

TE PUĀWAI O NGĀI TAHU

TWELVE CONTEMPORARY
NGĀI TAHU ARTISTS

TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLERY

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TE PUĀWAI O NGĀI TAHU

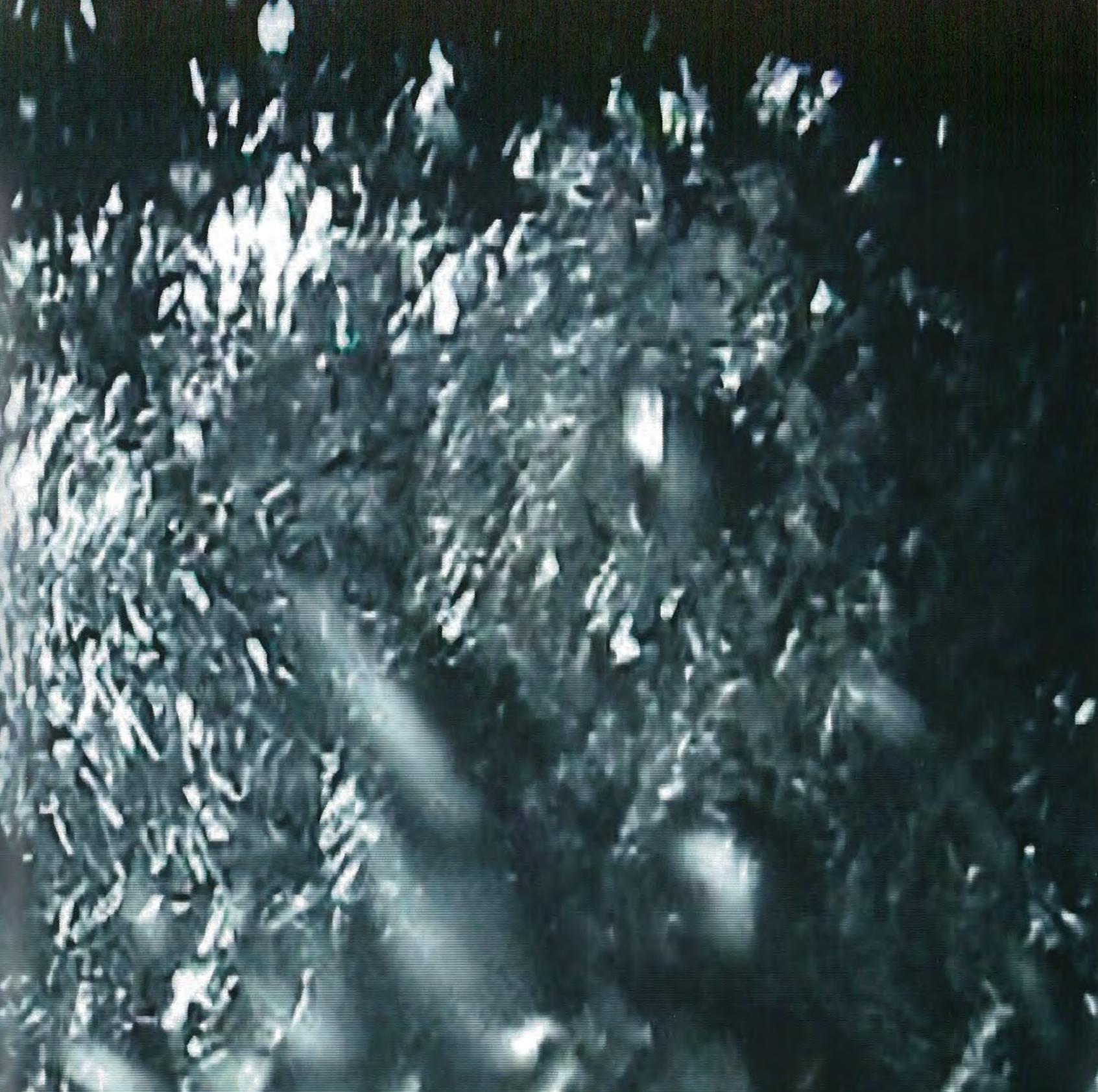
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Rachael Rakena
Rerehiko 2003 (still)
Digital/video installation
Dimensions variable

Courtesy of the artist







The winds which encircle this land, and which flow over all peaks of this island, of this world, carry the message to all peoples that the Spring of Waiwhetū has once again bubbled into existence, as a life giving force to us all.

We welcome and greet all peoples, as the threads that once combined form the single rope encompassing us all – to everyone, regardless of where you dwell – we greet and welcome you.

*E kā hau e āmio ana i tēnei o kā whenua,
rere atu ki kā tōpito o te motu, o te ao, hai
matakīrea ki kā iwi katoa, kua pūpū ake Te
Puna o Waiwhetū hai whakarauora i a tātou
katoa. Tēnei te pōwhiri, te mihi ki a tātou katoa
kā mukamuka taura e noho ana i kā parirau o
kā mauka whakahī hai konohi mō kā tini iwi, kā
tini hapū. Nau mai, tauiti mai, kai te mihi, kai
te mihi – tēnā rā tātou katoa.*

Foreword



As Kaiwhakaahaere for Te Runanga o Ngāi Tahu, it is a pleasure to support the 'Te Puāwai o Ngāi Tahu' exhibition and events programme that mark the opening of Te Puna o Waiwhetu, the Christchurch Art Gallery.

The Gallery name, Te Puna o Waiwhetu, given by Ngāi Tuahuriri and Dr Te Maire Tau, the exhibition, events programme, bilingual exhibition catalogue and the recently created Kaupapa Māori Educator/Interpreter position – the first Māori role within the gallery – are key partnership initiatives between Ngāi Tahu and the Art Gallery.

The exhibition itself, 'Te Puāwai o Ngāi Tahu', interpreted as blossoming, flowering, generating, in relation to contemporary Ngāi Tahu visual art, highlights the work of 12 contemporary Ngāi Tahu visual artists. The inclusion of Ngāi Tahu taonga from the Canterbury Museum and the New Zealand Film Archive also acknowledges the Māori history of the gallery site and the broader cultural context to which the artists are linked through whakapapa.

'Te Puāwai o Ngāi Tahu' is designed to raise the profile of Ngāi Tahu whakaaro, values and culture across many mediums, including te reo and the visual arts, and to inspire those who attend it. Included within the Gallery's opening programme, 'Te Puāwai o Ngāi Tahu' signifies the beginning of a new, positive and developing creative relationship.

Rachael Rakena
Rerehiko 2003 (still)
Digital/video installation
Dimensions variable

Tēnei te ngākau o Te Rūnanga o Ngāi Tahu e hari ana me te tautoko atu i te whakaaturanga o 'Te Puāwai o Ngāi Tahu' me āna kaupapa katoa e tohu nei i te whakatūwheratanga o Te Puna o Waiwhetū.

Ko tēnei ingoa, a Te Puna o Waiwhetū, nā Ngāi Tuahuriri rāua ko Tākuta Te Maire Tau i tapa mai, te whakaaturanga me ngā kaupapa katoa e pā ana, te pukapuka whakarārangī nei me te tūnga hou o te Kaitohutohu Kaupapa Māori/ Kaiwhakamāori – te mātāmua o ngā tūnga Māori kei te ahurewa nei – he tino āhuatanga ēnei i puta mai i te mahi ngātahi a Ngāi Tahu me Te Ahurewa Toi nei.

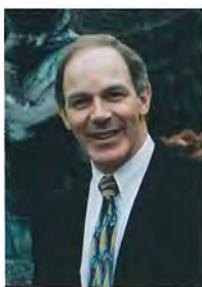
Me rite nei te whakaaturanga a 'Te Puāwai o Ngāi Tahu' ki te tipu ora me te puāwaitanga o ngā toi whakairo o Ngāi Tahu, ā, ko tāna hoki he tohu mai i ngā mahi toi a ngā pūkenga tekau mā rua nō Ngāi Tahu. Ko te whai wāhi mai o ngā taonga o Ngāi Tahu mai i te Whare Pupuri Taonga o Waitaha me Ngā Kaitiaki o Ngā Taonga Whitiāhua e aro atu ana ki nga kōrero o te whenua, arā ki te wāhi e tū nei te Ahurewa i tēnei rā, me te whānuitanga atu o te horopaki ahurea e tūhonotia ai ngā pūkenga nei mā te whakapapa.

I whakaritea mai 'Te Puāwai o Ngāi Tahu' hai whakatairanga ake i te āhua o ō Ngāi Tahu whakaaro, ūna waiaro me āna tikanga hoki mā ngā momo ara, pēnei i te reo me ngā toi whakairo, hai whakatitina i te hunga e puta mai ana ki te matakitaki atu. Ko te whai wāhi o 'Te Puāwai o Ngāi Tahu' ki te whakatūwheratanga o te ahurewa nei, he tautohu ake i te tīmatanga o tētahi hononga hou, hononga pai, hononga whai hua hoki.

A handwritten signature in black ink, appearing to read "Mark Solomon".

Mark Solomon
Kaiwhakaahaere, Te Runanga o Ngāi Tahu

Director's Foreword



'Te Puāwai o Ngā Tahu' is an exhibition as timely as it is important, in its celebration of the achievements of 12 contemporary Ngā Tahu artists. It has further significance in that it also marks

the beginning of a more formal relationship between the Christchurch Art Gallery Te Puna o Waiwhetu and Te Runanga o Ngā Tahu.

In the past, the Gallery has been pleased to present a range of exhibitions with a Māori focus, most notably 'Te Māori', 'Aoraki Hikurangi' and 'Hiko! New Energies in Māori Art'. As successful and rewarding as these important exhibitions were, all were isolated projects, rather than part of an ongoing commitment to Māori culture. I am delighted to announce that, with this exhibition, we embark upon an integrated partnership with Ngā Tahu, which we hope will strengthen and develop to produce further exhibitions and programmes. The Gallery has never before produced a bi-lingual catalogue, and it is fitting that this new development celebrates the wellspring of Ngā Tahu creativity.

I extend my congratulations to all of the artists, and record my appreciation of those individuals and organisations who have lent work for this exhibition. We are especially grateful to the Taiaroa whanau and the Canterbury Museum for allowing us to borrow two significant taonga, and to the National Film Archive for enabling us to include rare film footage – these important historical artefacts act as an entry point for the exhibition, and

a most appropriate introduction to classical Ngā Tahu cultural concepts.

I commend all those who have made this valuable publication and exhibition possible, particularly Jonathan Mane-Wheoki (Dean of Music and Fine Arts, University of Canterbury, and the Gallery's Kaitiaki Māori), Megan Tamati-Quennell (Arts Development Facilitator, Ngā Tahu Development Corporation), Felicity Milburn (our Curator of Contemporary Art) and our Exhibitions and Registration teams. I would also like to offer special thanks to Cath Brown, whose knowledge and support have been of vital importance to the success of this exhibition.

Tēnā koe

Kua tae kē te wā tika mō tēnei whakaaturanga, mō Te Puāwai o Ngāi Tahu, e whakanui ana i ngā mahi a ētahi tohunga toi whakairo Ngāi Tahu o ēnei wā. Waihoki tōna hiranga ake hai tohu i te timatanga o tētahi hononga ūkawa ake i waenga i te Puna Waiwhetū me te Rūnanga o Ngāi Tahu.

I ngā tau ki muri, i whakatūria e te Ahurewa ētahi whakaaturanga e aro atu ana ki te ao Māori, arā, ko 'Te Māori', ko 'Aoraki Hikurangi' me 'Hiko! New Energies in Māori Art'. Ahakoa ngā hua pai i puta i aua whakaaturanga, he kaupapa motuhake tonu ia whakaaturanga, ā, kāore i hua mai i tētahi aronga pūmau ki te ahurea Māori. Kai te harikoa au ki te whakahau ake i konei, mā tēnei whakaaturanga, ka parahia tētahi huarahi hou e mahi tahi ai mātou ko Ngāi Tahu me te tūmanako anō, i roto i te haere o te wā, ka kaha haere ake tēnei taura here, ā, ka puta mai ētahi

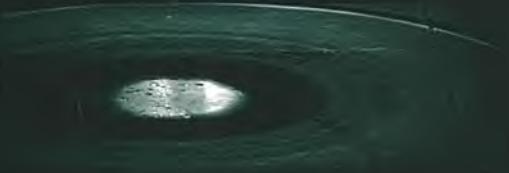
whakaaturanga me ētahi kaupapa anō. Mai rā anō, kāore kau he pukapuka whakarāngi reo rua o te Ahurewa, ā, e tika ana kia puta tēnei āhuatanga i tēnei wā, hei whakanui i te puna auaha o Ngāi Tahu.

Kai te mihi au ki ngā tohunga katoa, ā, kai te maioha hoki ki ngā tāngata me ngā whakahaere nā rātou nei i hōmai ētahi taonga mō tēnei whakaaturanga. Me mihi rā ki te whānau Taiaroa me te Whare Pupuri Taonga o Waitaha i tō rātou whakaē ki te hōmai ētahi taonga hirahira e rua nei. Ka haere ngā mihi ki te Kaitiaki o Ngā Taonga Whitiāhua hoki, nānā i hōmai ētahi whitiāhua onge – anō, he tomokanga ēnei taonga whakahirahira ki te whakaaturanga nei, ka tika hoki ēnei, hei whakaatu i te puāwaitanga o ngā whakaaro ahurea o Ngāi Tahu.

Ka whakamihī au i ngā tāngata katoa nā rātou nei tēnei whakaaturanga i whakatinana, arā, i a Jonathan Mane-Wheoki (Pukenga o te Pūoro, me ngā Mahi Toi, kei te Whare Wānanga o Waitaha, te Kaitiaki Māori hoki o te Ahurewa nei), i a Megan Tamati-Quennell (Kaiwhakarite Whanaketanga Toi, Ngāi Tahu Kaporeihana) Felicity Milburn (Kaitiaki, Mahi Toi Nō Ināianei) me ngā rōpū whakarite Whakaaturanga, Rēhitanga hoki. Nei rā te mihi aroha ki a Cath Brown, mōna i āwhina mai i a mātou me āna mōhiotanga, ā, ka tū rangatira ai tēnei whakaaturanga i te rā nei.

Kia ora

P. Anthony Preston
Director, Christchurch Art Gallery
Te Puna o Waiwhetu



Curatorial Summary

pua, puāwai

Kai te ngahoro nga pua

blossom

The blossoms are falling

puāwai

E puāwai ana te rata i te raumati

flower

The rata flowers in the summer

puawaitanga

Ka korero nga pukenga mo te

puawaitanga o nga tikanga

Māori i mua

classical

*Scholars speak of a classical
period of Māori culture*

puawaitanga

*Ko te puawaitanga o nga mahi
toi, i whanau mai i taua wa*

flowering

*The flowering of the arts
occurred at that time*

puāwai(tia)

*Na te kaupapa i puāwai ai te
oho o te tangata ki nga tikanga
rumaki o mua*

generate

*The programme in old planting
methods, generated great
interest among the people*

'Te Puāwai o Ngāi Tahu', curated to mark the opening of Christchurch Art Gallery Te Puna o Waiwhetu, illustrates past and present Ngāi Tahu art from eloquent timeless cultural expression to contemporary directions and forms.

Drawn from the word puāwai – to blossom, flower, generate – the exhibition concept acknowledges and supports the name of the new Gallery, Te Puna o Waiwhetu, given by Ngāi Tuahuriri and Dr Te Maire Tau. Te Puna o Waiwhetu refers to a local puna used historically for medicinal purposes and to the nearby Waiwhetu Stream, which feeds into the Otakaro awa, Avon River.

The imagery of water is used throughout the exhibition design to symbolise the pu, or metaphorical source, of creative Ngāi Tahu expression and to make visible the iwi connection to the gallery site.

Three significant taonga refer further to the iwi history of the site as a once important mahinga kai, act as an introduction to Ngāi Tahu cultural concepts and provide an entry point into the exhibition. The taonga emphasise the relationship between the past and present use of the site, highlight the fluidity between old and new practice and expression and place the contemporary artists in the broader Ngāi Tahu whakapapa and definitions of Māori art.

'Te Puāwai o Ngāi Tahu' reflects a diversity of ideas, approaches and materials and includes both established artists and emerging

talents. Contemporary Ngāi Tahu visual art is represented by Cath Brown, Jacqueline Fraser, Chris Heaphy, Ross Hemera, Lonnie Hutchinson, Simon Kaan, Fiona Pardington, Neil Pardington, Nathan Pohio, Rachael Rakena, Peter Robinson and Areta Wilkinson. Several of the 12 artists have produced new works specifically for the exhibition; others are represented by significant existing works.

'Te Puāwai o Ngāi Tahu' was developed as a partnership project between the Christchurch Art Gallery Te Puna o Waiwhetu and Ngāi Tahu Development Corporation. The curators, Felicity Milburn, Jonathan Mane-Wheoki and Megan Tamati-Quennell, thank the artists, Moana Tipa, Maekura Taiaroa-Briggs, John Tuatini and the Taiaroa whanau, the Canterbury Museum, Huia Kopua and the National Film Archive and the many other lenders and supporters who have helped to realise this project.

*Jonathan Mane-Wheoki, Felicity Milburn, Megan Tamati-Quennell
Curators, 'Te Puāwai o Ngāi Tahu'.*

Ko 'Te Puāwai o Ngāi Tahu', i whakaritea mai hei tohu i te whakatūwheratanga o Te Puna o Waiwhetu, ā, ko tāna hoki he whakaatu mai i ō Ngāi Tahu tūāhua toi o te wāmua o te wātū hoki, mai rā anō i te whakaputanga ahurea, whakaputanga wahapū hoki nō ngā wā o tuauri ki ngā ahunga me ngā hanga o nāianei.

E takea mai ana i te kupu puāwai – ko tō te whakaaturanga ariā he aro atu, he tautoko hoki i te ingoa hou o te ahurewa nei, arā, Te Puna o Waiwhetu, he mea hōmai tēnei ingoa e Ngāi Tuahuriri rāua ko Tākuta Te Maire Tau. E aro ana Te Puna o Waiwhetu ki tētahi puna waiora i konei i ngā wā o mua, me te awa o Waiwhetu e rere pātata tonu ana, ā, puta atu ai ki te awa o Otākaro.

Kei te whakamahia tēnei whakaahua o te wai puta noa i te hoahoao o te whakaaturanga hei tohu i te pū, arā, ko te pūtake tonu o tō Ngāi Tahu whakaputanga auaha me te whakaari mai hoki i te hononga o te iwi ki te wāhi e tū nei te ahurewa i tēnei rā.

