woven by Matawehe Turner, New Plymouth

muka and feather cloak, taniko headband  
Pakeha doll dressed 'in the Pakeha style', using manufactured materials

**Two dressed dolls**

Clothes made and woven by Catherine White

muka, harakeke

**Kete**

Woven by Erenora Puketapu-Hetet

Owned by Matarena Rau-Kupa  
natural and dyed kiekie

**Kete**

Weaver's name not supplied  
Owned by Matarena Rau-Kupa  
natural and dyed kiekie

**Kete**

Weaver's name not supplied  
Owned by Matarena Rau-Kupa  
natural and dyed kiekie

**Kete**

Woven by Mrs Pini Mana 1960  
natural and dyed kiekie, lined with fabric

**Kete Whakairo**

Woven by Tina Wirihana, Rotorua 1986  
natural kiekie

**Kete**

Woven by Mate Lawless, Rotoiti  
natural and dyed kiekie

**Kete**

Woven by Mate Lawless, Rotoiti  
natural and dyed kiekie

**Kete Whakairo**

Woven by Tina Wirihana, Rotorua  
natural and dyed kiekie

**Kete**

Woven by Kim Lawless, Rotoiti  
pingao

**Kete**

Woven by Aromea Te Maipi  
Submitted by Hine Ngakau, Wanganui  
natural and dyed kiekie

**Kete**

Woven by Aromea Te Maipi  
Submitted by Hine Ngakau, Wanganui  
pingao

**Kete**

Weaver's name not supplied  
Owned by Matawehe Turner

**Kete**

Weaver's name not supplied  
Owned by Matawehe Turner

**Kete**

Woven by Tangira, Ngati Porou, Whanau-a-apanui  
Owned by Catherine White

**Kete**

Woven by Tangira, Ngati Porou, Whanau-a-apanui  
Owned by Matawehe Turner

**Kete**

Woven by Hine Puru, Tai Tokerau  
muka; taniko band at top, lined with fabric

**Belt**

Woven by Hine Puru, Tai Tokerau  
taniko, leather

**Kete**

Woven by Erenora Puketapu-Hetet  
dyed harakeke, feathers

**Backpack**

Woven by unknown weaver, Coromandel area  
Owned by Mary Reid, New Plymouth  
harakeke

**Kete**

Woven by Aromea Te Maipi  
Submitted by Hine Ngakau, Wanganui  
natural and dyed kiekie

**Kete**

Woven by Aromea Te Maipi  
Submitted by Hine Ngakau, Wanganui  
pingao



Maureen Lander, detail from **Kei Te Moe Koromeke te Wairua**  
**The Spirit curls and sleeps huddled within** 1985



**kete** natural & dyed harakeke, natural muka collection Taranaki Museum A79 852

### Maori Terms used in Weaving

<i>muka</i>	flax fibre
<i>harakeke</i>	flax (can be boiled or green)
<i>ti</i>	cabbage tree fibre, used in weaving
<i>kieke</i>	plant with long narrow leaves which provide strips for plaiting
<i>pingao</i>	sedge plant, with golden leaves, which when dried add colour to weaving
<i>paru</i>	black mud used for dyeing flax, kiekie and muka black
<i>wharariki</i>	mat made from flax; kete made flat, as in a woven mat
<i>kaupapa</i>	foundation, base
<i>patahi</i>	single pair twining
<i>whatu</i>	two pair twining
<i>taki taki</i>	simple over one, under one check plaiting pattern
<i>whakanihoniho</i>	toothlike patterns
<i>niho</i>	stepped pattern
<i>pouhine</i>	stepped pattern
<i>haehae</i>	dog tooth pattern
<i>ianiko</i>	finger weaving technique
<i>whenu</i>	warp thread
<i>ara</i>	row of weaving

## Te Ao Hurihuri

Ko te timata o te Roopu o te Ao Hurihuri. I pua wai mai i roto i te matauranga o nga wahine Maori. Ko te mea kei roto ia tatou nga tikanga tapu a o tatou tipuna.

Te Ao Hurihuri draws on the creativity of the contemporary Maori artist. Te Ao Hurihuri extends its embrace to here and now, with strengths that arise out of being wahine Maori.