Tērā, kei te whakaaturanga nei, ētahi tino taonga e toru e aro atu ana ki ngā kōrero tuku iho a te iwi mō tēnei wāhi, inā, he tino mahinga kai nō te iwi i ngā wā o mua, ā, ka tū hoki ēnei taonga hei whakaurunga atu ki ngā ariā ahurea o Ngāi Tahu me te whakaaturanga tonu. Ka whakaatu hoki ngā taonga i te hononga i waenga i ū mua mahinga i tēnei wāhi, me ērā o ēnei wā, me te whakapuaki i te taurangitanga i waenga i ngā ritenga, ngā whakaputanga tawhito hoki me ngā āhuatanga hou, ā, he whakatau hoki i ngā pūkenga o nāianei ki te whānuitanga atu o ū Ngāi Tahu whakapapa me ngā whakamāramatanga o ngā toi Māori.



Entry, 'Te Puawai o Ngāi Tahu' exhibition

E whakaata ana 'Te Puāwai' i te rerenga kētanga o ngā whakaaro, ngā huarahi me ngā hanganga ā, hui atu ki ngā pūkenga tūroa me ngā pūmanawa kei te kūao tonu. Ka whakatinanatia i konei ko ngā toi ataata o ēnei rā e Cath Brown rātou ko Jacqueline Fraser, ko Chris Heaphy, ko Ross Hemera, ko Lonnie Hutchinson, ko Simon Kaan, ko Fiona Pardington, ko Neil Pardington, ko Nathan Pohio, ko Rachael Rakena, ko Peter Robinson, ko Areta Wilkinson. Ko ētahi o ratou i waihangā mahi hou mō tēnei whakaaturanga, ā, ko ētahi atu kei te whakaatu i ētahi o ā rātou mahi nō mua.

He mea whakatipu nei 'Te Puāwai o Ngāi Tahu' hei kaupapa mahi ngātahi i waenga i Te Puna o Waiwhetu me Te Kaporeihana Whanaketanga o Ngāi Tahu. Kai te mihi atu ngā kaiwhakarite a Felicity Milburn rātou ko Jonathan Mane-Wheoki, ko Megan Tamati-Quennell ki ngā pūkenga, ki a Maekura Taiaroa-Briggs, ki a John Tuatini me te whānau Taiaroa, ki te Whare Pupuri Taonga o Waitaha, ki a Huia Kopua me Ngā Kaitiaki o Ngā Taonga Whitiāhua me te maha atu anō o ngā kaitautoko me ngā kaituku taonga nā rātou tēnei kaupapa i puāwai ai.

Te-Puna-o-Wai-whetu

An obvious translation of this name could be 'The Spring that Mirrors the Stars' – and this would not be wrong. Yet our language is full of metaphor and, as is often the case, words tend to implode into other meanings, endlessly evolving and linking to different metaphors. This is frustrating for anyone who has a mind for precision and accuracy and a need to find the truth. On the other hand, for anyone with an understanding of Ngāi Tahu traditions and Māori thought, our language and this name in particular bring to mind a world of heroic deeds, battles, duplicity and spiritual interference.

To bring some order to this name, the origins of Wai-whetu need to be understood – and a good starting point for any oral tradition is an elder I spent some time with. In 1986, my elder aunt gave instructions on three springs in the Ilam-Fendalton district. The names were Wai-rarapa, Wai-whetu and O'Rakipaoa. The O'Rakipaoa spring is found close to the present Christchurch College of Education. The other two springs run along the Avon River where their names are retained as nearby streets.

The Wai-rarapa and Wai-whetu streams, however, represent a part of Ngāi Tahu's history during their occupation of Te-Whanganui-a-Tara (Wellington) approximately 15 generations ago.

According to our traditions, Ngāi Tahu had found themselves in an argument with their close relations, Ngāti Kahungunu and Ngāti Ira, who inhabited the Wai-rarapa. The fault lay entirely with Ngāi Tahu. Nevertheless, Ngāi Tahu knew their error would lead to war and as a result considered moving to the South Island. However, one of the leading chiefs of Ngāi Tahu, Maru-kaitātea, was

married to the two daughters of Te-Ikaraeroa, the leader of Ngāti Kahungunu and Ngāti Ira. Because Maru was respected by both tribes he decided to go to the Wai-rarapa to take his wives with him on his journey to the South Island. As he drew closer to the fortified village two sentinels challenged his entry. Maru said to his aide, 'Nōku te korikorī-tahi – move as I move.' Maru managed to evade the spears that were hurled his way. The aide was not as nimble and was killed. Luckily for Maru, his brother-in-law, Te-Mapuhi-a-Raki, quickly covered Maru with his cloak and took him to his father, Te-Ikaraeroa.

After some discussion, it was agreed that Maru would return to his people with his wives, Rokomaiwhāia and Te-Waipūhaa. But on his way out of the fort, the people asked Maru to watch the military drills of the warriors who were preparing to attack. Confident in their imminent victory they asked Maru for his thoughts. His reply was cryptic:

I saw a shadow that covered the ground but with men one foot is bent while the other is straight and there is always a space between. Even though the top be dense there is always light underneath. If you had killed me my words would have been nothing, but you have spared me and tomorrow will come and then you will see me leading my army.

Maru had a reputation for being a superb tactician and he saw a weakness in the Ngāti Kahungunu drill. Maru quickly returned from the Wai-rarapa and, as custom required, the high priests were instructed to divine the outcome and provide the warriors with spiritual protection. We have in our tribal records an absolutely fascinating account of the ceremony. A rough translation provided by Mr Tahu Potiki follows:

As the Kāti Kahungunu war party was camped across the river Rākai-tau-heke gave a speech to Tūhiku, the High Priest, instructing him to divine the spirits of the enemy so as to assess their strength. Many spirits of the enemy side were seen descending into the realm of the dead but on their side only two spirits were seen falling – according to their High Priest, Tūhiku.

Tūhiku was questioned if he knew who the two were. The tohuka said, 'The men who wear the plumes of chieftainship.'

It was then known that the two were Rakinukai and Mārainaka.

The two chiefs then spoke to the tohuka, 'Is it definitely both of us?'

The tohuka answered, 'Yes.'

They then asked, 'Can there be no mistake, could it be another two?'

The High Priest replied, 'No, it is definitely both of you.'

The two chiefs then began to chant their incantations to arm and defend themselves...

The two chiefs completed their incantations and the High Priest stood and the entire party followed (being all on one knee during the above ceremony). And then they all went to the fray.²

Ngāi Tahu crossed Wellington Harbour to meet their enemies at Wai-whetu, a small stream that flowed into the sea at Petone. Maru took charge of the battle and as the high priests predicted Ngāti Kahungunu were defeated and the two Ngāi Tahu leaders died.

What followed next caused a serious disagreement within Ngāi Tahu that was to continue for some time. Following the battle, the two Ngāi Tahu chiefs that had been

Ko tētahi whakamāoritanga māmā mō tēnei ingoa ko 'te puna e whakaata ai ngā whetū'. Ēngari e hia kē ngā kōrero whakarite kei tō tātou reo, he momo kupu ērā ka taea te huri ki tētahi aronga kē, mē te hono anō ki tētahi kōrero rerekē atu. Tērā pea, ka raru te tangata nōna te hinengaro e rapu ana i te tika. Ēngari, mō tētahi e mōhio ana ia ki ngā kōrero tīpuna a Ngāi Tahu me ngā whakaaro Māori, ka hua māi i tō tatou reo me tēnei ingoa ngā mahi rongotoa, ngā rīrī, ngā taharua me ngā.

Hei whakakaupapa jā tātou kōrero, me mārama tātou ki te takenga mai o te ingoa o Wai-whetū. Ko tētahi wāhi pai hei tīmatanga mō ngā kōrero tuku iho nei, ko tētahi kaumātua i whai wāhi ahau ki te noho i tōna taha i ngā tau ki muri.

Nō te tau 1986, i tohutohu mai tētahi o ōku tāua ki au mō nga puna e toru kei te rohe o Ilam-Fendalton. Ko Wai-rarapa, ko Wai-whetū me Ō'Rakipaoa. E tata ana a Ō'Rakipaoa ki te wāhi e tū nei te Kāreti Whakangungu Kaiako o Ōtautahi. Ko ngā ingoa ēnei o ngā puna kei te Awa o Avon, ā, kei reira tonu ngā ingoa e kitea ana i ēnei rā, hei ingoa tiriti.

Nō te wā i te Whanganui-a-Tara a Ngāi Tahu e noho ana, te takenga mai o ngā ingoa o ngā manga o Wai-rarapa me Waiwhetū, ā, he āhua tekau mā rima ngā whakatupuranga ki muri. E ai ki ngā kōrero tuku iho, he wā tērā i tutū ai te puehu i waenga i a Ngāi Tahu me ūna huānga, i a Ngāti Kahungunu rāua ko Ngāti Ira. I te Wai-rarapa rātou e noho tahi ana. Nō Ngāi Tahu tonu te hē. Heoi anō i mōhio tonu a Ngāi Tahu he pakanga te whiunga, ā, ka mahara ake, ko rātou ka nuku atu ki Te Waipounamu. Ko Maru-kaitātea tētahi o ngā rangatira o Ngāi Tahu. I moe ia i ngā tamāhine e rua a Te Ikaraeroa, te ariki o Ngāti Kahungunu rāua ko Ngāti Ira.

Ko Maru he tangata i manaakitia e ngā iwi e rua, ā, ka toko ake te whakaaro ki a ia kia haere ki te Wairarapa me te hari i āna wāhine i tōna taha ki te Waipounamu. Ka tata atu ki te pā, ka aukati ngā hēteri i tōna ara ki roto. Ka mea atu a Maru ki tana rōpā, 'nōku te korikori-tahi.' I taea e Maru ngā tao te karo, ēngari tana rōpā kāore i taea, ā, ka mate tērā. I ora a Maru i tōna taokete nāna tonu ia i uhi ki te kākahu ka hari atu ai ki tōna matua ki a Te Ikaraeroa.

Ka kōrerorero rātou, ka tau te whakaaro me hoki a Maru rātou ko āna wāhine a Rokomaiwhāia rāua ko Waipūhā ki tōna iwi. I a Maru e hoki ana ki te pā, ka tono ngā tangata ki a ia, kia noho ia ki te mātakitaki i ngā para whakawai a ngā toa. Ka mahara tonu ko rātou ka toa ā kō ake nei, ka kimi whakaaro mai i a Maru. I pēnei tana whakaatu ki a rātou:

He ataarangī tērā i kitea i te papa, ēngari ngā waewae, he pikō tētahi, he torotika tētahi, ā he aha tonu i waenganui. Ahakoa he apiapi ki runga, he ātea ki raro. Me i patua au, he meha noa ēnei kupu. Nā, me ora au, hei āpōpō ko au tonu tērā, hei te upoko o te taua.

Ko Maru, he kaitātai murere e rangona whānuitia ana. I kite tonu ia i ngā hapa o Ngāti Kahungunu. Ka hoki wawe ia i te Wai-rarapa, ā, ka toro i ngā tohunga me ngā atua, mā rātou tonu e tohu ka pēhea te taua o Maru i roto i te pakanga.

Kei a tātou tonu ngā kōrero ātaahua mō tēnei āhuatanga.

As the Kāti Kahungunu war party was camped across the river Rākai-tau-heke gave a speech to Tūhiku, the High Priest, instructing him to divine the spirits of the



Māori Netting Whitebait at the Mouth of the Opihi River, Timaru by the Sea (still)
Tiki Productions, c. 1925
New Zealand Film Archive Ngā Kaitiaki o Ngā Taonga Whitiāhua

killed were placed upon a harakeke (flax) bush. Ngāi Tahu then began to roast the slain Ngāti Kahungunu in order to eat them. As the leaders ate the bodies of the slain, Maru looked to the brother and father of his wives who had been taken captive. He then gave the command that shocked his people, 'E kai koe i a au, kia kai hoki ahau i a koe – you shall eat me so that I may eat you'. The two slain Ngāi Tahu chiefs whose bodies had been placed upon the flax bush were then given to Te-Mapuhi-a-Rangi and his father, Te-Ikaraeroa, to eat. The reason Maru took this step was to ensure the utu (revenge) had been balanced between the two tribes and within his family. In a selfish way, Maru's action also ensured that his children, who were part of Ngāti Kahungunu, could not have the defeat of their mother's family thrown upon them as a kanga (curse). Maru also knew that the battle won by Ngāi Tahu would eventually lead to a loss if the matter turned into a war between the two tribes. Although the incident caused ill will within Ngāi Tahu, in hindsight it was a wise move.

This incident was known within Ngāi Tahu as 'Te Pu-harakeke-tapu, the incident of the sacred flax', as the corpses that had been laid upon the flax had rendered it tapu (sacred).

This story outlines the traditions of three placenames in Christchurch, the Wai-rarapa and Wai-whetu streams along the Avon River and Pū-harakeke-tapu situated at the mouth of the Styx River. Yet although this is a tradition inherent to Wai-whetu it is by no means the sole story that we may attach to this name. Tribal records suggest blessings took place here and this custom leads to another realm of myth. Often the tribal priests would have their students dive into these pools to grasp the whatu kura – stones

that represented ancestral traditions. These whatu kura also represented the stars that Tāne had placed in the heavens. This brings the meaning of the name back to 'The Spring that Mirrors the Stars' as suggested at the start of this essay. Placenames, like most aspects of our language, can be explained by events within the recent past or they can suddenly extend into a mythic realm.

And this is the point behind our oral traditions. We tend to use our traditions as absolute reference points to some kind of truth. Nonetheless, if we look at these stories with some distance, we can see that they are anything but objective historical accounts. This is a story heavy with metaphor, allusion, mythic templates and spiritual divination. Spirits appear and high priests are called to aid. Heroes defy their enemies to rescue their wives and children and violence, cannibalism and betrayal mark the day. Ngāti Kahungunu do not tell this tradition from their perspective because it was probably a skirmish with troublesome relations. This may be seen as a kind of history, but it is an even better story.

We can make much of the cannibalism and violence, but this misses the point: by doing so we place ourselves in the position of Thersites accusing Achilles of an 'unnatural lust' for Penthesilea whom he slew. There are far worse things one can do with a corpse than eat it. In fact, until recently, the final chapters of Homer's *Iliad* were standard reading for most children. Nevertheless, this is also how we should approach these stories – as traditions that record our past but equally have been shaped into a form ready for storytellers to pass on to the next generation. What makes these stories more interesting is that they not only tell us

what happened but also show us how our ancestors thought about and interpreted the world.

Just how do we understand a tradition of these placenames in this world? The first point to understand is that these stories were told to give life to the skeletal framework that ordered how Māori saw the world and engaged with their landscape. Māori travelled a world that was defined by genealogy and the stories that were placed upon the land and, in turn, grew from the land, shaped how they saw the world. This is utterly alien to most Māori who now live in an urban environment, but the landscape was literally a collection of ancestors. The best example of this can be seen in the way in which we depicted the nor'west wind that dominates Canterbury during the spring and summer. The genealogy that follows starts with the primal father of Māori mythology, Raki, whose first wife was Pokoharua-te-po. Most Ngāi Tahu genealogies will tell you that from this union came all the winds and the tapu of the world. From Raki and Pokoharua-te-po came Uru-te-maha whose name indicates

Raku e tu nei (Heavens) = Pokoharua Tē Po
|
Uru Te Maha (Source of the Winds from the West)
|
Tawhirimatea
|
Te Mauru e taki nei (Nor 'West Wind)

Kaitaka, Cloak (detail)
Muka, dressed flax
153.0 x 210.0 cm
Taumutu, Canterbury, Ngāi Tahu
Te Puawaitanga period 1500–1800
Taiao whanau collection, Canterbury Museum



that this deity is the source of all winds that come from the west. Tawhirimatea is the next child, who begat Te-Mauru, otherwise known as the nor' west wind.³ A name used by the Pitama family for this wind was Te-hau-kai-takata – the wind that devours people.

Genealogies were even allocated to what we would see as insignificant phenomena such as trees and rocks.

The second point that indicates how our ancestors saw this land is that these places and natural objects were not simply ways to remember a distant ancestor or another historical tradition – they were the ancestors. The nor'west wind was not the result of some distant god hidden in a cave fanning the hot winds over Canterbury. The wind was the ancestor, just as Papa-tua-nuku, the earth mother, lies before us. Just as space was defined by genealogy so too was time. It is quite likely that, given time, the battle of Pū-harakeke-tapu would have been depicted as an event that occurred where the Styx River flows into the Wai-makariri. This idea of a world of collapsed time and space is better illustrated by Sir Tipene O'Regan who tells his students at the University of Canterbury that if the Duke of Wellington had been Māori, the Battle of Waterloo would have been fought at a railway station in Lower Hutt. Everything is reduced to the immediate, allocated a genealogy and re-imposed upon the land as tradition.

For Ngāi Tahu living today, our world is vastly different. The main motorway defines our knowledge of the South Island and the waterways and hillocks that tell their histories are retained by the few that remain in their villages. Nevertheless, it does not take much to recall the past because the placenames still exist and we have

maintained our whakapapa despite the corrosion of our traditions that is a result of colonisation. We know that the two chiefs slain were Rakinukai and Mārainaka and standing among the Port Hills is a mountain that bears the name of their father, Tahumataa. The brother of these two chiefs was named Kahumataroa, whose child was Huikai. Huikai was among the warriors of the Ngai Tuhaitara sub-tribe of Ngāi Tahu who eventually settled and came to dominate the Canterbury – Banks Peninsula region under the dual leadership of the brothers Moki and Tū-rākau-tahi. After establishing Kaiapoi Pa, Tū-rākai-tahi named a gateway after his colleague Huikai, which in those times was a significant honour. Huikai eventually made his final settlement at Port Levy and his son Tautahi came to settle along the banks of the Avon River. By all accounts Huikai probably participated in the battle at Wai-whetu and it is entirely possible that Tautahi was a child. It does not take much to imagine Tautahi walking along the banks of the Avon and bestowing the names Wai-whetu and Wai-rarapa along the way.

This world of ancestors and guardians lasted well into the 20th century where elders would stand and weep at a world that had long passed. A touching account that dates to the early 1900s was recorded by an amateur historian, who told of a Ngāi Tahu elder who visited a pond, where he gathered flax. The flax had been cut and the pond drained. The elder said he felt like weeping.⁴ That flax bush that the elder wept over was Pū-harakeke-tapu. One could easily imagine this elder weeping for the lost flax and the foods that could be found in the waters and upon the land – but one is also tempted to ask whether this elder also wept

for the generations that had lived along the riverbank and for the events that occurred nearly 10 generations earlier. No doubt his weeping for the flax bush was also a lament for the shadows that flickered deep within the eye. The elder and his image had been erased from the land.

By the end of 2003 Ngāi Tahu will have completed several publications that explain and tell our history to the land. Throughout the South Island the tribe is participating in several restoration projects for the environment and in Christchurch a new art gallery now bears the name, Te-Puna-o-Waiwhetu. Today there is less for the elder to lament, as the traditions he wept for are still evolving. There is much to celebrate.

Dr Te Maire Tau

Principal Historian, Te Runanga o Ngāi Tahu

enemy so as to assess their strength. Many spirits of the enemy side were seen descending into the realm of the dead but on their side only two spirits were seen falling – according to their High Priest, Tūhiku.

Tūhiku was questioned if he knew who the two were. The tohuka said, 'The men who wear the plumes of chieftainship.'

It was then known that the two were Rakinukai and Mārainaka.

The two chiefs then spoke to the tohuka, 'Is it definitely both of us?'

The tohuka answered, 'Yes.'

They then asked, 'Can there be no mistake, could it be another two?'

The High Priest replied, 'No, it is definitely both of you.'

The two chiefs then began to chant their incantations to arm and defend themselves...

The two chiefs completed their incantations and the High Priest stood and the entire party followed (being all on one knee during the above ceremony). And then they all went to the fray.

Ka whakawhiti a Ngāi Tahu i Te Whanganui-a-Tāra, ka tutaki i te hoakakari i Waiwhetū, he awaii tērā e rere atu ana ki te moana i Pito-one. Nā Maru tonu te taua i kokiri, ā, i tutuki anō ngā matakite a ngā tohunga. Ka hinga a Ngāti Kahungunu. E rua ngā rangatira o Ngāi Tahu i mate.

Ko te mahi i whai mai, ka noho hei tōtara wāhi rua ki a Ngāi Tahu mō te wā roa. Ka mutu ana te pakanga, ka tāpaetia atu ki runga pū harakeke, ngā tinana o ngā rangatira e rua i mate. Ka huri a Ngāi Tahu ki te tao i ngā tūpāpaku o Ngāti Kahungunu hei kai mā rātou.

Ka kai ana, ka aro atu a Maru ki tōna taokete rāua ko te matua o ana wāhine, a Te Ikaraeroa kua mauheretia.

Ka whakataukī atu. 'E kai koe i au, kia kai hoki ahau i a koe'. Ka hōatu ngā tinana o ngā rangatira, mā Te Māpuhi-a-Rangi rāua ko Te Ikaraeroa e kai. Ko te take, kia rite tahi ai te utu ki ngā taha e rua, ki tōna whānau hoki. Ka pēnei a Maru, kia kore e whiuā āna tamariki ki te kupu kanga, kia kore hoki rātou e noho hei papa mō ngā pakanga nei.

He mōhio nōna, he wā anō tērā ka hinga a Ngāi Tahu, mehemea ka tū he pakanga i waenga i ngā iwi e rua. Ahakoa he mauāhara te mutunga iho ki a Ngāi Tahu, he mahi tika tonu.

Ki a Ngāi Tahu, ko Te Pū-Harakeke Tapu te ingoa o tēnei mahi, nā ngā tūpāpaku i tāpaetia ake ki runga i te pū-harakeke ka tapu ai.

Ko ēnei ngā kōrero ā-iwi mō ngā wāhi e toru nei, arā, mō ngā manga o Wai-rarapa, o Waiwhetū kei te awa o Avon, me Pū-Harakeke kei te pūwaha o te awa o Styx.

Ahakoa ēnei kōrero mō te ingoa nei mō Waiwhetū, ehara i te mea ka mutu i reira. E mea ana ngā kōrero tuku iho, he wāhi tēnei i tūātia ai ngā tamariki i mua. Nā tēnei ritenga ka ahu tātou ki tētahi ao kē atu, ki tētahi wā i meatia ai ngā pia o ngā tohunga kia ruku atu rātou ki ngā hāpua nei, ki reira tiki ai ngā whatukura, arā, ngā pōhatu pupuri i te mauri o ngā tikanga a ngā tūpuna. He tohu hoki ēnei whatukura mō ngā whetū nā Tāne tonu i tātai ake ki te rangi. Nō konei, kua hoki anō ki te ingoa me tōna aronga i kōrerotia ake rā i te tīmatanga o ēnei kōrero, arā, 'te puna e whakaata ai ngā whetū.'

Ka taea te whakamārama i ngā ingoa wāhi, otirā, ngā āhuatanga katoa o tō tātou reo, ki ngā tātai kōrero mō ngā mahi o mua tata nei, ā, ka pokā rānei ki ngā āhuatanga o tua whakarere.

Koia nei te tino ngako o ā tātou kōrero tuku iho. Anō nei, he pou ēnei tātai kōrero mā tātou, hei tohu mai i te tika. Ki te tirohia ēnei kōrero, mai i tawhiti, ka kite tonu ēhara ēnei i te kōrero tuku iho noa iho. He kōrero tēnei e kī tonu ana i te kupu whakarite, ngā whakahuanga me ngā whakaputanga, ngā tauira atuatanga tae atu ki ngā mahi niu a ngā tohunga o mua. Ka puta mai ngā wairua, ā, ka torongia ngā tohunga. Ka parea e tuahangata ngā hoariri, kia rauora ai ā rātou wāhine, tamariki hoki. Kei reira hoki te patu tangata, te kai tangata me ngā mahi whakamoho. Kāore tēnei kōrero i a Ngāti Kahungunu. Ko te take he mea iti noa me ngā huānga mārehe. Ka tirohia tēnei hei momo tātai korero, engari ko tona painga atu he korero tuku iho.

He māmā noa kia arotahi atu tātou ki te mahi kai tangata me te patu tangata, ēngari ki te pēnei tātou, ka rite tō tatou tū ki tērā o Thersites, i a ia ka whakapae he tangata tiweka a Achilles mō Penthesilea, te wahine nānā anō i patu. Arā kē ngā mahi ka taea ki te tūpāpaku, ka mutu he kino rawa atu i te kai. Ēngari koa, i ngā rā tata nei, i te noho wātea tonu ngā wāhanga whakamutunga o taua kōrero o te Iliad o Homer, hei pānuitanga mā nga tamariki. Otirā, me pēnei anō tātou me ēnei momo kōrero – he kōrero tuku iho e tātai iho ana i ngā mahi o mua, ēngari kua whakakaupapatia hei kōrero tuku iho anō mā ngā whakatupuranga kei te heke. Ko tētahi āhuatanga pai o ēnei kōrero, ko te whakaatu mai i nga mahi a ngā tūpuna, ō ratou whakaaro me ō ratou whakamāoritanga i te ao i noho ai rātou.

Me pēhea tātou e whakamārama ai i ngā kōrero mō ngā ingoa wāhi nei i roto i tēnei ao e noho nei tātou?

Ko te mea tuatahi, me mārama tātou i kōrerotia rā ēnei hei tāhu kōrero e tātai ana i



Taurapa, canoe sternpost
Wood

75.0 x 23.5 x 4.0 cm

Okains Bay, Banks Peninsula, Ngā Tahu
Te Puawaitanga period 1500–1800
Collection Canterbury Museum

tā te Māori tirohanga ki tōna ake ao. Ko te ao i pokaia e te Māori he mea āta waihanga ki ngā whakapapa me ngā kōrero i whakatōkia rā ki te whenua, ā he wā ano, ka rea, ka tipu, ka waihanga ai te taiao me te āhua hoki o tōna titiro ki taua ao. He tino rerekē tēnei āhuatanga ki te nuinga o ngā Māori kei ngā taone e noho ana i ēnei wā, ēngari ko te taiao he huinga tipuna tonu.

Ko te tauira pai rawa atu hei titiro mā tātou, ko tā mātou whakamāramatanga mō te hau mā-raki, arā te hau matua ka pā mai ki ngā raorao o Waitaha i te wā o te Koanga me te Raumati. Ko te whakapapa e whai ake ana, ka timata mai i a Raki. Ko tana wahine tuatahi ko Pokoharua-te-pō. Ki te nuinga o ngā whakapapa o Ngāi Tahu, nā tēnei tokorua i puta mai ngā hau katoa me ngā momo tapu katoa.

Nā Raki rāua ko Pokoharua-te-pō ka puta ko Uru-te-maha. Kei tōna ingoa e tohu ana ko ia tonu te pūtake mai o ngā hau o te uru. Muri iho ko Tāwhirimātea, nāna ko Te-Mauru, arā, ko te hau uru-mā-raki. Ko tētahi ingoa i whakamahia e te whānau Pitama mōna ko Te-hau-kai-takata.

Raku e tu nei (Heavens) = Pokoharua Tē Po

Uru Te Maha (Source of the Winds from the West)

Tawhirimatea

Te Mauru e taki nei (Nor 'West Wind)

He whakapapa anō tō ngā mea katoa, pērā i ngā rākau me ngā pōhatu.

Ko te mea tuarua hei tohu ake i te āhua o te tirohanga o ngā tipuna ki tēnei whenua ko tēnei. Ehara i te mea hei whakamaumaharatanga noa iho ki ngā tipuna o nehe rā, ki tētahi tātai kōrero rānei, ngā wāhi nei me ngā rākau – ēngari ko rātou anō

ngā tipuna. Ehara hoki i te mea ko te hau uru-mā-raki te huanga mai i tētahi atua nō tawhiti, i tētahi ana ia e huna ana, ā, ko tāna he tāwhiri i ngā hau wera ki ngā raorao o Waitaha. Ko te hau anō te tipuna, perā anō ki a Papa-tua-nuku e takoto ake nei. Pērā tonu ki te ātea me te wā, nā te whakapapa anō i tohu mai. Tērā pea i roto i te haere o te wā, ka tautuhia ko te pūau o te awa o Styx ki te Wai-makariri te wāhi i tū ai te pakanga o Te Pū-Harakeke-tapu. Hei whakaahua i te whakaaro mō tētahi ao kua ngahoro kē te wā me te ātea, he pai te kōrero a Tā Tipene O'Regan ki āna tauira kei te Whare Wānanga o Waitaha, ā, nāna i kī ake, me he Māori te Tiuka o Wellington, ko te wāhi i tū ai te Pakanga o Waterloo ko tētahi teihana tereina kei te Awa-kairangi. Ka whakaheke mai ngā āhuatanga katoa ki te wātū, ka tātaiā tētahi whakapapa, ā ka whakatakotoria ki runga i te whenua hei kōrero tuku iho.

Mō ngā uri o Ngāi Tahu kei te ora i ēnei rā, he tino rerekē rawa tō tātou ao. Kua riro mā te huanui matua o tēnei motu e whakairo iho i tō mātou mōhiotanga ki te Wai Pounamu, ā, ko ngā awa rere me ngā puke e whakaatu mai ana i ngā kōrero ka pupuritia e te tokoihi kei ngā papa kāinga e noho tonu ana. Otirā, he māmā noa iho ki te mahara atu ki ngā wā o mua i te mea, kei te kitea tonutia ngā ingoa wāhi, ā, kei te pupuri tonu i ngā whakapapa ahakoa te waikuratanga o ā tātou tikanga i ngā mahi a te iwi whakaekē. Kei te mōhio tonu tātou ko Rakinukai rāua ko Mārainaka ngā rangatira i patua, ā, kei nga Port Hills tētahi maunga i tapaina ki te ingoa o tō rāua matua a Tahumatau. Ko Kahumataroa te tuakana o ēnei rangatira e rua, nāna ko Huikai. Ko Huikai, he toa nō te hapū o Tuhāitara. Nā tēnei hapū i noho ki Waitaha, ā, ka whakamaru i te whenua tae atu ki Banks Peninsula i raro i te mana o Moki rāua ko Tū-rākau-tahi. Ka whakatūria e Tū-

rākau-tahi tōna pā i Kaiapoi, ā, hei whakamana i a Huikai, ka tapaina tōna ingoa ki te waharoa o taua pā. Ko te nohonga whakamutunga o Huikai ko Port Levy. Ko tana tama a Tautahi, i nohonoho i ngā tahatika o te Avon River. E ai ki ngā kōrero i uru a Huikai ki te pakanga o Wai-whetū, ā he tamaiti noa iho a Tautahi i taua wā. Ka taea tonu e tātou te pohewa i a Tautahi i a ia e takahi ana i te tahatika o Avon me te taunaha haere i ngā ingoa o Wai-whetū me Wai-rarapa. I toitū tonu ngā āhuatanga o te ao o nehe tae atu ki te rautau rua tekau, i kitea tonutia ngā kaumātua e tangi ana ki te ao kua ngaro atu. Ko tētahi kōrero whakaroharoha nō ngā tau mātāmua o terā rautau, i tuhia e tētahi, ko tērā mō tētahi kaumātua nō Ngāi Tahu e toro ana ia i tētahi hāpua ki te mahi harakeke. Ka tae atu ia, ka kite atu kua tapahia te harakeke, kua pau katoa te wai. Ka mea te kaumātua rā me tangi ia, ka tika. Ko te pū harakeke i tangihia rā ko Pū-harakeke-tapu. Me pohewa tonu i taua kaumātua i a ia e tangi ana mō te harakeke kua ngaro me ngā kai o ngā hāpua, o te whenua hoki. Ko te pātai pea, i te tangi taua kaumātua mō te aha? Mō ngā tāngata rānei, nā rātou tonu i noho i ngā tahatika o te awa, mō ngā mahi o mua noa atu rānei. Kāore e kore, he mōteatea tonu te tangi ki ngā mahara i tōna hinengaro tonu e mau ana. Ko te kaumātua, me tāna i tangi ai, kua murua kē.

Taka rawa ki te mutunga o tēnei tau, kua otī i a Ngāi Tahu etahi whakaputanga e whakamārama ana i ōna tātai kōrero mō te whenua. Puta noa i Te Waipounamu, e whai wāhi atu ana te iwi ki ētahi kaupapa whakaoranga taiao, ā kei Otautahi ko te ahurewa hou nei kua tapaina ki te ingoa, Te Puna o Wai-whetū. Tērā pea, ko te tangi o taua kaumātua, kua ea i konei, inā hoki kei te whanake haere tonu ngā āhuatanga i tangihia ra e ia. E te iwi, ko ā tātou kaupapa whaihua, me whakanui rā.

A New Flowering of Ngāi Tahu Art/*Toi o Ngāi Tahu: He Puawaitanga Hou*

When New Zealand's participation in the Venice Biennale of Contemporary Art was first mooted in the late 1990s, more than 100 years after the event was founded, Māori academic Ngahuia Te Awekotuku immediately visualised a flotilla of support 'waka on the Grand Canal'. Nervously anticipated (could we do it? would we be good enough? would we make our mark? could we afford it?), the official government-to-government invitation was issued in 2000 and Jacqueline Fraser and Peter Robinson, two of the highest profile New Zealand artists on the international scene, and both of Māori descent and Ngāi Tahu affiliation, were selected to represent their country.

On 7 June 2001, in a surreal juxtaposition of exotic cultures, the kapa haka group, Pounamu Kāi Tahu, conducted a dawn ceremony in the Piazzetta di San Marco adjacent to the Byzantine Duomo and the Doges' Palace. This was intended to honour the two Ngāi Tahu artists and launch their installations in the Museo di Sant'Apollonia situated to the east of the Basilica and near the Bridge of Sighs, at the opening of the Venice Biennale. Spectacular images of the ceremony were splashed across the pages of European newspapers and television screens. From Venice, Gordon Harcourt reported in the *Listener*, that the dawn ceremony 'that effectively began the Biennale was something of a sensation...and lent New Zealand a profile that the exhibition alone could never have generated'.¹

Christchurch gallery director, Jonathan Smart, wondered if, however, 'on some levels, the artists may have felt compromised by it; that it risked the categorisation of their work as similarly indigenous or exotic; and distracted critical attention from the focus of the event – the art'.¹²

Ngāi Tahu's appearance on this international art stage came as the latest episode in a history of artmaking in Te Wai Pounamu (the South Island) stretching back perhaps 1000 years. Superb examples of the art of Waitaha, Ngati Mamoe and Ngāi Tahu carvers were among the 174 taonga selected for the exhibition 'Te Māori: Māori art from New Zealand collections'¹³ which opened to critical acclaim at New York's Metropolitan Museum of Art in September 1984. 'Te Māori' travelled to other centres in the United States before returning (Te Hokinga Mai), the following year, for a triumphal tour of New Zealand's 'four main centres'. Eighteen of the 24 earliest pieces from the periods Nga Kākano (the seeds, c900-c1200) and Te Tipunga (the growth, c1200-c1500), 15 from Te Puawaitanga (the flowering, c1500-c1800) and two from Te Huringa (the turning, 1800 onwards) originated in Te Wai Pounamu. Many of the taonga were loaned from the collections of the Canterbury Museum. Several from Te Tai Tokerau (the northernmost part of the North Island), were carved from pounamu, thus indicating ancient long-distance trading relationships with iwi on Te Tai Poutini (the South Island's West Coast). The melancholy and pessimistic tone of the horticultural metaphor with which Hirini Mead colours the latest phase, Te Huringa, in his system of periodisation sums up the anxiety many Māori have felt, and feel, about the impact of Western aesthetic modernism on Māori art expression:

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



Pounamu Kāi Tahu Kapa Haka performance at Venice Biennale, 2001.

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Nō te wā i whakaaratia tuatahitia te whai wāhi atu o Aotearoa ki te Venice Biennale of Contemporary Art, i ngā tau mutunga o te tekau tau mai i 1990, neke atu i te kotahi rau tau kua hipa mai i timatanga o taua kaupapa. Mea kau ake, a Ahorangi Ngahuia Awekōtuku ki te pohewa i tētahi huinga waka e tere ana mā te 'Grand Canal'. Ahakoa te manako me te taiatea o te ngākau, (ka taea rānei e tātou? ka eke rānei tātou ki te taumata tika? ka kitea tonutia ā tātou mahi?) ka tukua te tono ā-kāwanatanga i te tau 2000. Ka kōwhiria a Jacqueline Fraser rāua ko Peter Robinson, he pūkenga rongonui rawa atu rāua, nō Ngāi Tahu, hei kanohi mō Aotearoa.