Kura Rewiri-Thorsen  
Curator

### Shona Davies

Ngapuhi Te Aupori Te Waiariki Ngati Wai Ngati Hau  
Ngati Hine

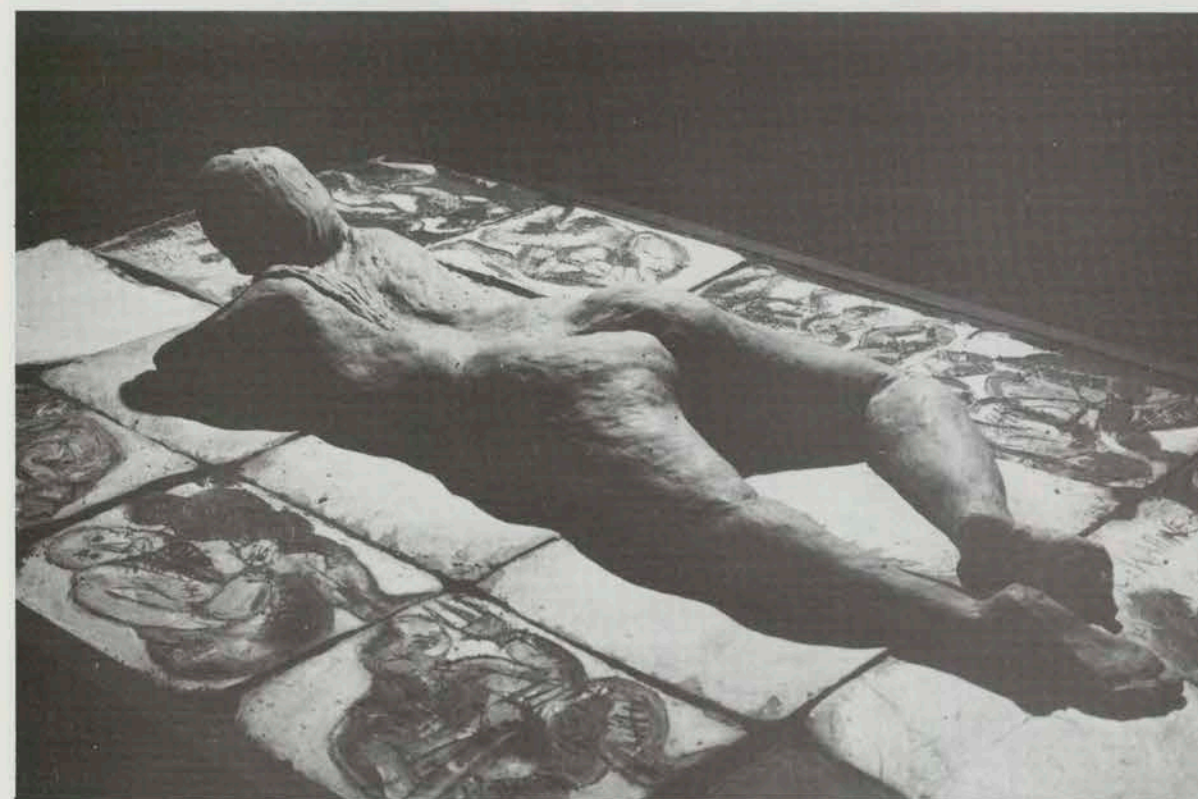
#### Ma te wahine ka tupu ai te hanga nei, te tangata, ma te whenua ka whai oranga ai 1987

Woman found raped wrapped in a threadbare cloak

performance/mixed media installation - ceramic tiles, manuka, calico fabric, clay  
3000mm x 2000mm x 50mm (beginning of performance)  
3000mm x 2000mm x 1500mm (end of performance)



Shona Davies, *Ma te wahine ka tupu ai te hanga nei, te tangata, ma te whenua ka whai oranga ai* 1987



Work in progress

## Robyn Kahukiwa

Ngati Porou

*Kaupapa Korero.  
E nga mana, e nga reo, tena koutou.*

*Tuatahi, e korero ana enei pikitia mo nga Tangata Whenua o  
Aotearoa  
Ko Kaitiaki Tuatahi me Kaitiaki Tuarua a raua ingoa.  
Ko te kaupapa o enei pikitia he tohu whakaatu i nga take e  
rima, e pa ana ki te iwi Maori  
Ko te matauranga o te pakeha.  
Ko te hanga whare  
Ko nga ture Maori  
Ko te waiora  
Me te rapu mahi  
Ko te Kaitiaki e tu ana i te whatitoka he pakeha  
Ko ia te tohu mo nga taumahatanga e pehi nei i a tatou ara e kia  
nei ko 'Racism'  
Ko te iwi Maori e tu ana ki tahaki. Kaore e tomokia e ratou nga  
whare-a-pakeha  
Ki oku whakaaro he mea pai tenei  
Ma tatou tonu e kimi he oranga mo tatou  
E ai ki nga korero i roto i te waiata-a-ringa i titongia e Ngoingoi  
Pewhairangi*

*'Te rangimarie, te rongopai, aue me te aroha.  
Te rangimarie, te rongopai, aue nga iwi e.  
Puritia to mana Maori motuhake aue, aue, aue.'*

*The two paintings are about the Tangata Whenua of Aotearoa.  
They are called Gatekeeper 1 and Gatekeeper 2.  
There are five gates in the paintings. These gates represent  
education, housing, justice, health and employment.  
At the side of the gates stands a pakeha figure. This figure  
represents institutionalised racism. It is the gatekeeper.  
The Maori people are separated to one side of the picture. Not  
many Maori people go through those gates. Nevertheless to  
survive as Maori, we have to be separate. Maori things in Maori  
hands.  
Perhaps it's a good thing.*

### **Gatekeeper 1** (from Tangata Whenua series) 1986-87

alkyd oil on unstretched canvas  
2500mm x 3750mm

### **Gatekeeper 2** (from Tangata Whenua series) 1986-87

alkyd oil on unstretched canvas  
2500mm x 3750mm



Hariata Ropata-Tangahoe, **Departure** 1986-87

## Maureen Lander

tupuna - ancestors, source  
tupu - grow, increase, issue, begin  
puna - spring, hole, well-up, flow  
whakapapa - to make layers, genealogy

*My tupuna form the layers of firm ground on which I stand. I feel their presence in the warm earth of Papatuanuku, who nurtured them in life and to whom they returned in death. My roots reach down through these layers ... through the more recent Pakeha layers here in Aotearoa ... and deeper still, into the darkness of my waahi ngaro, my lost portion. As the small searching rootlets take hold the flow begins, welling up towards the light. Te puutake - the root cause, knowledge flowing from my ancestors and from the land itself.*

*Something awakens deep within me and begins to grow. This searching and subsequent growth is the source of much of my work — art has become one of the pathways by which I am able to rediscover that which I thought was lost.*

*Taku tupuna, taku tauranga tuu, taku tuurangawaewae.  
Paa mai ko Papanuku taku tupuna wahine tana oneone  
mahana, te mauri tupuna.*

*Kaitiaki manaaki atawhai i te hunga ora. I arohaina raatou i te ao  
ora, ao mate. I whakahokia ai ki te koopu o te whenua, kia  
hiipokina ki tana paraikete oneone.*

*Ka heke haere piki haere aku pakiaka hono rawa ki te ao  
Pakeha i Aotearoa nei, ki te tino hoohonuranga, pouritanga  
waahi ngaro tikanga.*

*Ka whaiwhai haere aku tupu ana naa te tiimatahanga te hihiri  
whaaroo atu ki te toi ora te ao maarama.  
Koia te puutake, te taura tupuna waiora. Moohioranga mauri  
tupuna, mauri whenua, heke iho, heke iho.*

*Ka tiimata te pana o te whatumanawa i te whainga ... te  
rapunga ... te tupunga ... te arahanga. Koia taku puna waiora, e  
rere nei, e rere nei.*