Nō te 7 o Pipiri o te tau 2001, i raro i tētahi tatanga moemoeā o ngā ahurea rerekē, ka tākina te kawa e te rōpū kapa haka o Pounamu Kāi Tahu i te Piazzaretta di San Marco e tūtata ana ki te Byzantine Duomo me te Doges' Palace. Ko te tino kaupapa o tēnei āhuatanga he whakanui i ngā tokorua pūkenga nō Ngāi Tahu me te whakarewa hoki i tō rāua whakaaturanga i roto i te Museo di Sant'Apollonia, i te taha rāwhiti o te Basilica, e tata ana ki te Arawhata o ngā Mapu. Muramura ana ētahi whakaahua whakamīharo mō tēnei āhuatanga i ngā niupepa o Ūropi me te pouaka whakaata. Mai i a Venice, ka pūrongotia e Gordon Harcourt mā te Listener, ko te kawa o te atatū 'nāna tonu te Biennale i whakarewa, he mea whakamīharo...ā, nāna hoki te ingoa o Aotearoa i rewa ki ngā rangi, kia rangona e te ao.' Engari, ki ngā whakaaro o Jonathan Smart, he kaiwhakahāere ahurewa kei Otautahi nei, 'he mea whakapōrearea noa ēnei mahi i te tino kaupapa - ko ngā mahi toi. Ka raru pea ko ngā pūkenga i tēnei āhuatanga, ka mutu, ka pōhēhētia he toi Māori anake tā rāua mahi.'

Ko te putanga o Ngāi Tahu ki tēnei taumata ā-taiao, he wāhangā noa iho nō ngā tātai

kōrero mō ngā mahi toi ki Te Wai Pounamu, ā, he kōrero ērā nō nehe rā. I whai wāhi ētahi tauira pai whakaharahara nō ngā tohunga toi whakairo o Waitaha, o Ngāti Māmoe me Ngāi Tahu ki ngā taonga 174 i kōwhiria mō te whakaaturanga o 'Te Māori: Māori Art from New Zealand collections'. Nō te marama o Hepetema i te tau o 1984 i tūwhera ai tēnei whakaaturanga ki ngā kupu whakamihī i te Metropolitan Museum mō ngā mahi toi i Niuloka. I tae atu a 'Te Māori' ki ētahi atu wāhi o Amerika i mua i tōna hokinga mai ki Aotearoa i te tau o 1985, ā, ka tae atu ki ngā tāone matua e whā. Tekau mā waru o ngā taonga tawhito rawa rua tekau mā whā, i hangā mai i roto i te wā i kiia ai ko Ngā Kākano (mai i 1200 ki āhua 1500) me Te Tipunga (mai i 1500 ki āhua 1800), tekau mā rima ngā taonga i hangā i roto i te wā o Te Puāwaitanga (mai i 1500 ki 1800), e rua nō te wā o Te Huringa (mai i 1800 ā, heke iho nei) i pū mai i Te Wai Pounamu. Ko te nuinga o aua taonga nā te Whare Pupuri Taonga o Ōtautahi i hōātu. Ko ētahi i ngā taonga nō Te Tai Tokerau, he mea whakairo ki te pounamu. Hei tohu mai tēnei āhuatanga i ngā mahi a ngā tīpuna mai rā anō, arā, he tauhokohoko rawa me ngā iwi o Te Tai Poutini.

Ko te āhua kainatu, āhua hākerekere o te kōrero whakarite ā-ahuwhenua a Hirini Mead hei whakaāhua i te wā o Te Huringa ki tāna ake pūnaha tātai wā, he whakaata i te pōnānā a te Māori ki ngā pāngā mai o te rerehua hou o te ao pākehā ki ngā toi Māori:

He mea āta whakauru mai ki te ao Māori, ko ngā tūāhua toi hou me ngā tikanga o te Uru. Ko ngā pūkenga Māori i whakaakona rātou i ngā kura toi a te Pākehā, kei te para i tētahi huarahi e rerekē ai te āhua o ngā toi Māori, ko te mutunga iho he tikanga hou, rerekē atu i ērā o mua. Meheremea ko tā rātou, he mahi i runga i te aroha pū me te mōhiotanga,

mehemea he tahuna rānei i ngā ahi e kā katoa aī te pārae, ko wai ka mōhio.

He tika, terā ētahi pūkenga nō Ngāi Tahu ka whakaakona rātou i ngā kura mātauranga Pākehā, ā, ka whai wāhi anō ki ngā wānanga toi Pākehā tae atu ki te ūhangā tauwhāinga e kawea ai ngā mahi toi hei rawa hokohoko noa.

I roto i tēnei tūhāuatanga kua kitea ā rātou mahi, kua hau te rongo ki te ao, ā, kua uhia anō rātou ki ngā manakohanga o ūrātou ake iwi. Nō reira, ka nui te harikoa o Ngāi Tahu ki te whakamana i āna ake pūkenga i Venice.

Ko Rāmai Hayward pea te mātāmua o ngā Māori i uru atu ki tētahi wānanga toi Pākehā. I whānau mai ia i Te Waihenga (Martinborough) i te tau 1916, ko Ngāti Kahungunu tōna iwi, ā, he pānga anō ōna ki Ngāi Tahu. I tangohia e ia te ingoa o tōna matua whāngai, ā, ka tipu ake ana ko Patricia Miller tōna ingoa. Nō te tau 1929, ka nuku atu tōna whānau ki Ōtautahi, ā, ka haere ia ki te kura tuatahi o New Brighton, i reira ko te mahi tā, te waiata me ngā mahi a Shakespeare ētahi o ngā kaupapa ako. I a ia i te kura tuarua o Kuini Wikitoria i Ākarana (Auckland) ka tū ia i roto i te whakaari o Te Tangata Whai Rawa o Weneti, ā, ka wheako hoki ia ki ngā mahi hoahoa kākahu. Nō te tau 1935, ka tūmata ia hei tauira kaitango whakaāhua mō Te Whare Tango Whakaahua o Henare Harehana i Pōneke (Wellington). I tua atu i tēnei ka haere ia ki ngā akoranga ā-pō a Marcus King i whakahaeretia i te Wellington Technical College.

He wahine tino ātaahua ia. Nō te tau 1937 ka whakataungia ko ia ko Ariana, te tuawahine mō roto i tō Rudall Hayward whiti āhua Rewi's Last Stand, ka tango ia i te ingoa o Rāmai Te Miha (te ingoa whanau o tōna whaea) hei ingoa whakaata mōna. Tata ana ki te mutunga o taua tau ka whakatūria e ia Te Whare Tango

*know whether they innovate with love and understanding, or whether they are about to ignite new fires of destruction.*⁴

It is true that a number of artists of Ngāi Tahu descent have trained in the Pākehā academy and engaged both with Pākehā art institutions and the capitalist economy in which art is produced and marketed as commodity. In this sphere they have earned widespread recognition and admiration for their achievements, as well as acknowledgement from their own people. Thus Ngāi Tahu were only too happy to endorse their artists in Venice.

Ramai Hayward is probably the first Māori to study at a Pākehā art institution. Born in Martinborough in 1916, she is of Ngati Kahungunu affiliation, with links to Ngāi Tahu.⁵ Taking the surname of her stepfather, she grew up as Patricia Miller. The family moved to Christchurch in 1929 and she attended New Brighton Primary School where painting, singing and Shakespeare formed part of the syllabus. During her secondary schooling at Queen Victoria College in Auckland she acted in a production of *The Merchant of Venice* and gained some experience in costume design. In 1935 she took up a photographic apprenticeship with Henri Harrison's Cuba Studios in Wellington. She also attended evening classes in painting conducted by Marcus King at the Wellington Technical College.

Strikingly beautiful, she was cast, in 1937, as Ariana, the heroine in Rudall Hayward's epic film *Rewi's Last Stand* and adopted the screen name of Ramai Te Miha (her mother's family name). Towards the end of that year she established the Patricia Miller Devonport Studios, her photographic

business on Auckland's North Shore. The general release in 1940 (New Zealand's centennial year) of *Rewi's Last Stand*, for which she also designed the publicity posters, made her a celebrity. In 1942 she married the film's producer, relinquished the thriving photographic business in 1946, and together they continued an astonishing professional film-making partnership right up until Rudall Hayward's death in 1974. She somehow managed to keep her hand in with painting and was still exhibiting works into the 1990s.

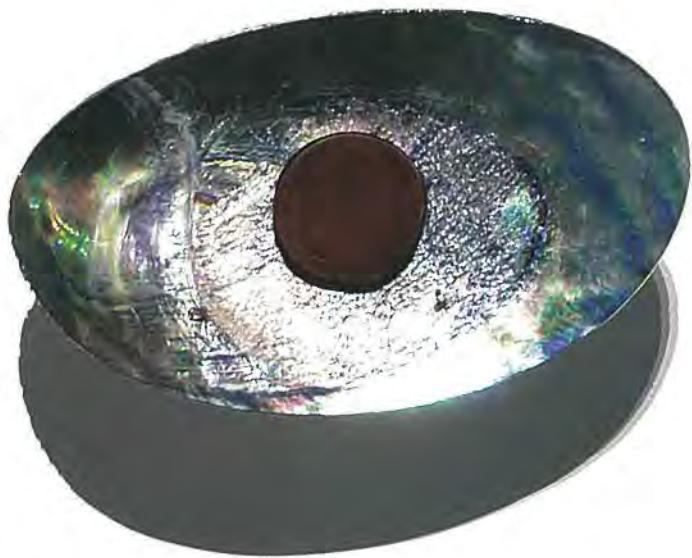
Meanwhile, in 1946 Gordon Tovey had taken up an appointment as National Supervisor of Art and Craft in the Department of Education, and in that role became a legendary figure. His initiative in recruiting Māori teacher trainees for specialist training as itinerant art and craft teachers, alongside their Pākehā colleagues, created, in part, the conditions from which the contemporary Māori art movement would spring. Among the Māori primary school specialists who worked under Tovey – Selwyn Wilson (the first Māori university graduate in fine arts), Fred Graham, John Bevan Ford, Ralph Hotere, Katarina Mataira, Mere Kururangi, Muru Walters, Para Matchitt, Marilyn Webb, Cliff Whiting, Clive Arridge and Sandy Adsett – were several who were to become legendary figures. Cath Brown, the only Ngāi Tahu member of this illustrious band, was appointed to an art and craft advisory position in 1954, and served with distinction as an itinerant teacher in the Canterbury region. In later years she headed the Art Department at the Christchurch Teachers' College, a rare achievement for a Māori art teacher at that time.

Cath Brown was among the advisors, Māori and Pākehā, who, in 1960, converged on Ruatoria, in Ngāti Porou heartland on the

East Coast of the North Island, to attend a two-week national in-service training hui on Māori art and culture. It was a shock when the great Ngāti Porou carver Pine Taiapa placed a chisel in her hand and told her to carve but when she was introduced to weaving, she found that the skill came instinctively. Thus it was inevitable that she would become a specialist in the fibre arts. The Māori art teachers from other parts of the country bonded with those from Northland who had already, in 1958, held a group exhibition of their art in Auckland. From this juncture the contemporary Māori art movement began to take on a national aspect.

In 1966 Brown was the only artist of Ngāi Tahu affiliation (she links into the Ngāti Mamoe stronghold at Taumutu on the shores of Waihora-Lake Ellesmere) to be represented in 'New Zealand Māori Art and the Contemporary Scene' at the Canterbury Museum, the first exhibition of its kind to be hosted by a public institution.⁶ Although she did not attend the 1973 inaugural hui of the New Zealand Māori Artists and Writers Association (later known as Ngā Puna Waihangā) at Te Kaha, she has been staunch in maintaining a Waitaha-Te Tai Poutini (Canterbury-West Coast) presence in the organisation. She was a foundation member of Aotearoa Moananui a Kiwa Weavers from its inception in 1983 and is a key figure in maintaining the heritage of indigenous fibre

Areta Wilkinson
Onuku 2003 (detail)
Paua shell, wood & paint
Dimensions variable
Collection of the artist
Photo: Sean Shadbolt





Whakaahua o Patricia Miller, hei umanga mōna i Takapuna, i te Raki Paewhenua. Nō te putanga whānuitanga o Rewi's Last Stand i te tau o 1940 (te rautautanga o Niu Tirenī) me tana mahi hoahoa i ngā pānui mō taua whiti āhua, ka puta ia hei wahine hau. Nō te tau 1942 ka mārena rāua ko Rudall Hayward te pou whakahaere o taua whiti āhua. Nō te tau 1946 ka mahue e ia tana umanga tango whakaahua kia mahi ngātahi rāua i roto i ngā mahi hanga whiti īhua tae atu ki te tau 1974, ka mate nei tana tāne. Nā tōna kaha pea, nā te aha rānei i taea tonutia e ia te mahi tā, ā, ka whakaatu tonu ia i āna mahi i roto i te wā, tae atu ki te tau 1990.

I taua wā, i te tau 1946, i tango mahi a Gordon Tovey hei Kaiwhakahae ī-motu mō ngā Mahi Toi, mō te Tari Mātauranga. Nōna te whakaaro kia tautohu i ītahi tauira kaiako Māori, ā, ka whakangungua hei kaiako toi kia mahi i te taha o ngā kaiako Pākehā. Nā tēnei mahi a Tovey i whakatakotoria tētahi tūāpapa, e pūake ai ngā tūāhua toi Māori kei te kitea i īnei wā. I roto i taua reanga mātanga Māori kura tuatahi o Tovey – ko Selwyn Wilson (te paetahi toi Māori tuatahi), ko Fred Graham, ko John Bevan Ford, ko Ralph Hotere, ko Katarina Mataira, ko Mere Kururangi, ko Muru Walters, ko Para Matchitt, ko Marilynn Webb, ko Cliff Whiting, ko Clive Arlide, ko Sany Adsett – ko rātou ītahi kua puta hei pūkenga toi rongonui. Nō te tau 1954, ka whakatūria ko Cath Brown

Jacqueline Fraser

Installation view of A demure portrait of the artist strip searched with 11 details of bi-polar disorder
Mixed media installation
'Bi-Polar', New Zealand's exhibition at the Venice Biennale, 2001

Reproduced courtesy of Creative New Zealand

hei kaitohutohu mahi toi. Ko ia anake nō taua reanga rongonui nō Ngāi Tahu, ā, nā ana mahi pai hei kaiako torotoro kura, ka mōhiotia whānuitia ia puta noa i rohe o Waitaha. Nō muri mai i riro i a ia te tūnga o te Upoko o te Tari Toi i te Kāreti Whakangungu Kaiako o Ōtautahi, he mea nui tēnei mō tētahi kaiako Māori, kaiako toi i tērā wā.

Ko Cath Brown tētahi o te rōpū kaitohutohu Māori, Pākehā hoki i haere atu ki Ruatoria i te tau o 1960, ki te manawa tonu o Ngāti Porou. Ka whakangungua rātou mō ngā wiki e rua, ki ngā toi Māori me ngā tikanga Māori. Oho tonu ana a Cath i te mahi a Pine Taiapa, tērā tohunga whakairo rongonui o Ngāti Porou. Nāna i hoatu tētahi whao ki a ia me te kī atu, 'mahia te whakairo.' Engari ka huri rawa ia ki te raranga, he ngāwari noa iho te mahi māna. I reira, ka kitea te huarahi māna hei whai kia puta hei mātanga mō ngā toi kaka. I hono atu ngā kaiako Māori mahi toi o tēnei rōpū ki īrā o te Tai Tokerau, kua otī kē i a rātou tētahi whakaaturanga toi te whakarite i Ākarana i te tau 1958. Mai i taua wā, ka timata te hōrapa haere o tēnei kaupapa o te toi Māori hou, ki ngā wāhi katoa o te motu.

I te tau 1966, ko Cath Brown anake te pūkenga toi nō Ngāi Tahu (he pānga ūna ki a Ngāti Māmoe ki Taumutu i te tahatika o Waihorā) i whai wāhi atu ki te whakaaturanga toi Māori tuatahi, ārā, New Zealand Māori Art and the Contemporary Scene i tū ki te Whare Pupuri Taonga o Waitaha. Ko tēnei hoki te tuatahi o ngā whakaaturanga Māori i tū ki tētahi whare tūmatanui. Ahakoa kāore a Cath i tae atu ki te hui tuatahi o Ngā Puna Waihangā i Te Kaha i te tau 1973, ko ia tonu tērā i noho hei kanohi pūmau mō ngā rohe o Waitaha me Te Tai Poutini i roto i taua whakahaere. Ko ia hoki tētahi o ngā mema whakaū i te rōpū Kairaranga nō Aotearoa me

te Moananui ī-Kiwa mai i tōna timatanga i te tau 1983, ā, ko ia anō tētahi kai te pupuri i te mauri o ngā toi kaka ī-iwi whenua hei taonga mō ngā whakatupuranga kei te heke mai. Kua mahi tonu ia i roto i te whānuitanga rerenga kē o ngā tūmomo mahi toi, rawa tā hoki, arā – te kaka, te mahi tā, me te tārai uku – me te whakakotahi i aua momo i ītahi wā. Ko ia anake pea te pūkenga toi Māori nō te rōpū kaitohutohu tuatahi i piripono tonu ki te īhuatanga matawhānui o tō Tovey whakakitenga.

Nō te tau 1994, ka whakanui te Whare Wānanga o Waitaha i te rautautanga o tō Āpirana Ngata whiwhinga tohu paetahi i te Kāreti o Waitaha. Ko te whakaaturanga 'Aoraki/Hikurangi' tētahi o ngā kaupapa. I tū tēnei whakaaturanga i te Tāpiritanga o te Ahurewa o Rāpata Matukora (Robert McDougall Art Gallery Annex) i roto i te Pokapū Toi o Ōtautahi (Christchurch Arts Centre), ko reira anō te whare i akoako aia a Āpirana i ūna rā. Hei manakohanga ki ngā tatai hono o Ngāi Tahu ki a Ngāti Porou (tō Ngata iwi) me te whakahonore anō i ngā maunga hī, ka whakaatu a 'Aoraki/Hikurangi' i ngā mahi hou a ītahi pūkenga tokoono nō ia iwi. Ko Cath Brown rātou ko Jacqueline Fraser, ko Ross Hemera, ko Peter Robinson ko John Scott, me te kaimahi rei, pūmanawa whakaharahara hoki a Areta Wilkinson, ngā pūkenga nō Ngāi Tahu. Ko Steve Gibbs rātou ko Bob Jahnke, ko Robyn Kahukiwa, ko Ngapine Tamihana Te Ao, ko Baye Riddell, ko John Walsh, ngā pūkenga nō Ngāti Porou.