### Tauihu/Figurehead 1985

black and white photograph, selenium toned  
175mm x 270mm

### Taura-i-te Rangi/Sky-rope 1985

black and white photograph, selenium toned  
175mm x 270mm

### Te Tatau ki te Po/The door to the darkness 1985

black and white photograph, selenium toned  
175mm x 270mm

### Kei te Moe Koromeke te Wairua/The Spirit curls and sleeps huddled up within 1985

black and white photograph, selenium toned  
175mm x 270mm

### The Searching, The Growth 1985

black and white photograph, selenium toned  
150mm x 220mm

### Light-Possessing 1985

black and white photograph, selenium toned  
150mm x 220mm

### Te Ahi Ka Roa/The longburning ancestral fires 1986

cibachrome photograph  
110mm x 170mm

### Paepae/Threshold 1986

cibachrome photograph  
110mm x 170mm

### Searching for Te Wahi Ngaro 1986

cibachrome photograph  
160mm x 240mm

### And finding it was there all the time though not easily seen 1986

cibachrome photograph  
160mm x 240mm

### Beyond the Runway 1985

box containing book of photographs, portfolio of prints  
40mm x 310mm x 385mm

### Kei te Moe Koromeke te Wairua/The Spirit curls and sleeps huddled up within 1985

installation of two boxes, flax paper, flax fibre, feathers, shells, seeds  
80mm x 160mm x 160mm



Kura Rewiri-Thorsen, **Te Wehi** 1986

## Kura Rewiri-Thorsen

Ngapuhi

### **There is more in Te Kore** (not dated)

acrylic on canvas  
2000mm x 2000mm

### **Cast no Shadows** 1987

acrylic on canvas  
2000mm x 2000mm

### **Wahine Maori** 1987

acrylic on canvas  
1250mm x 350mm

### **Te Wehi** 1986

acrylic on canvas  
1344mm x 904mm

### **Te Ihowai** 1986

acrylic on canvas  
1363mm x 907mm

**Hariata Ropata Tangahoe**

Atiawa Ngati Raukawa Ngati Toa

*My works reflect dreams  
Sometimes in relation to my lifestyle, the afterlife, the unworldly  
places  
My creative energy I believe comes by way of my ancestors  
giving me a sense of purpose.*

**Abstract Emotions 1** 1986-7

oil on canvas  
838mm x 825mm

**Abstract Emotions 2** 1986-7

oil on canvas  
838mm x 825mm

**Abstract Emotions 3** 1986-7

oil on canvas  
838mm x 825mm

**Abstract Emotions 4** 1986-7

oil on canvas  
838mm x 825mm

**Departure** 1986-7

oil on canvas  
838mm x 825mm

**Marilynn Webb**

**High Country Flambé** 1981-2

handcoloured monotype print, typeset recipe  
print: 810mm x 1210mm  
recipe: 810mm x 590mm

**Miner's Memento** 1981-2

handcoloured monotype print, typeset recipe  
print: 810mm x 1210mm  
recipe: 810mm x 590mm

**Picnic Pie** 1981-2

handcoloured monotype print, typeset recipe  
print: 810mm x 1210mm  
recipe: 810mm x 590mm

**Mining Crumble** 1981-2

handcoloured monotype print, typeset recipe  
print: 810mm x 1210mm  
recipe: 810mm x 590mm

These works were commissioned by the Dowse Art Museum,  
Lower Hutt.

## Brief Biographies

### Shona Davies

Ngapuhi, Te Aupori, Te Waiariki, Ngati Wai, Ngati Hau, Ngati Hine.

Born in Auckland.  
Attended Auckland Teachers Training College, specialising in art.  
Studied sculpture at Otago Polytechnic, Dunedin.  
Now lives in Northland, producing work which explores the experiences of Maori women, a constant theme in her work.

### Robyn Kahukiwa

Ngati Porou

Born in Australia of New Zealand parents. Affiliated to Te Arawa and Tuhoe by marriage. Has lived in Aotearoa for 26 years, and has been painting for 18 of them.  
Taught art at Mana College, Porirua 1972-82. Fulltime artist since 1982.  
Received Maspac grants 1981, 1985; Queen Elizabeth II Arts Council grant 1986.  
Has three children; lives and works in Titahi Bay.

#### Selected Exhibitions

*Mothers Women's Gallery* Wellington 1981  
*Wahine Toa* one woman exhibition 1982-84  
*Contemporary works by Maori Artists from Public Collections* Sarjeant Gallery Wanganui 1985.  
*Karanga Karanga* Wellington City Art Gallery 1986.  
*Te Ao Marama: Seven Maori Artists* Sydney Australia 1986

### Maureen Lander

Born at Rawene in 1942, her first journey was across the waters of the Hokianga to her grandparents' place at Kohukohu. Since then she has lived in a number of places, growing up in Kaeo, then Te Karaka, near Gisborne.

For the last twenty years she has lived with her husband and three children in Mangere, near the Manukau Harbour. Predominantly Pakeha with some Maori ancestry, she has always had a strong sense of belonging on returning to the Hokianga. Researching her whakapapa has led her deeper into rediscovering her links with the place and the people who lived there - her tupuna, both Maori and pakeha - since the time of Nukutawhiti until recent years when her ancestral fires have begun to flicker and grow cold.

Ka ngau te pouiri i roto i ahau.  
During 1985-86 while attending Elam School of Fine Arts in Auckland, she began photographing places and small objects which helped her express her response to knowledge coming to her from her whakapapa, from learning the Maori language and from the land she lives in and is part of.

### Kuri Rewiri-Thorsen

Ngapuhi

Born in Kaeo 1950.  
Educated at Bay of Islands College and Ilam School of Fine Arts, Christchurch, graduating with Diploma of Fine Arts (Hons.) 1973.  
Attended Christchurch Teachers College 1974.  
Full time painting 1985.

Director, Te Puke o Tara Community Centre, Otara, Auckland, since 1987.

Secondment to Education Department, to work on Education programme, *Te Maori: Te Hokinga Mai* exhibition at Auckland City Art Gallery 1987.

Artist in Residence, Waioiahi Valley School May 1987.

Member, organising committee, **Herstory Diary** 1987.

Received Grant, Queen Elizabeth II Arts Council 1986.

#### Selected exhibitions.

One woman exhibition, Gallery Pacific, Auckland 1985.

*Tihei Mauriora* with Emily Karaka and Norman Te Whata, Fisher Gallery, Pakuranga, Auckland 1985.

*Karanga Karanga* Gisborne Museum and Art Gallery, Fisher Gallery 1986.

*Haongia te Taonga* with Para Matchitt, Ralph Hotere, Selwyn Muru, Arnold Wilson, Centre Gallery, Hamilton 1986.

Northland tour, taking her new paintings home to her home marae Tau te Rangimarie, Mangaiti, Kaeo and to Tawai, Riri, Maihi and Kawiti Marae at Waiomio, Terenga Paraoa Marae, Whangarei and to Forum North Arts Centre, Whangarei 1986.

One woman exhibition, Gallery Pacific, Auckland 1986.

Painting commission, States Services Commission 1987.

### Hariata Ropata Tangahoe

Atiawa, Ngati Raukawa, Ngati Toa

Born in Otaki 1952.

Now lives and works in Taranaki.

#### Selected exhibitions

One woman exhibition, Denis Cohn Gallery, Auckland 1981.

One woman exhibition, Outreach Gallery, Auckland 1980.

One woman exhibition, Janne Land Gallery, Wellington 1981.

One woman exhibition, Bowen Gallery, Wellington 1985.

### Marilynn Webb

Born in Auckland 1937.

Educated at Opotoki, Bay of Plenty, Ardmore Teachers' College 1955-56, Dunedin Teachers' College (specialising in Art) 1957.

Art adviser, Department of Education, Auckland and Northland 1958-1962, 1964-72.

Travelled and studied in Spain, England, Central Australia (aboriginal sites) 1962-63.

Senior Art Adviser, Department of Education, Suva, Fiji 1969-72.

Attended International Conference in Art Education, Yugoslavia 1972.

Visiting printmaker, Postgraduate School of Art and Art Education, Birmingham, UK 1973.

Archival research, early manuscripts, UK 1973.

Frances Hodgkins Fellow, University of Otago, Dunedin 1974.

Full time painter and printmaker (with occasional teaching positions) since 1976.

#### Selected exhibitions

International exhibitions include:  
*Second Graphic Triennale* New Delhi, India 1970.  
*Seventh International Graphic Biennale* Tokyo,

Japan 1970.

*International Print Biennale* Frederickstaad, Norway 1972, 1976, 1978, 1980, 1982, 1984, 1986.

*International Graphic Exhibition* Frechen, Germany 1972, 1974, 1976, 1978.

*Australian and New Zealand Women Printmakers* Sydney, Australia 1982.

*World Print 4* San Francisco, USA 1983-85.