Ka eke ki tēnei wā, tērā ītahi pūkenga e puta mai ana i ngā kura toi, e whakaporahu mai ana i a Mead, ā, kua rongonui kē rātou puta noa i te ao toi Māori rānei, i te ao toi whānui rānei – i īnei ao e rua rānei. Kei roto mai i taua rōpū ko Ross Hemera, he paetahi nō te Kuratini o

arts for the generations to come. In that she has continued, however, to work in a diverse range of art forms and media – fibre, painting, ceramics – and sometimes combining them, she is probably the one Māori artist of the original advisory group to have remained true to the more comprehensive aspect of Tovey's vision.

When the centenary of Apirana Ngata's graduation from Canterbury College was celebrated by the University of Canterbury in 1994, one of the events was an exhibition, 'Aoraki/Hikurangi', held in the Robert McDougall Art Gallery Annex in the Christchurch Arts Centre, the site where the first Māori graduate had studied. Acknowledging ancient kinship ties between Ngāi Tahu and Ngāti Porou (Ngata's iwi) and honouring their mountains of identity, 'Aoraki/Hikurangi' featured recent work by six artists from each iwi. Cath Brown, Jacqueline Fraser, Ross Hemera, Peter Robinson and John Scott, and the impressively talented young jeweller Areta Wilkinson were the Ngāi Tahu representatives; Steve Gibbs, Bob Jahnke, Robyn Kahukiwa, Ngapine Tamihana Te Ao, Baye Riddell and John Walsh represented Ngāti Porou.

By this time a number of the art school trained artists who were perplexing Mead had risen to prominence in either the national Māori art scene or the dominant culture sphere – or both. These included Ross Hemera graduate of the Otago Polytechnic in 1972, and Jacqueline Fraser, a graduate of the University of Auckland's Elam School of Fine Arts in 1977. Such artists tend to position themselves on a spectrum of 'Māoriness' whose parameters are defined, at one extreme, by Hotere ('I am Māori by birth and upbringing. As far as my work is concerned this is coincidental') and at the other by

Jahnke ('I am a Māori. It is coincidental that I am an artist'.⁸)

Hemera, conscious that he is being watched by his whanau and iwi – and his tupuna, tends to identify primarily as a contemporary Māori artist. Like Cath Brown, he remains a stalwart of Ngā Puna Waihanga. He was the only artist of Ngāi Tahu affiliation to be numbered among the individuals selected for 'Kohia ko Taikaka Anake', the vast exhibition mounted by Ngā Puna Waihanga at the National Art Gallery, as a 1990 sesquicentenary event. But Cath Brown and Peter Robinson, a recent University of Canterbury graduate just at the beginning of a stellar career, represented Waitaha (though were outnumbered by mata waka), one of the regional sections of 'Kohia'. In 1992 Hemera was also selected for the exhibition 'Te Waka Toi: Contemporary Māori Art from New Zealand' which toured to San Diego, Phoenix, Chicago, Seattle and Hawai'i. His carved and assembled sculptures originate in customary Māori concepts and forms but explore the innovative potential of contemporary artmaking.

In recent years, through the efforts of Te Waka Toi (originally the Māori Arts Board of the Queen Elizabeth II Arts Council, now Creative New Zealand) and Toi Māori (the national Māori art form umbrella group of committees), significant and ongoing links have been established with First Nation artists in North America, with reciprocal visits and exhibition exchanges. Several Ngāi Tahu artists (Cath Brown, Ross Hemera) have been involved in these initiatives. Others have struck out instead for Europe.

Jacqueline Fraser has exhibited in France, Spain, Germany and the Netherlands. She was one of three artists of Ngāi Tahu affiliation

represented in the exhibition 'Cultural Safety: Contemporary Art from New Zealand', in Frankfurt in 1995.⁹ The others were Peter Robinson and Fiona Pardington. A graduate of the University of Auckland School of Fine Arts in 1984, Pardington was to win the Visa Gold Art Award in 1997 with the ironically titled *Taniwha*, a grainy photograph of the kind of household laundry soap bar used in less sophisticated times in Aotearoa New Zealand and incongruously branded with the name for a water-dwelling creature in the Māori belief system. (Chris Heaphy, another artist of Ngāi Tahu descent, was a finalist in the Award.)

In 1999 the exhibition 'Toi Toi Toi: Three Generations of Artists from New Zealand', shown at the Fridericianum in Kassel, Germany, presented non-Māori artists along with their Māori counterparts. It should be understood, however, that all were chosen as representatives of art rather than cultural practice across their generations. Among the Māori artists, Hotere represented the first generation, Fraser the second, and Peter Robinson and Lisa Reihana, the third. The latter are two of the five so-called 'Young Guns' (the others are Shane Cotton, Brett Graham and Michael Parekowhai) – university art school Māori graduates from the late 1980s who quickly rose to national and international prominence in the 1990s. Robinson is probably the most global of this group.

Although Robinson is very proud of his Ngāi Tahu connections¹⁰ he has never claimed to be a contemporary Māori artist. This identity is, rather, one that has been thrust on him by dominant culture art institutions. He is the Māori artist that the art world wants him to be – almost the Māori McCahon. The irony and ambiguity of his position he has explored to great effect in works dealing with

Ōtakou i te tau 1972, ko Jacqueline Fraser, he paetahi nō te Kura Toi o Elam, kei te Whare Wananga o Tamaki-makau-rau i te tau 1977. Ka whakanoho ēnei momo pūkenga i a rātou anō i roto te whānuitanga o tēnei mea te āhuatanga Māori, kei tētahi o ngā pito, ko tā Hotere i whakatau ai ('I whānau mai au he Māori, i tipu mai au he Māori. Engari, mō aku mahi toi he ūruatanga noa iho tēnei') ā, kei tērā atu pito ko tā Jahnke i whakataukī ai (He Māori au. He ūruatanga hoki he pūkenga au). A Hemera, e mārama ana i te āta mātaki tōna whānau me tōna iwi i a ia - me ūna tūpuna. Ko tāna, he tautohu i a ia anō, hei pūkenga toi Māori hou i te tuatahi. Pērā i a Cath Brown, kai te noho tonu he kaitautoko kita nō Ngā Puna Waihanga. Ko ia anake te pūkenga nō taua rōpū, nō Ngāi Tahu hoki, i kōwhiria mō 'Kohia ko Taikaka Anake', te whakaaturanga nui o Ngā Puna Waihanga i tū ki te Ahurewa Toi ā-Motu i Te Whanganui a-Tara i te tau 1990. I reira hoki a Cath Brown rāua ko Peter Robinson, tētahi paetahi nō te Whare Wānanga o Waitaha, kātahi anō ka tīmata tana hikoi i roto i te ao toi. Engari i reira rāua hei kanohi mō Waitaha (ahakoa he rāhi ake ngā mātāwaka) i roto i tētahi o ngā wāhangā o 'Kohia'. Nō te tau 1992, ka kōwhiria a Hemera mō te whakaaturanga 'Te Waka Toi: Contemporary Māori Art from New Zealand', i hāereere ki San Diego, Phoenix, Chicago, Seattle me Hawai'i. Hē mea pū mai āna hanga whakairo i ngā ariā me ngā hanga Māori, ēngari he toro haere tāna i ngā taumata pūmanawa, taumata auaha hoki o ngā mahi toi o ēnei wā.

I ngā tau tata nei, nā te kaha o Te Waka Toi (i mua ko te Māori Arts Board o te Queen Elizabeth II Arts Council, i nāianei ko Creative New Zealand) rāua ko Toi Māori (te rōpū Māori ā-motu nō ngā komiti kaupapa toi), kua mārō te taura here i waenga i a rātou

me ngā pūkenga iwi whenua o Amerika ki te Raki. Nō konei, kua whakaritea ētahi haerenga tauutuutu me ētahi whakaaturanga whakawhiti. Ko ētahi pūkenga nō Ngāi Tahu (a Cath Brown, a Ross Hemera) kua whai wāhi ki ēnei kaupapa. Ko ētahi atu kua aro kē ki Üropi.

Kua whakaatu a Jacqueline Fraser i āna mahi i Wīwi, i Paniora, i Tiamani me Hōrana. Ko ia anō tētahi o ngā tokotoru pūkenga nō Ngāi Tahu i whai wāhi ki te whakaaturanga 'Cultural safety: Contemporary Art from New Zealand', i Frankfurt i te tau 1995. Ko Peter Robinson rāua ko Fiona Pardington ētahi atu. He paetahi a Pardington nō te Kura Toi o te Whare Wānanga o Tamaki-makau-rau nō te tau 1984. Nō te tau 1997, ka whiwhi ia i te Visa Gold Art Award, mō tana mahi toi ko Taniwha te ingoa. He whakaāhua kaka mō tērā momo hopi horoi i whakamahia i roto i ngā kainga i ngā tau o mua, ā, he mea tapa ki te ingoa o tērā tipua noho wai a te Māori. (Ko Chris Heaphy, tētahi atu pūkenga nō Ngāi Tahu, i whai wāhi ki te whiringa poto mō taua Tohu.)

Nō te tau 1999, ka tū te whakaaturanga 'Toi Toi Toi: Three Generations of Artists from New Zealand', i te Fridericianum i te tāone o Kassel, i Tiamani. I reira ka kitea te tū tahī a ngā pūkenga Pākehā me ngā pūkenga Māori. Heoi rā, he mea kōwhiri kē rātou katoa i runga i kaupapa ake o te toi, kaua mō ngā tikanga ahurea i mahia rā i roto i tēnā, i tēnā tupuranga. Ko ngā pūkenga Māori i reira ā rātou mahi, ko Hotere, tētahi nō te tupuranga tuatahi, ko Fraser nō te mea tuarua, ā, ko Peter Robinson rāua ko Lisa Reihana nō te tupuranga tuatoru. Nō roto hoki rāua i te reanga hou e kīa nei ko ngā 'Pū Hou' (Young Guns) – ko ētahi atu ko Shane Cotton rātou ko Brett Graham ko Michael Parekōwhai. He paetahi rātou katoa i puta i ngā kura toi o ngā whare wānanga i te tekau tau mai i 1980, ā, ka puta



Fiona Pardington
Taniwha 1995
Gelatin silver print
45.0 x 81.0 cm overall
Chartwell Collection, Auckland Art
Gallery Toi o Tamaki

issues of cultural and racial identity that have brought him both notoriety and acclaim. While his success has sometimes been misconstrued, and resented, as indigenous bandwagon-jumping, even by Māori artists, he has become perhaps the most globally exhibited of all contemporary New Zealand artists. By 2001 his work had been seen in Perth (1992), Sydney (1994), Ghent, Aachen and Frankfurt (1995), Brisbane and São Paulo (1996), Sydney and Johannesburg (1997) Sydney, Aachen and Amsterdam (1998), Kassel and Cologne (1999), Lyon, Berlin (2000) and several other European cities. He has also served residencies at the Ludwig Forum, Aachen (1995), the Goethe Institut, Düsseldorf (1996), Artspace, Sydney (1998) and in 1999 he was the first Kunstlerhaus Bethanien Artist-in-Residence in Berlin.

The achievements of the first (Tovey group), second (Hemera and Fraser) and third ('Young Guns') waves of contemporary Māori artists were, by the late 1990s, indelibly inscribed into the history of art in New Zealand. By that time, however, a new generation of Māori artists was beginning to emerge. In 1999 'Hiko! New Energies in Māori Art' showcased the work of seven young artists, such as Lonnie Hutchinson and Keri Whaitiri (both Ngāi Tahu) that presented 'vibrant trends and new currents; a discourse between the artist and viewer as interpreted (and sometimes interrupted) by the pulse and impulse of modern technology.'¹¹ Although scaled to the modest space of the former Robert McDougall Art Gallery Annex, the exhibition proved to be something of a watershed, marking a transition from the by now well-established tradition of contemporary Māori art to what might be called post-contemporary Māori art: the

art of a theory-driven and technologically literate generation of creative practitioners profoundly conscious of their difference from the artists who preceded them.¹²

The potential hinted at by 'Hiko!' was investigated more fully in 2001 in 'Techno Māori: Māori Art in the Digital Age', a groundbreaking exhibition spread across two venues: City Gallery, Wellington, and Pataka Porirua Museum of Arts and Cultures. Several of the artists involved were Ngāi Tahu – Nathan Pohio, Rachel Rakena, Peter Robinson and Keri Whaitiri, and designer, Neil Pardington – and their work in 'Techno Māori' showed them to be among the most innovative artists of their generation in New Zealand. The exhibition also presented a global aspect. Keri Whaitiri, then resident in New York, despatched electronic postcards, including a distressing item showing the terrorist attack on the World Trade Center which she witnessed. Robinson's sleek, industrial-looking lamda prints provided a connection with his installation, *Divine Comedy*, concurrently on view at the Venice Biennale. Video footage of the New Zealand pavilion also played on a loop at 'Techno Māori'. The artist, meanwhile, had been dividing his time between Berlin and New Zealand.

The announcement that Jacqueline Fraser and Peter Robinson would represent New Zealand at Venice gave rise to some carping in Christchurch. John Coley, former Director of the Robert McDougall Art Gallery, not only queried what seemed to him to have been the secretive nature of the selection process undertaken by Creative New Zealand but expressed apprehension that, because of previous concerns the artists had addressed in their work, 'the New Zealand presence may be that of what could be termed grievance

art....' On the eve of the Biennale's opening, Warren Feeney, Director of Christchurch's Centre of Contemporary Art, noted that the emphasis in the New Zealand pavilion was 'on our identity as a Pacific island culture' and 'our otherness in comparison to Europe' and complained that 'When New Zealand art occupies the centre of an international stage it seems to be incapable of doing so without being accompanied by a hefty package of issues about identity.'

When Coley reported back from Venice, however, it was clear that he had been agreeably surprised. He was 'disarmed by Fraser's lush falls of rich, heavy, Venetian fabrics. These created a tunnel through which we moved, discovering the artist's quirky wire drawings allegedly illustrating her inner turmoils. The effect enhanced by the work's long, loopily poetic titles, was inviting, sensuous, witty, romantic and individual.'¹³ Robinson's installation he found 'suave, crisp, and gleaming. Like a Mercedes rolling off the assembly line, it had an efficient, manufactured look.' Jonathan Smart was unequivocal in his appreciation: 'The shows looked rich, robust and thoughtful. I felt proud.'¹⁴

The 'grievance' aspect anticipated by Coley was nowhere in evidence. He railed instead against the show's curator, Gregory Burke, and the issue of identity which the catalogue, in part, addressed. 'Other countries there did not find it essential to bang on about identity

Peter Robinson
Installation view of *Divine Comedy*
Mixed media installation
'Bi-Polar', New Zealand's exhibition at
the Venice Biennale, 2001
Reproduced courtesy of Creative New Zealand



and geography. We should forget it, too.' The misgivings Feeney had aired on the eve of the Biennale's opening no longer concerned him. In an article, 'Here's to you, Peter Robinson,' published alongside Coley's Biennale report, Feeney had suddenly got the measure of the artist's importance and success. He now asked: '...is Peter Robinson New Zealand's most vital living artist?' And answered: 'Absolutely.'¹⁵

While the success of Robinson and Fraser at the Biennale reflects credit on both their country and their iwi, their participation in the event can be seen as part of a wider Māori imaginative engagement with Venice. Witi Ihimaera, in his operatic novel (in five Acts), *The Dream Swimmer* (1997), vividly portrays the maritime city's crumbling visual splendour and evokes its decadent atmosphere. He draws an audacious parallel between a city which has seemed almost celestial to the millions of Europeans who have succumbed to its beauty and the fabled ancestral homeland of Hawaiki to which the spirits of Māori return after death. Ihimaera's fictional narrator, 'Tapping some source of illumination in the earth, sea and sky,' fancies that 'Venice is how Hawaiki nui, Hawaiki roa, Hawaiki pamaramo must look, a halcyon citadel of aquamarine, gold and azure, anchored beyond the sun at the navel of the universe.'¹⁶ Meanwhile, the veteran Māori actor Don Selwyn had transformed Dr Pei Te Hurunui Jones's meticulous translation of *The Merchant of Venice* into the first film of a Shakespeare play to be produced in New Zealand, and the first feature film in te reo. *Te Tangata Whai Rawa o Weneti* premiered in February 2002, was well-reviewed, and did the rounds of the film festivals.

Immediately after the Biennale Jacqueline Fraser's first New York exhibition took place:

'Jacqueline Fraser: A Portrait of the Lost Boys' opened at the New Museum of Contemporary Art at the end of 2001. The walk-through installation of fabric, wire figures and printed text (dealing with the premature death of a New Zealand boy and the disenfranchisement of youth), clearly linked back to her Venice work – and beyond. For the wire and fabric work, with its 'loopy poetic title' *Here's the lone cowboy side-swiping Venezia. If you show me the huia bird I'll show you the Bridge of Sighs. And so it was as they said it would be* (1999), uncannily foreshadows Fraser's selection for the Biennale.

These are just a selection of Ngāi Tahu artists who form part of te puawaitanga hou, the new flowering of artists who are engaging with Western art forms and practices. There are many others, ranging from Keri Hulme who, before she became internationally famous as a writer, exhibited paintings in group shows in 1980, 1981 and 1983, to Robyn Moore (Te Atiawa, Ngati Kahungunu, Waitaha) who in her graduate year at the Manukau Institute of Technology showed in the exhibition 'Turangawaewae', which opened at The Suter Te Aratoi o Whakatu, in December 2002.¹⁷

However, the only attempt so far at an inclusive and comprehensive Ngāi Tahu exhibition, 'Rukutia! Rukutia!', a sprawling but generous-spirited affair curated by Moana Tipa, who was at that time Arts Facilitator for the Ngāi Tahu Development Corporation, featured the work of more than 50 southern Māori – and not exclusively Ngāi Tahu – artists as part of the 1999 Christchurch Arts Festival. 'Rukutia! Rukutia!', encompassed a wide range of art forms and media – art and craft – from the customary to the contemporary and differing abilities.



Installation view of 'Hiko! New Energies in Māori Art'
McDougall Contemporary Art Annex, Christchurch, 1999.

te rongo mō rātou i konei, i tāwahi hoki i roto i te tekau tau mai i 1990., Ko Robinson pea te pūkenga o tēnei rōpū, kei mohiotia whānuitia rawa atu i tāwahi.