*New Zealand Printmakers* Bankside Gallery, London, UK 1985.

Centre for International Contemporary Art, Paris, France 1985.

*Contemporary New Zealand Artists* Chicago, USA 1986.

*International Biennale of Graphic Art* Ljubljana, Yugoslavia 1987.

One woman and group shows include:  
Bosshard Gallery, Dunedin 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986.

*N.Z. Drawing* Dunedin Public Art Gallery 1981.

*Aramoana* Wellington City Art Gallery 1981.

*N.Z. Prints* Waikato Art Museum 1982.

*Taste Before Eating* Dowse Art Museum, Lower Hutt 1981-82.

*Printmakers* Govett-Brewster Art Gallery, New Plymouth 1984.

*Printmakers* Sarjeant Gallery, Wanganui 1985.

Portfolio Gallery, Auckland 1985, 1986, 1987.

Maori Artists & Writers Conference, Ngaruawahia 1986.

*Contemporary Maori Artists* Dunedin Public Art Gallery 1981.

*Otago Artists* Hocken Library, Dunedin 1987.



## Nga Ahua o Tatou Kuia

Modern photography was announced to the world by William Fox Talbot in January 1839.

In 1840 New Zealand became a British Colony with the signing of the Treaty of Waitangi.

The daguerrotype of Caroline and Sarah Burnett of New Plymouth included in this exhibition was made in the early 1880 s.

This exhibition does not attempt to be a definitive selection of photographs of Maori women. Most of the photographers are unknown. Many of the subjects are similarly unnamed in the records. But the observation of a group of people through the camera can inform us of how things have been and how things have changed.

The three statements which began this introduction indicate how quickly photography arrived in New Zealand after its discovery. It was a time of radical change for the original settlers whose life was immensely altered by the colonisation of Aotearoa by the pakeha. The photographer was there to document the change.

Through European methods, artists had for centuries recorded likenesses of people through drawings, sculptures, and paintings. Now the medium of photography gave another means to pursue a visual testimonial for a person. Through this medium it was thought that an accurate and subjective account could be achieved. The hand of the artist was liable to be tempted by artistic license, but a photograph was, supposedly, an objective mechanical tool unable to be manipulated. This of course was not always, not even often, the case.

There were two types of photographer commonly found during this period. The first was the photographer who made earnest studies of the Maori as an ethnographic specimen, particularly in the light of the current belief that the Maori was a dying race. The second was the photographer who made studies of the Maori as a business proposition, turning out accessible images for mass consumption, principally by the late Victorian pakeha market but also for Maoris themselves. The two markets illustrate a gulf, not always recognised, between the artist/explorer and the photographer/trader.

It was however relatively easy to distinguish two very different types of image being produced. First there was a reasonably accurate observation of the Maori subject, revealing a degree of empathy with and fidelity to that subject. Second was the manipulated image, deriving not from a sympathy with or understanding of the subject but with the desire to exploit a passing tableau of humanity.

Just as the images were different, so were their markets. The pakeha market principally required a rendition of the different

culture but in terms that were acceptable to the pakeha culture. The Maori, on the other hand, sought photographic records of themselves.

Within this web of motivation and demand remain the images. They fall into general subject groups, such as daily activities of work and recreation, images of women of historical importance, named and unnamed, and portraits, which can be of women alone, or with sisters, parents, grandparents, husbands, children, friends and other family members.

The women are shown either in Maori or European clothing, within the photographer's studio or in their own environment, formally posed or relaxed and informal, aware or unaware of the photographer, confident and poised before the camera, or strained and anxious.

We bring to these images our own understanding. They speak to us about the past, and past ways of seeing and recording. Whatever view of the Maori people they convey, they remain to be seen.