Ahakoa te whakahīhī o Robinson i tōna taha Ngā Tahu, kāore ia mō te kī ake he pūkenga Māori ia. Engari rā, he mea uhi noa tēnei karangatanga ki a ia e ngā pūtahi toi Pākehā. Ko tā te ao toi e hiahia ai mōna ko ia tērā - me te kī, ko ia pea te McCahon o te ao Māori. Ko tēnei āhua, arā, te takahī me te rangirua o tōna tū, tētahi kaupapa i āta tūhuratia e ia, i roto i āna mahi e pā ana ki ngā take tuakiri ahurea, tuakiri iwi hoki. Nā kona kua hau tōna rongo ki te ao. I ētahi wā, ahakoa te pōhēhē me te takariri o ētahi pērā i ngā pūkenga Māori, me tā rātou i kī ai, he peke waka noa iho tana mahi, ko ia tonu tētahi o ngā pūkenga nō Aotearoa nei, kua whānui rawa atu tōna kitea e te ao whānui. Taka rawa ki te tau 2001, kua kitea āna mahi i Perth (1992), i Poihākena (1994), i Ghent, Achen me Frankfurt (1995), Brisbane me São Paulo (1996), Poihākena me Johannesburg (1997), Poihākena, Achen me Amsterdam (1998), Kassel me Cologne (1999), Lyon, Berlin (2000), me ētahi atu tāone nunui o Úropi. Kua whai wāhi hoki ia kī te noho ki Ludwig Forum, Aachen (1995) ki te Pūtahi o Goethe, Dusseldorf (1996), ki ArtSpace, Poihākena (1998) ā, i te tau 1999, ko ia anō te pūkenga noho whare tuatahi a te Kunstlerhaus Bethanien i Berlin.

Nō ngā tau mutunga o te tekau tau mai i 1990, kua tino whakairotia ngā taeatanga a ngā pūkenga Māori ki ngā tātai kōrero toi ki Aotearoa nei, arā, ko rātou nō te reanga tuatahi (tō Tovey rōpū), te tuarua (a Hemera rāua ko Fraser) me te reanga tuatoru ('Ngā Pū Hou'). Heoi anō, he wā hoki tērā, i kitea ai te putanga mai o tētahi reanga hou anō. Nō te tau 1999, ka whakaaturia e 'Hiko! New Energies in Māori

Art', ngā mahi a ētahi pūkenga mātātahi e whitu, pērā i a Lonnie Hutchinson rāua ko Keri Whaitiri (nō Ngāi Tahu rāua tahi). Ko tā te whakaaturanga nei, 'he whakaara i ngā tikanga akiaki me ngā rerenga hou, he whakawhititi whakaaro i waenga i te pūkenga me te kaimātaki (me te pōrearea mai i ētahi wā) o te hihiko me te haruru mai o ngā hangarau hou.' Ahakoa i whakawhītitia ki tētahi kopa iti nei, arā, ki te Tāpiritanga o te Ahurewa o Rāpata Matukora (Robert McDougall Art Gallery Annex), ko tōna ahua, anō he tīmatanga hou, he whakawhititinga mai hoki i te momo toi Māori kua tūroa, ki tētahi momo hou. He reanga hou tēnei me te hunga kua taunga kē ki ngā hangarau, ā, kei te arahina rātou e ngā kaupapa whakaaro, me te mārama tonu he rerekē rātou ki ngā pūkenga o mua.

No te tau o 2001, ka āta tūhuratia ko ngā pūmanawa i puakina rā e 'Hiko!' i roto i a 'Techno Māori: Māori Art in the Digital Age', he whakaaturanga auaha i tū ki ngā wāhi e rua: te Ahurewa Toi o Te Whanganui ā-Tara, me Pātaka i Porirua. No Ngāi Tahu ētahi o ngā pūkenga i whai wāhi atu ki taua whakaaturanga. Ko Nathan Pohio rātou ko Rachel Rakena, ko Peter Robinson, ko Keri Whaitiri me te kaihoaho a Neil Paddington. Nā ngā mahi i roto i a 'Techno Māori', i kitea ko rātou ētahi o ngā pūkenga tino auaha o tō rātou reanga i Aotearoa. Ka whakaaturia hoki tētahi āhuatanga ā-taiao. Ko Keri Whatairia, i taua wā i Niū loka e noho ana, ka tukua mai e ia ētahi karere e kawe ana i ētahi kōrero whakakohuki mō te whakaekē a ngā kaiwhakatuma ki te Pokāpū Tauhokohoko ā-Taiao, nāna tonu i kite ā-kanohi. Mārama tonu te kite atu i te hononga o ngā whakaāhua māheni a Robinson ki tērā o āna mahi, a Divine Comedy, i roto rā i te Biennale i taua wā tonu. I reira anō he whiti ataata e whakaatu ana i tō Aotearoa whare whakaaturanga. Engari a

Robinson, i taua wā i nga wāhi e rua ia e mahi ana, arā, i Aotearoa, i Berlin hoki.

Ka puta te kōrero, ko Jacqueline Fraser rāua ko Peter Robinson ka haere ki Venice hei kanohi mō Aotearoa, ka puta mai ngā kōrero wene a ētahi tāngata o Ótautahi. Ko John Coley, te tumuaki o mua i te Ahurewa o Rāpata Matukora tētahi i uiui atu mō te āhua o te tukanga kōwhiringa. Ki ōna whakaaro he mahi huna kē te mahi a Creative New Zealand. I te mānukanuka tonu ia mō te āhua o ngā mahi a ngā pūkenga e rua nei, me te kī atu, 'ko te wāhi ki a Aotearoa kei kiā he toi e pūtaku mai ana i ngā whakamau....' I te pō nō mua tonu i tō te Biennale whakatūwheratanga, ka kī atu a Warren Feeney, te Tumuaki o te Pokāpū Toi Hou o Ótautahi, ko te aronga kē o tō Aotearoa whakaaturanga, ko 'tō tātou tuakiri kē hei ahurea nō te Moana nui ā Kiwa' me 'ō tātou rerekētanga ki Óropi. Ka amuamu ia me te kī, ka whai wāhi ngā toi o Aotearoa ki tētahi tauamata ā-taiao, me uaua kia mahue iho ngā pīkaunga e pā ana ki te tuakiri.'

Ka pūrongo a Coley mai i Venice me te mīharo anō mō tāna i kite ai. Ka 'āhua ātahungia ia e ngā mahi a Fraser, arā, he papanga e taretare ana me te ātaahua o ngā tae. He mea hanga ēnei papanga hei anaroa i hikoi atu ai mātou. I reira, i kitea he tuhinga āhua rereke, he mea hanga ki te waea. E ai ki ngā kōrero, he whakaata ēnei i ngā akaaka o tōna ake hinengaro. I whakanikoria te ariā o ia āhua ki tētahi ingoa roa i tuhia ki ngā kupu tohunga. Ka mutu, he ātaahua, he manea, he atamai, he pohewa, he ahurei hoki.' Mō te mahi a Robinson, ki a ia 'he huatau, he pūangī, he kānapanapa. Pēnei tonu ki te motokā hou rawa, ko tōna hanga he rawe, he mahi hoki nā te ringa rehe.' Mārama tonu a Jonathan Smart me ana kupu maioha: 'Ko te āhua tonu o ngā whakaaturanga he haratau, he pakari,



he pūmahara hoki. Whakahīhī ana ahau i ā rāua mahi.'

Ko te īhua whakamau i kōrerotia rā e Coley, kāore kau i kitea. Engari i ka aro kē ia ki a Gregory Burke, te kaiwhakarite o taua whakaaturanga, mō ētahi kōrero i roto i te whakarārangi e pā ana ki tēnei mea te tuakiri. I ki a ia, 'ko ērā atu iwi i reira, kāore ā rātou kōrero mō te tuakiri me te wāhi ki a rātou i roto i tēnei ao.

Me whakamutu atu.' Ko ngā mānukanuka a Feeney i puta i a ia i mua i te whakatūwheratanga, kua tau kē. I tētahi tuhinga āna, 'Ki a koe hoki, Peter Robinson,' i tuhia me tā Coley pūrongo, i puta tōna mārama ki te hiranga me te angitū o Robinson. Ka pātai ia '...Ae rānei, kāore rānei, ko Peter Robinson te tino pūkenga toi o Aotearoa e ora tonu ana. Ko te whakautu: 'Ae mārika.'

Ahakoa ngā painga i puta mai i ngā mahi a Robinson rāua ko Fraser i te Biennale ki tō rāua iwi, whenua hoki, he wāhangā noa tō rāua whakauru ki taua hui nō tetahi whanaungatanga whānui atu o te Māori ki a Venice. I roto i te pukapuka a Witi Ihimaera, arā The Dream Swimmer (1997), e kānapanapa mai ana te tānukunuku o te tirohanga ahurei o tēnei tāone taha moana, ā, ka tokona ake tōna ariā kua tauheke. Ko tāna, he whakataurite i tētahi tāone i ūna rā, anō he wāhi ā-rangi ki te tini me te mano o ngā tangata nō Ūropi i whakakauraro ai rātou ki ūna whakawai, ki tēra wāhi pūrākau ko Hawaiki, ārā te kāinga tūturu

e hono atu ai ngā wairua Māori. Ki te kaikōrero o tā Ihimaera pukapuka, 'i a ia e unu atu ana i tētahi pū māramatanga mai i te whenua, te moana me te rangi,' e pōhewa noa ana, 'ko te īhua o Venice me rite pe a ki Hawaiki nui, Hawaiki roa, Hawaiki pāmamao, anō he toi uruhau, he papa pounamu, he kōura, he kahurangi ūna tae, ā, kei tua o pae tawhiti, kei te pito o te aorangi e taupunga ana.' I tēnei wā hoki, kua whakaumu tērā o ngā pūkenga Māori, a Don Selwyn i tā tākuta Pei Te Hurinui whakamāoritanga tohunga o The Merchant of Venice kia puta ko te whiti īhua tuatahi mō tētahi o ngā whakaari a Shakespeare i hangā i Aotearoa ka tahi, ko te whiti īhua tuatahi he reo Māori katoa, ka rua. Nō te marama o Hui-tanguru 2002 tōna whakaaturanga tuatahitanga, ā, he nui ngā kōrero papai mōna i a ia ka huri haere i ngā taiopenga whiti īhua.

Nō muri tonu mai i te Biennale, ka tū te whakaaturanga tuatahi o Jacqueline Fraser i Niu loka. Nō te mutunga o te tau 2001, ka whakatūwheratia a 'Jacqueline Fraser: A Portrait of Lost Boys' i te Whare Pupuri Taonga mō Ngā Toi o Ēnei Wā. I reira anō ngā hononga ki tāna i whakaatu ai i Venice, otirā ki āna mahi o mua atu, arā he anaroa tapanga hei hīkoitanga mā te kaimātaki, ngā tuhi waea me ētahi kupu nāna nei i tuhi (mō te matenga papakore o tētahi taiohi nō Aotearoa me te takaonge o te rangatahi). Mō tētahi o āna mahi i mahia i te tau 1991, me ngā kupu i tuhia, arā, Anei rā te kaupoi tūtahi e karawhiu atu ana i a Venezia. Ki te whakaaturia mai e koe te manu huia, māku e whakaatu ki a koe te Arahanga o ngā Mapu. Ā, koia nei i rite ai, ko tā rātou i kī ai. anō he waitohu tēnei i tana kōwhiringa mō te Biennale.

Ko ēnei ētahi noa iho o ngā pūkenga nō Ngā Tahu kei raro i te karangatanga o te puāwaitanga hou, arā, te tipuranga pūkenga

toi kei te whakauru rātou i ngā tūāhua me ngā tikanga toi o te Uru ki ā ratou mahi. Arā kē anō ētahi, pērā i a Keri Hulme, , nāna i whakaatu i āna whakaahua i ngā tau, 1980, 1981, me 1983, i mua atu i tōna rangona hei kaituhi; ki a Robyn Moore (nō Te Ātiawa, Ngāti Kahungunu me Waitaha) nō te tau 2002 ia ka puta hei paetahi nō te Kura Takiura o Manukau, ka whakaaturia āna mahi i roto i a 'Tūrangawaewae', he whakaaturanga i whakatūwheratia i Te Aratoi o Whakatū, i te marama o Hakihea i taua tau anō.

Heoi rā, kotahi anake te whakaaturanga kua whakaritea, hei whakaaturanga toi nō Ngāi Tahu ake. Ko 'Rukutia! Rukutia!' tērā, ā, he mea whakarite tēnei e Moana Tipa, i te wā ko ia te Kaiwhakarite Toi i te Kaporeihana Whanaketanga o Ngāi Tahu. Nāna i whakawhāiti mai ngā mahi toi a ētahi pūkenga Māori nō Te Wai Pounamu. Neke atu i te rima tekau ngā pūkenga i whai wāhi atu ki taua kaupapa, ka whakaaturia mō te Taiopenga Toi o Ōtautahi i te tau 1999. He maha tonu ngā momo toi o 'Rukutia! Rukutia!' Mai i ngā momo toi o mua ki ngā momo hou o ēnei wā, mai i ngā pūkenga hou ki ērā kua tūroa kē. Ko ngā pūkenga rongonui i reira ā rātou mahi, ko Cath Brown rātou ko Jacqueline Fraser, ko Christine Harvey, ko Chris Heaphy, ko Ross Hemera, ko Fiona Pardington, ko Neil Pardington ko Rachel Rakena, ko Peter Robinson ko Areta Wilkinson. I whai wāhi hoki a Peter Robinson ki 'Point of Infinite Density', he whakaaturanga nā Felicity Milburn i whakarite, mō roto i te Tāpiritanga o Te Ahurewa Toi o Rāpata Mātukora. Ko ngā kupu whakaari o tāna i whakaatu ai i te Biennale – arā, ngā mahi rangiwhata e ai ki a Coley – e waitohungia tonutia ana i roto i tēnei mahi īhuareka, mahi kāhuirangi.

I roto i a 'Aukaha Kia Kaha', nā Megan Tamati-Quennell i whakarite mō te Taiopenga o Kai

Peter Robinson
Point of Infinite Density (detail)
Mixed media installation

McDougall Contemporary Art Annex, Christchurch, 1998

Well-known artists affiliated to Ngā Tahu who featured in the exhibition included Cath Brown, Jacqueline Fraser, Christine Harvey, Chris Heaphy, Ross Hemera, Fiona Pardington, Neil Pardington, Rachael Rakena, Peter Robinson, Areta Wilkinson. Peter Robinson also featured in 'Point of Infinite Density', a crowded installation curated by Felicity Milburn, and shown in the Robert McDougall Art Gallery Annex as a festival offering. The portentous messages of his Biennale installation – which Coley was to find pretentious and insufferable – are already signposted in this, at once, jolly and disturbing work.

'Aukaha Kia Kaha', curated by the Ngā Tahu-affiliated museum professional Megan Tamati-Quennell for the Kāi Tahu Festival and Otago Arts Festival in Dunedin in 2000 showed the work of 14 Ngā Tahu artists, a mix of established figures and emerging talent. This curatorially more selective model she re-presented in 2001 in 'Haumi e! Hui e! Taiki e!', a Christchurch Arts Festival exhibition of 15 Ngā Tahu artists. From this exhibition two moving image works were selected for the 'Techno Māori' exhibition in Wellington – Nathan Pohio's haunting *Sleeper* and Rachael Rakena's untitled DVD – while Kirsten Kemp's 'Tupuna' installation was included, in 2002, in the 'Taiawhio: Continuity and Change' exhibition at Te Papa. From this array of artists a small number have been selected to represent te puawaitanga hou, the new flowering of Ngā Tahu artists, to mark the opening

of the Christchurch Art Gallery Te Puna o Waiwhetu. Among them is Chris Heaphy, a post-contemporary Ngā Tahu artist who has in recent years matured into an abstract painter of considerable distinction. Paintings featuring radiant fields of solid, unsullied colour and immaculate surfaces, included in an acclaimed exhibition in the Jonathan Smart Gallery in 2002, were complemented by *Untitled (Bleu)*, a DVD moving image which presents a horizontal rippling expanse of dark water. This is accompanied by a meltingly beautiful soundtrack featuring an anthem from the *Vesperes della Beata Virgine* of 1610 by the great Venetian composer, Claudio Monteverdi. Its punning Latin title, 'Ave Maris Stella' (Hail, star of the sea, but with an allusion to the Virgin Mary), recalls La Sensa, the annual Ascension Day water-borne pageant in which a wedding ring is tossed into the Bacino to symbolize the marriage of Venice and the sea. The words 'Maris Stella' carry an irresistible resonance with the ancient name of the tributary that rises near the site of the Christchurch Art Gallery – Waiwhetu, the star-reflecting waters.

With the settlement of their Treaty claim in 1998, the careful management of their natural and financial resources, the extraordinary success of their business ventures (Whale Watch at Kaikoura, for instance), effective leadership making them one of the most powerful economic forces in Te Wai Pounamu, and the value they place on culture and education, the iwi can be said to have entered a new golden age.

Te puawaitanga hou, the new flowering of Ngā Tahu art, is a highly visible and public expression of the resurgence of the culture, which plays a critical role in reinforcing a sense of what it means to be Ngā Tahu, to have survived as such into the 21st century. The brilliant success of so many Ngā Tahu artists, widely scattered though they are, nationally and globally, ennobles a people who have good reason to look to the past with pride and gratitude, and to the future with confidence and hope.

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Gallery Te Puna o Waiwhetu*

Tahu me te Taiopenga Toi o Ōtākou ki Ōtepoti i te tau 2000, ka whakaaturanga ngā mahi a ngā pūkenga tekau mā whā nō Ngāi Tahu. He pūkenga tūroa ētahi, he pūkenga hou ētahi. Ka āta whirivhiri anō ia i ētahi o ngā mahi nei, ā, ka whakaatu ai i te tau 2001 i raro i te ingoa kē o 'Haumi e! Hui e! Taiki e!'

He whakaaturanga tēnei mō ngā pūkenga tekau mā rima nō Ngāi Tahu. Mai i tēnei whakaaturanga, ka tipakohia e rua ngā mahi whakaari ataata mō tērā o ngā whakaaturanga a 'Techno Māori' i tū ki Te Whanganui ā-Tara. Ko tētahi o ēnei ko Sleeper – he mahi tīwharawhara nā Nathan Pohio, ko tētahi atu he kōpae ataata nā Rachael Rākena. Nō te tau i muri mai, ka whai wāhi tētahi mahi nā Kirsten Kemp; a Tupuna ki te whakaaturanga o 'Taīawhio: Continuity and Change' i tū ki Te Papa Tongarewa.

Mai i tēnei reanga pūkenga kua kōwhiritia ētahi mō Te Puāwaitanga Hou, hei whakanui i te whakatūwheratanga o Te Puna o Waiwhetū. Ko tētahi ko Chris Heaphy, he pūkenga nō Ngāi Tahu, ā, nō ēnei tau tata nei kua rangona ia he kaitā whakaāhua waitara. Ko ētahi o āna whakaāhua he whakaatu nei i ngā pārae piataata, he tā hou rawa me ngā kiri tau, i whai wāhi ki tētahi whakaaturanga i whakamihia i roto i tā Jonathan Smart Ahurewa i te tau 2002. I kīnakitia ēnei ki tana kōpae ataata a Untitled (Bleu) e whakaatu ana i ngā wai pōuriuri, wai karekare. Ka haere ngātahi tēnei me ngā pūoro ātaahua o tētahi waiata whakamoemiti mai i a Vespères della Beata Vergine nō te tau 1610, nā Claudio Monteverdi he kaitito ronganui nō Venice. Ko tōna ingoa 'Ave Maris Stella' (Inā

koe, te whetū o te moana, ēngari he aronga ki te Whaea Takakau), he whakamahara ki a La Sensa, arā te huritau o te Aranga o te Karaiti, i reira ka whuia he ringi ki te Bacino hei tohu i te kotahitanga a Venice me te moana. Ko ngā kupu nei a 'Maris Stella', he kōwarotanga tōna kei te kawea me te ingoa tūturu o te manga e pū mai ana i te taha o te wāhi e tū nei tēnei whare – ko Waiwhetū, he wai e whakaata nei i ngā whetū.

Nō te whakataunga o tōna kereme ā-Tiriti i te tau 1998, kua hua mai ētahi āhuatanga hei painga mō te iwi o Ngāi Tahu. Ko te whakaherenga ngaiotanga o ngā rawa taketake me ngā tahua moni tērā, ko te angitū tonu o ngā kaupapa pākihi, (pērā i a Whale Watch i Kaikōura) tērā, ko te pai o ngā kaiārahi hei whakatū ko rātou tētahi o rōpū kaha rawa o Te Wai Pounamu tērā, me tō rātou whaiaro ki te ahurea me te mātauranga, ka taea te kī, kua puta kē te iwi ki te whai ao. Ko Te Puāwaitanga Hou nei, arā te reanga toi hou o Ngāi Tahu, he whakaaturanga matawhānui mō te aranga mai o te ahurea, ā, he wāhi nui whakaharahara tōna hei whakapūmau i te āhuatanga ake o Ngāi Tahu, kua whai ora nei i roto i te rautau hou nei.

Ko te mana o ngā pūkenga tokomaha o Ngāi Tahu, ahakoa kei Aotearoa nei, kei hea ake rānei, he whakarangatira i te iwi nei. I a ia ka titiro whakamuri, ka māia te tū, ka koa te ngākau. Ka whai take nei ki te anga whakamua i runga anō i te māia me te ngākau tūmanako.



Jacqueline Fraser
A demure portrait of the artist
strip searched with 11 details
of bi-polar disorder (detail)
Mixed media installation
'Bi-Polar', New Zealand's exhibition at the
Venice Biennale, 2001
Reproduced courtesy of Creative New Zealand

Cath Brown

Ngāi Tahu, Nga te Ruahikihiki

'I am as much a weaver as I am a multi-media artist. I am an artist weaver, I guess you could put it that way.'

Cath Brown is a well-known figure in Ngāi Tahu art, in mahi raranga and in art education. Born in 1933 of Ngāi Ruahikihiki and Ngāi Tahu descent, Cath has dedicated much of her life to the promotion and development of Māori art and the continuation of mahi raranga and whatu.

During the 1950s while at teachers' college Cath, along with contemporaries including Para Matchitt, Cliff Whiting, Ralph Hotere, Marilyn Webb, Katarina Mataira and Fred Graham, was selected by Gordon Tovey to become an Art Specialist – an Art and Craft Adviser with the Education Department. The Art Advisers were charged with teaching teachers how to integrate firstly the 'Arts of the Māori' into their art teaching and curriculum and later the 'Arts of the Pākehā'.

'...[We] moved into "The Arts of the Pākehā" but based on the Māori way of going about writing stories, rhythm and movement. We had a very diverse group, some who continued in the art world and made a major contribution...other who have contributed in different ways like James Mack who became the Director of the Dowse Art Gallery in Lower Hutt.'

Under Tovey and Pine Taiapa's influence, these Māori Art Advisers (as they became known) played a pivotal role in the development of contemporary Māori art, which broke away from purely 'traditional' carving, weaving and kowhaiwhai and integrated those forms and Māori ideas and concepts, into Western art mediums.

'I was part of that Tovey generation of artists...and it did have a major influence on

contemporary art. It probably was only one in a series of influences, but it was an important one in terms of the contemporary work that we do now. We were all taken by Gordon Tovey and Pine [Taiapa] to Ruatoria. We worked in Ruatoria with Pine, with all his local people, and he took us round all the various marae there and had us work with him...me with the weavers, and also the carvers.... .

'We worked round the local area on the different marae and finally went off back to our home areas, our own schools, where we were doing art and craft for the area and it was up to us to see whether we were happy to promote Māori art and craft in our schools... I had a good response from people down here who had never had the opportunity of working with Māori things. Some of the people didn't want to carry on and do the work, for some of the rest of us it met a personal need we had and we kept on working.'

Cath worked as an Art Adviser for 15 years from the 1950s through to the 1970s. During that time the Māori Advisers would come together to gain 'stimulation and knowledge' and then return to their Education Boards to continue their teaching. They were also approached by the New Zealand Māori Council and asked to work with various Māori groups who were skilled and knowledgeable in Māori art disciplines but lacked teaching skills.

'So as well as working with teachers around the country from Kaitaia to Invercargill we also worked with Māori groups around Tauranga particularly and Gisborne. We were like itinerant teachers but we did not teach children, we taught teachers. It was promoting Māori arts and crafts in the schools and so schools and teachers were brought together and we were brought in to actually teach them... .'



Cath Brown
Karanga Ngāi Tahu 2003
Ceramic, feather, fibre and shell
70.0 x 25.0 x 25.0 cm
Collection of Te Runanga o Ngāi Tahu

'Ahakoa he kairaranga au, he pūkenga rawa tā hoki au. Me pēnei pea te kī, he kairaranga pūkenga au'

He wahine ronganui a Cath Brown i roto i ngā kaupapa toi whakairo a Ngāi Tahu, arā, ngā mahi raranga me te mātauranga toi. I whānau mai ia i te tau 1933, nō Ngāi Ruahikihiki, nō Ngāi Tahu hoki ia. E hia kē ngā tau kua pau i a Cath tōna kaha ki te hāpaitanga me te whanaketanga o ngā toi Māori, ā, ki te oranga atu hoki o ngā mahi raranga me ngā mahi whatu.

Ingā tau o ngā 1950, i a ia i te kāreti whakangungu kaiako, i tohua a Cath rātou ko ētahi atu, pērā i a Para Matchitt, a Cliff Whiting, a Ralph Hotere, a Marilyn Webb, a Katarina Mataira, i a Fred Graham, e Gordon Tovey hei mātanga mahi toi, arā, hei Kaitohutohu Mahi Toi mō te Tari Mātauranga.

I whakaritea mā ngā Kaitohutohu Toi nei ngā kaiako e whakaako me pēhea rā tā rātou whakauru, tuatahi, ngā 'Toi o te Māori' ki ā rātou akoranga toi, ā, taihoa ake, ko ngā 'Toi o te Pākehā'.

'I uru atu mātou ki "Ngā Toi o te Pākehā" ēngari i pūtake tonu mai ngā mahi i ngā āhuatanga Māori mō te tuhi pakiwaitara, te ūngeri me te nekehanga. He rōpū rerenga kē tō mātou rōpū, ko ētahi i noho tonu ki te ao mahi toi, ā, nā ngā mahi kua puta ō rātou rongo ki te ao whānui, ēngari ko ētahi atu, i whai rātou he ara kē, pērā i a James Mack, i puta rā hei tumuaki mō te Ahurewa Toi o Dowse ki te Awakairangi'.

I raro i tō Tovey rāua ko Pine Taiapa korowai, i whai wāhi ēnei Kaitohutohu Toi Māori (nō muri rawa tēnei karangatanga mō rātou) ki te whanaketanga o ngā toi Māori o ēnei rā. He mea whati mai tēnei tūhua i ngā āhuatanga toi Māori o mua, arā, te whakairo, te raranga me te kōwhaiwhai, ā, ka whakauru ai ēnei

āhuatanga, ngā whakaaro me ngā ariā Māori ki ngā āhuatanga toi o te Ao Pākehā.

'Ko au anō tētahi o tērā reanga pūkenga toi o Tovey....ā, he awenga nui tō te reanga nei ki ngā mahi toi o ēnei ra. Tērā pea, ko ia tētahi noa iho o ngā awenga whai pānga. Ahakoa tērā, he awenga nui tonu mō te āhua o ngā toi kei te mahia i ēnei rā. I haria katoatia mātou e Gordon Tovey rāua ko Pine Taiapa ki Ruatoria. I reira, ka mahi mātou i te taha o Pine, me te iwi kāinga i Ruatoria, nāna mātou i taki haere ki ngā marae maha o reira, ā, ka mahi i tōna taha.....ko au me ngā kairaranga, me ngā kaiwhakairo hoki....

I mahi mātou i runga i ngā marae huri noa i tērā wāhi, ka mutu, ka hoki anō ki te kāinga, ki ō mātou ake kura, ki te wāhi e mahi toi ana mātou. Ka waihotia mā tēnā, mā tēnā e whiriwhiri, e whakatairanga i ngā toi Māori i roto i ngā kura. Ko ētahi, kāore tonu i pīrangī ki te mahi pērā, ēngari ko ētahi atu i kaingākau tonu ki te kaupapa, ā, ka mahi atu.

Mai i ngā tau 1950 ki ngā tau 1970 he

Kaitohutohu Mahi Toi a Cath mō 15 ngā tau. I roto i ērā wā ka hui tahi ngā Kaitohutohu Māori ki te whakakī i ō rātou ake kete mātauranga, ā, ka hoki anō ki ngā Poari Mātauranga, ā, ka haere tonu ngā mahi. He mea tono mai hoki rātou e te Kaunihera Māori o Aotearoa, ā, ka tonohia rātou kia mahi i te taha o ētahi rōpū Māori e tohunga ana ki ngā mātauranga toi, ēngari kāore i a rātou ngā pukenga whakaako.

"Hāunga, ko te mahi tahi me ngā kaiako mai i Kaitāia ki Waihopai, i mahi anō mātou i te taha o ētahi rōpū Māori i Tauranga, i Tūranga hoki. He rite mātou ki te kaiako e toro haere ana i tēnā kura, i tēnā kura, heoi anō, kāore mātou mō te whakaako tamariki, ēngari kē he whakaako i ngā kaiako. He whakatairanga i

ngā mahi toi Māori i roto i ngā kura tā mātou mahi, nā, ka whakawhātitia mai ngā kaiako, ā, nā mātou tonu rātou i whakaako.

Nā Cliff [Whiting] nā Para [Matchitt] rānei ngā mahi whakairo me ngā mahi haka i kawe. Ko Mere Kururangi te wahine nāna ngā waiaata me ngā mahi poi, ā, ko au te kairaranga, ā, nāku te raranga i kawe. Ka mahi kōwhaiwhai hoki mātou i te taha o Cliff. Mēna ka māuiui tētahi, i riro nā tētahi atu tērā kaupapa i kawe. Koinā ahau i mātai ai ki te mahi tukutuku me te kōwhaiwhai, nā te mahi i te taha o Cliff rāua ko Pine Taiapa.

I whai wāhi anō a Cath ki te ako i te taha o ētahi tohunga raranga puta noa i te motu, pērā i a Fan Gillies rāua ko Marewa McConnell nō Ngāi Tahu, i a Ngaropi White nō Tokomaru, Ūawa, Tūranga me Ruatoria, i a Miriana Taylor hoki, nō Ngāmotu. 'I haere au ki te mahi i te taha o Whaea Fan Gillies, ā, ko ia tērā i rangona ai i roto i a Ngāi Tahu mō āna mahi raranga, ā, nāna au i ako ki te raranga pāraerae, me ētahi āhuatanga o Ngāi Tahu ake, whakamiharo tonu.'

I a mātou e mahi ana i te taha o te Kaunihera Māori, ko tētahi i reira, he kuia, ko Ngaropi White, e 80 pea ūna tau, ā, he kuia moko tonu. Nāna tonu te whakaaro, e rua ngā mahi kāore i au, ā, māna anō ahau e ako. Tuatahi, ko te heke whāriki, i te mea i ākona tērā e ahau i roto i a Taranaki, ā, he rereke ki tā Ngāi Tahu tikanga whatu. Nā, ko tāna, me mōhio ahau i tā Ngāi Tahu whatu, ā, māna hoki ahau e ako. Tuarua, ko te hono kete, arā, ko tērā hei mahi whakamutunga mō tō kete. Nā, nāna tonu ahau i tango atu i ngā akoranga, ā, ka whakamahia ahau i runga i ērā mahi, ka mutu ka hōmai e ia tētahi ingoa mōku ake, ko "Manā i tangohīa." Ko au ko Mana, arā, tōna koha mai, ko te mana anō.



'Tērā anō ētahi awenga nui, me kī e ruako Miriana Taylor nō Ngāmotu, nāna hoki i whakaaro māna ahau e ako. Nāna ahau i whakamātau ki te raranga kete, i runga i tērā me raranga ahau i tētahi kete, ka mutu, ka tuku atu ai ki a ia. Kāore ia i whakaako i ahau, kia mutu rā anō tēnei whakamātautau, me tana kī mai, ki te pai te mahi, māna au e whakaako. Haere ai au ki tōna kāinga ki reira noho ai me te mahi i tōna taha, arā anō tētahi, ko Marewa McConnell nō Rāpaki. Nō ngā Manihera ia, koirā tōna ingoa takakau. He uri nō Tikao. I kite anō ia ko au te kairaranga o te rōpū, ā, ka whakanonoi atu ia ki a Gordon Tovey, me kaha kē te whai wāhi mōku ki te ako raranga, nā, i haere au ki te noho i tōna taha.

I ākona hoki au i te Tai Tokerau. I mahi au i taku kete tuatahi i reira, i Paparori. Nā reira, he nui nga awenga mai i ngā tai e whā. He tino waimārie au i tērā momo tohunga nā rātou tonu ahau i ako.'

I arotahi atu kē a Tovey ki te toi Māori, me he toi ora, me kī rā, nā te whakaaro pērā, i mua noa atu ia i ētahi atu o tērā wā. I whakapono a ia, i ngā wā o te kore mahi, ka tino kaha te ahurea o te iwi, ā, he nui ngā mahi ka taea e rātou, nā reira he mahi tino whai take ngā mahi a ngā kaitohutohu mahi toi. 'Mai i taua wā, kāore anō au i rongo i tētahi atu e kōrero pērā ana, ēngari kia whakaaro koe ko te wā tērā o te tōnuitanga i ngā tau o ngā 70, ā, ko ia e kī mai ana, "Kei a tātou tēnei wā nō te nui, me aro

tonu tātou ki ngā wā o te kore." nā, koia nei taua wā kei a tātou ināianei.'

I muri i tana mahi hei kaitohutohu mahi toi, i haere a Cath hei pukenga i te Kāreti Whakangungu Kaiako o Ōtautahi. Nāwai rā, i noho ia hei ūpoko mō te Tari Toi, tae atu ki te tau 1990, ka rite te wā mōna kia heke atu. I roto i ngā tau i whai wā anō ia ki te mahi i āna ake mahi toi.

'Ki ōku whakaaro i ahu mai au i te take hanumi, nā te mea i mahi au mai i te take rawa tā me ngā whakaaro, pērā i te mahi manu tukutuku.... i ahu mai tērā whakaaro i tōku matua, nāna i kōrero mai mō te āhua o tā rātou whakamahi i te manu tukutuku i waho o te tahamoana i Taumutu ki te hopu ika, ki te whakatere i ngā mōkihi, ki te hopu pioke me ērā mea...'

Ka tīmata mai i ngā whakaaro me tō ake whakatipuranga. Ko ētahi o ngā āhuatanga o te korowai i mahi rā ahau, ka hoki ngā mahara ki te wā e tamariki ana, arā, ki ngā kāinga i tae atu au i te taha o tōku matua, he korowai, he piupiu e iri ana i roto i ngā kāinga katoa i ērā wā. Nā aua maumahara ka hua mai ētahi āhuatanga kē, pērā i ngā pākākano. I puta mai tērā kaupapa i tētahi kōrerorero hōhonu tonu o māua ko taku irāmutu, mai i tētahi tirohanga tino rerekē. Inā, i kōrero māua mō te āhua o te noho tahi o aku mahi raranga me aku mahi uku, anā i tōku tīmatanga ko te mahi uku te

mea nui, ā, ka taka te wā, ko te raranga kē te mea nui – ko te mahi uku te mea ririki.'

Ko ētahi atu āhuatanga i whai pānga ki ngā mahi a Cath, ko te wai me te whenua, ngā tūmomo raranga katoa pērā i te whatu kaka-aku ā-taputapu me te whatu kaka-aku ā-ringa tae atu ki te tūmomo mahi uku a ngā Hopi me ērā atu iwi whenua o Amerika ki te Raki me tā rātou whakamahi i te tae mangū kia pīata tonu, kia pārū rānei. Ehara i te mea kei te hiahia a Cath kia ōrite āna mahi ki ērā, ēngari kia waihanga kē i āna ake tūāhua uku.