Louis Johnston

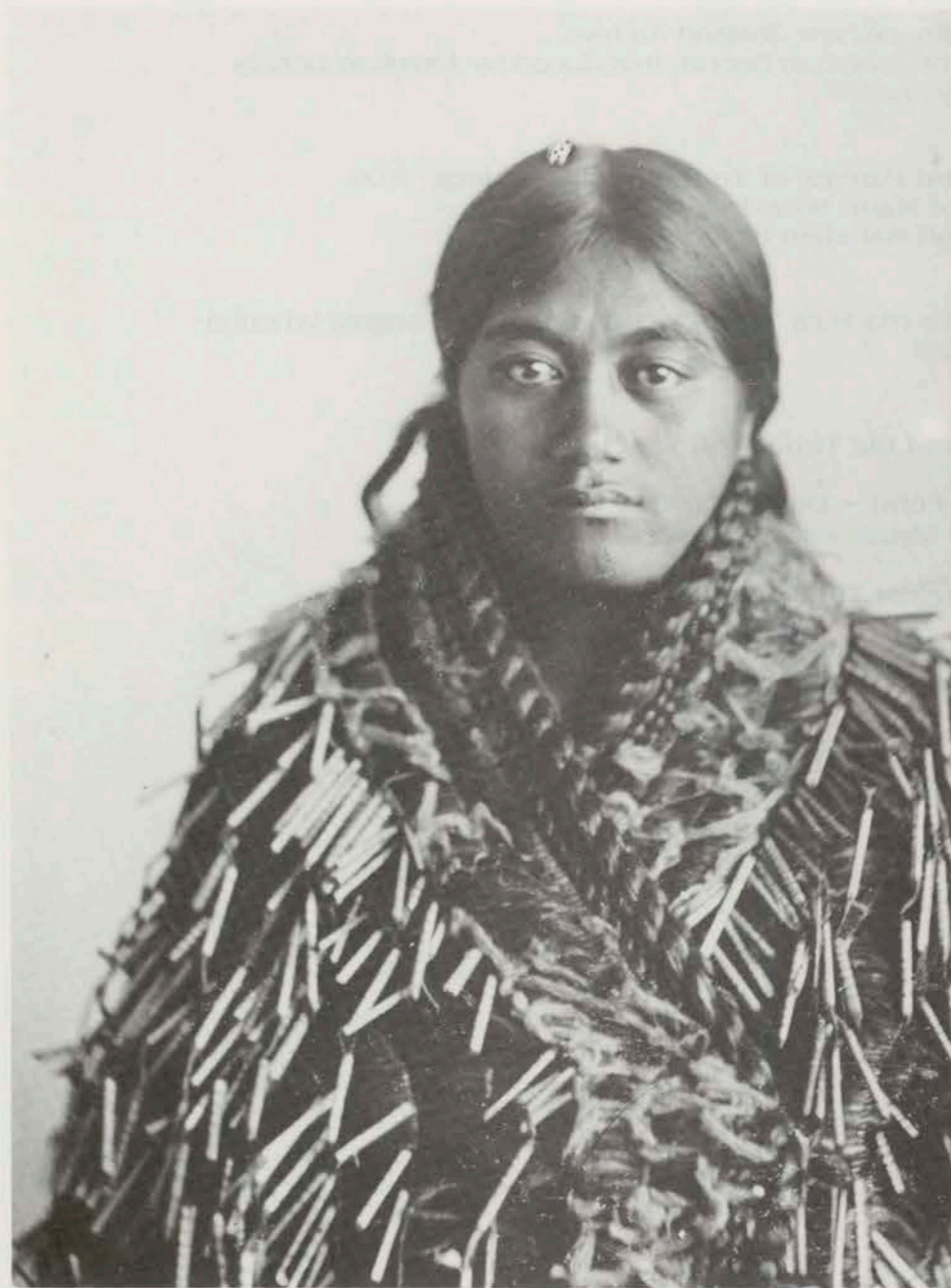




MARRI WOMEN AT HOME  
PARIHAKA



AT HOME PARIHAKA WOMAN PEELING POTATOES WITH A SHELLY



## He Pito Whakaatu a nga Iwi Maori

Films from the New Zealand Archive.  
Curated by Jonathan Dennis. Introduced by Jonathan Dennis  
and Judy Russell.

**Tangi and Funeral of Te Rauparaha's niece** (1921)  
**My Art of Maori Weaving** (1978)  
**The Maori Battalion Returns** (1946)

Four Films made by James McDonald, of the Tangata Whenua  
(1919 - 1923)

**Spirits and the Times will Teach** (1974)

**Bastion Point — Day 507** (1980)  
Made by Merata Mita and others

**Race against Time** (1983)

**Patu!** (1983)  
Directed and produced by Merata Mita