Mai i te tau 1990, arā te wā i tuku a Cath i tana tūnga i te Kāreti Whakangungu Kaiako o Ōtautahi, kua haere tonu tērā taha o tana mahi arā, te whakatairanga me te tautoko i ngā toi Māori. Kei runga ia i te Rūnanga o Ngāi Tahu, ā, he kaitautoko pūmau ia nō ngā toi o Ngāi Tahu. Ko ia hoki te heamana o te Rōpū Raranga Whatu, te rōpū a-motu mō ngā raranga a te Māori, he mema tonu ia nō te rōpū o Ngā Puna Waihanga ki Ōtautahi, ā, he kaitohutohu hoki ia ki ētahi atu Poari maha. Nō te tau 2000 i whakawhiwhia a Cath ki te tohu o Tā Kingi Ihaka, arā, te tohu Kuia nō Te Waka Toi, mō āna whakaritenga mahi tiketike ki ngā toi. Kei te whakaako tonu, kei te tautoko hoki ia i ngā kairaranga me ngā pūkenga, ā, kei te waihanga tonu ia i ngā mahi mō ngā whakaaturanga toi ataata me ētahi kaupapa motuhake ki Aotearoa nei, ki tāwahi hoki.

Cath Brown
Karanga Ngāi Tahu 2003 (detail)
Ceramic, feather, fibre and shell
70.0 x 25.0 x 25.0 cm
Courtesy of Te Runanga o Ngāi Tahu

'Cliff [Cliff Whiting] or Para [Matchitt] would work with carving and haka, Mere Kururangi was the person who worked with waiata and poi and I was the weaver who would take them for weaving; we also did kowhaiwhai with Cliff. If someone was sick or something we would have to take over the role of another person in the group, so that is how I got my background of tukutuku and kowhaiwhai by working with Para and Pine Taiapa.'

Cath also learned from a number of skilled weavers up and down the country. Her teachers included prominent Ngāi Tahu weavers Fan Gillies and Marewa McConnell, Ngaropi White from Tokomaru Bay, Tolaga Bay, Gisborne and Ruatoria, and Miriana Taylor from New Plymouth. 'I went and worked with Aunty Fan Gillies who was noted as a weaver for Ngāi Tahu and she worked with me and taught me how to make pāraerae and particularly Ngāi Tahu things which was wonderful.'

'When we were working with the Māori Council people, one of the people I worked with was an old lady, Ngaropi White, who was about 80 and had a moko and she decided I needed to know two things that weren't in my repertoire and she was going to teach me what they were. The first was the heke on a whāriki, because I had been taught in Taranaki and that wasn't a Ngāi Tahu way of doing it. So she thought I needed to know and could teach me the Ngāi Tahu way...and also the join of the kete when you do the join last of all. So she took me aside from teaching and had me work with that and she gave me a name, "Mana i tangohia". I wasn't Cath, I was mana, her gift of mana.'

'The other major influences, there were two really...Miriana Taylor from New Plymouth

who decided she would teach me. She set me a test of weaving a kete and I had to weave a kete and send it to her. She didn't teach me until after I had done this test piece, saying that if I was good enough she would teach me. I used to go and stay with her and work with her and the other person was Marewa McConnell from Rapaki. She was a Manihera, that was her original name. She was a Tikao descendant. She recognised I was the weaver in the group and she insisted with Gordon Tovey that he give me all the opportunities to learn as much as I could and I used to go and stay with her. And I was taught up in Northland as well. Made my first kete up in Northland in a place called Paparori. So I have had lots of influences, Māori influences from all round the countryside. I was very lucky in the people who actually taught me.'

Tovey focused on Māori art as a living art form and was very progressive in his thinking. He believed that in a time of massive unemployment people would be strong culturally and able to do all manner of things, and so the work of the art advisers was important. 'I have never heard of anyone talk in that way ever since, but when you think about it, it was a time of plenty in the 70s and he was saying "We have got this time of plenty, we should be training people when we don't have it", and that is the time we are in now.'

Following her work as an art adviser Cath took up a position as a lecturer at Christchurch College of Education, going on to become Head of the Art Department and retiring from that position in 1990. Throughout her career she has also practised her own art.

'I think I come from a mixed base because I work from a media base and from ideas, like the kite work...the kite idea comes from my



Cath Brown
Kakahu from 'Cloak' Series, 1999
Ceramic, feathers, harakeke, paua
Courtesy of the artist

Right: Cath Brown
Untitled from 'Seed Pod' Series, 1999
Ceramic and harakeke
Courtesy of the artist



father telling us how they used to use the kites off the coastline at Taumutu to catch fish, to float the rafts out to catch shark and things... .

'It starts from ideas and thoughts and background. Some of the cloak things that I have worked on are going back to childhood, going again with my father visiting places and every home had cloaks or piupiu on their wall. So the memory of that inspired different things and then the work of the seedpods. That came from intellectual discussion with my niece, from a different viewpoint altogether. Where we talked about how my weaving could fit with my ceramics and when I first started things, my ceramics were more important than the weaving and when I got on further, the weaving became more important – the ceramics were secondary to the raranga.'

Other influences on Cath's work include the land and water, weaving of all types including loom and off-loom textile weaving and Hopi, North American Indian ceramics, with their use of shiny and dull black. Cath was

not interested in duplicating these but, in creating her own versions.

Since retiring in 1990 from the Christchurch College of Education Cath has continued her work promoting and supporting Māori art. She is a Te Runanga o Ngāi Tahu representative and staunch advocate for Ngāi Tahu art, the Chair of Te Roopu Raranga Whatu, the national body of Māori weaving, an active member of Ngā Puna Waihangā ki Otautahi and an adviser on many other boards. In 2000 she was awarded the Sir Kingi Ihaka Te Waka Toi Kaumatua/Kuia award for her contribution and services to the arts. She still teaches, inspires and supports weavers and artists and continues to create work for exhibitions and commissions both in New Zealand and overseas.

*Interview and essay, Megan Tamati-Quennell
Arts Development Facilitator, Ngāi Tahu
Development Corporation*



Cath Brown
Kakahu from 'Cloak' Series, 1999
Ceramic, feathers, harakeke, paua
Courtesy of the artist

Right: Cath Brown
Mixed media assemblage, 1999 (detail)
Courtesy of the artist



Cath Brown

JACQUELINE FRASER

Jacqueline Fraser

Applied Guidelines Vigorously 2002

Oil stick on cream and red aquataine paint

32.0 x 32.0 cm

Courtesy of the artist and

Roxlyn Oxley 9 Gallery, Sydney



APPLIED GUIDELINES VIGOROUSLY
TACQUETINE ERASER 147 DAY 2

Jacqueline Fraser

Kati Mamoe, Kāi Tahu



«SALE OF ARMS»
JACQUELINE FRASER 14.7.2002



ASSASSINATED
JACQUELINE FRASER 14.7.2002

Jacqueline Fraser's works typically use an unconventional armoury of materials, including florist's wire and sumptuous fabrics, to consider issues as varied as bi-polar disorder, civil conflict and genetic engineering. In recent years, Fraser has used her signature wire line figures to re-construct hidden and forgotten histories including, but not limited to, those of Aotearoa/New Zealand. Characterised by an air of elegance and formal restraint, her sculptures, drawings and installations embody a range of dualities: temporality and historical resonance; decoration and architecture; surface and substance.

In the ten works selected for 'Te Puāwai o Ngāi Tahu', Fraser festoons delicate fabric squares – some flamboyantly coloured, others richly patterned – with oil-stick drawings of a selection of shoes, from knee-high laced-up boots to chic evening slippers and killer stilettos. Exquisitely elegant, they

seem to represent all that is fashionable and frivolous, yet at the bottom of each work a blunt subtitle drawn from the stark vernacular of modern warfare abruptly shifts the focus towards a darker narrative of war and its attendant atrocities. Confronted with phrases such as 'cemetary desecration', 'assassinated' and 'nuclear states massed', we are compelled to wonder how such opposites can exist side by side. In such a context, the disembodied shoes prove to be enigmatic symbols, suggesting style and extravagance, but also evoking the nameless wearers who have left them empty. Acknowledging that at any moment in time, the world is as full of breathtaking beauty as it is unspeakable horror, Fraser presents both entwined together – a combination as spectacular as it is disconcerting.

Born in Dunedin in 1954, Fraser graduated from the Elam School of Fine Arts at the

Jacqueline Fraser
Sale of Arms 2002
Oil stick on cream brocade
32.0 x 32.0 cm

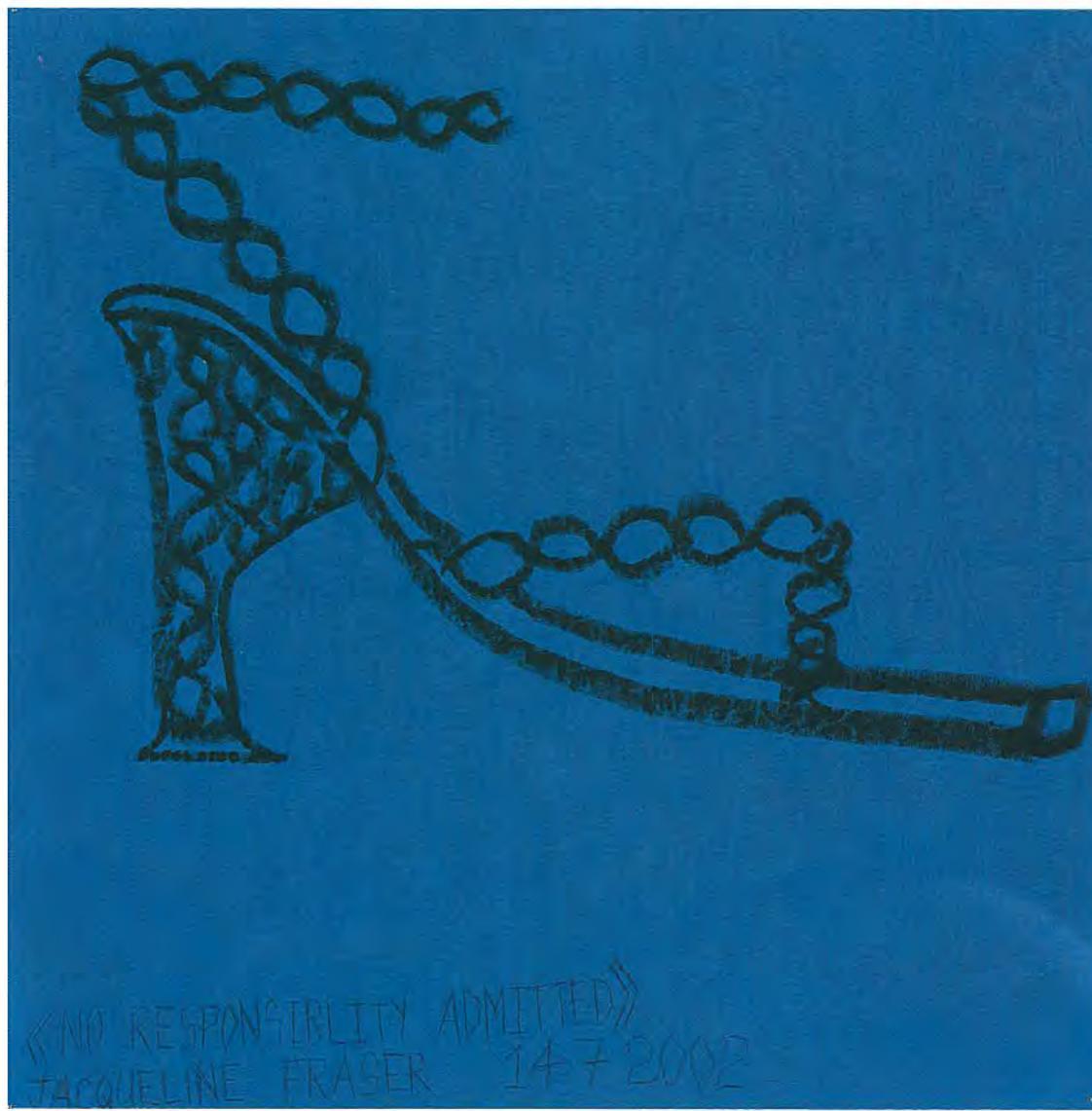
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Assassinated 2002
Oil stick on blue and gold striped brocade
32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

University of Auckland in 1977 with a Bachelor of Fine Arts degree (Sculpture). In 1992, she travelled to France as the recipient of the Moët et Chandon New Zealand Fellowship and was selected to participate in the Abel Tasman Artist Exchange to The Netherlands. Fraser received the prestigious Seppelt Art Award in 1999 and in 2000 undertook a residency at the Cité Internationale des Arts in Paris. In 2001 she represented New Zealand at the 49th Venice Biennale (with Peter Robinson) and exhibited at both the Yokohama Triennial and the New Museum in New York. Fraser's work is held in public collections throughout New Zealand and in private collections in Australia, Europe, the United States and Asia.

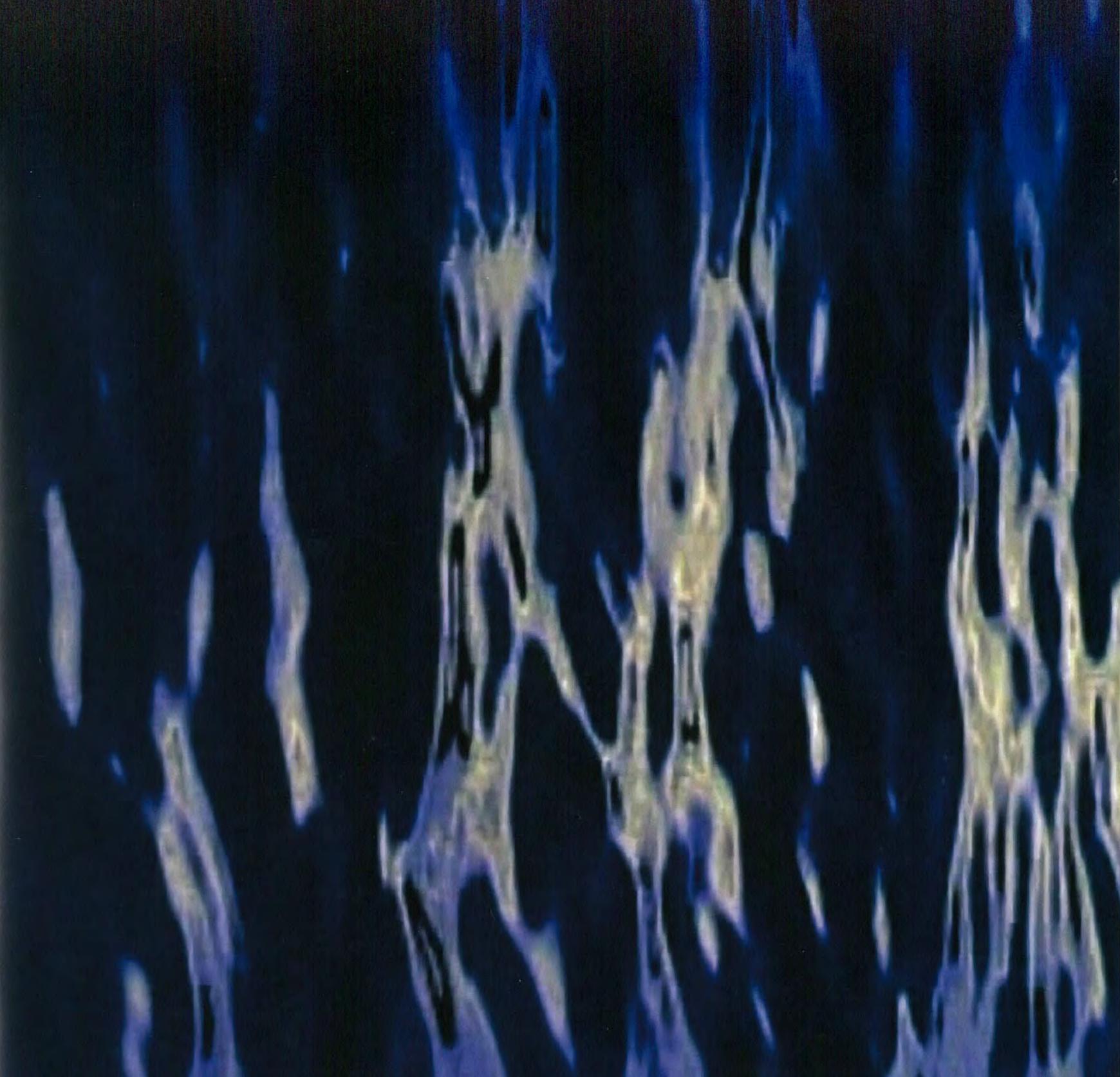
Felicity Milburn



Jacqueline Fraser
No Responsibility Admitted 2002 (detail)
Oil stick on blue water stained taffeta
32.0 x 32.0 cm
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

CHRIS HEAPHY

Chris Heaphy
Untitled (Bleu) 2000 (still)
DVD
Dimensions variable
*Collection of Christchurch
Art Gallery Te Puna o Waiwhetū*



Chris Heaphy

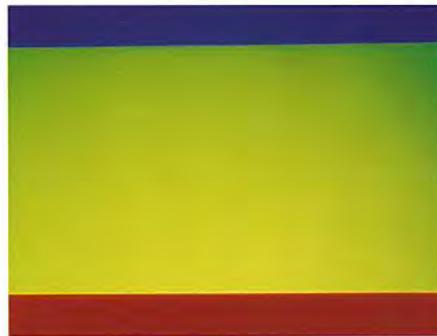
Kāi Tahu, European



Untitled (green/pink/blue) 2001

Fluorescent pigment on canvas

Courtesy of the artist and Jonathan Smart Gallery



Untitled (blue/yellow/red) 2001

Fluorescent pigment on canvas

Courtesy of the artist and Jonathan Smart Gallery



Untitled (red/green/blue) 2001

Fluorescent pigment on canvas

Courtesy of the artist and Jonathan Smart Gallery

Chris Heaphy is perhaps best known for his work as a painter and in this medium his works, which began as compositions heavily loaded with iconography, have become progressively more abstract. After the lyrical and symbolic works of the late 1980s and early 1990s, which considered personal and political aspects of identity and the emotional cycle of loss, grief and regeneration, Heaphy became increasingly interested in simpler compositions and forms. The presence or absence of light became a primary concern, culminating in a series of works utilising ultra-violet sensitive pigments.

The earliest of these works were almost totally non-figurative, yet powerfully suggestive. In *Te Ika and Te Waka a Maui* (1999), a diptych held in the collection of the Christchurch Art Gallery Te Puna o Waiwhetu, New Zealand's two main islands are powerfully suggested through elemental geometric forms illuminated in the glow of two black lights at each painting's base. Just after completing this body of work, Heaphy

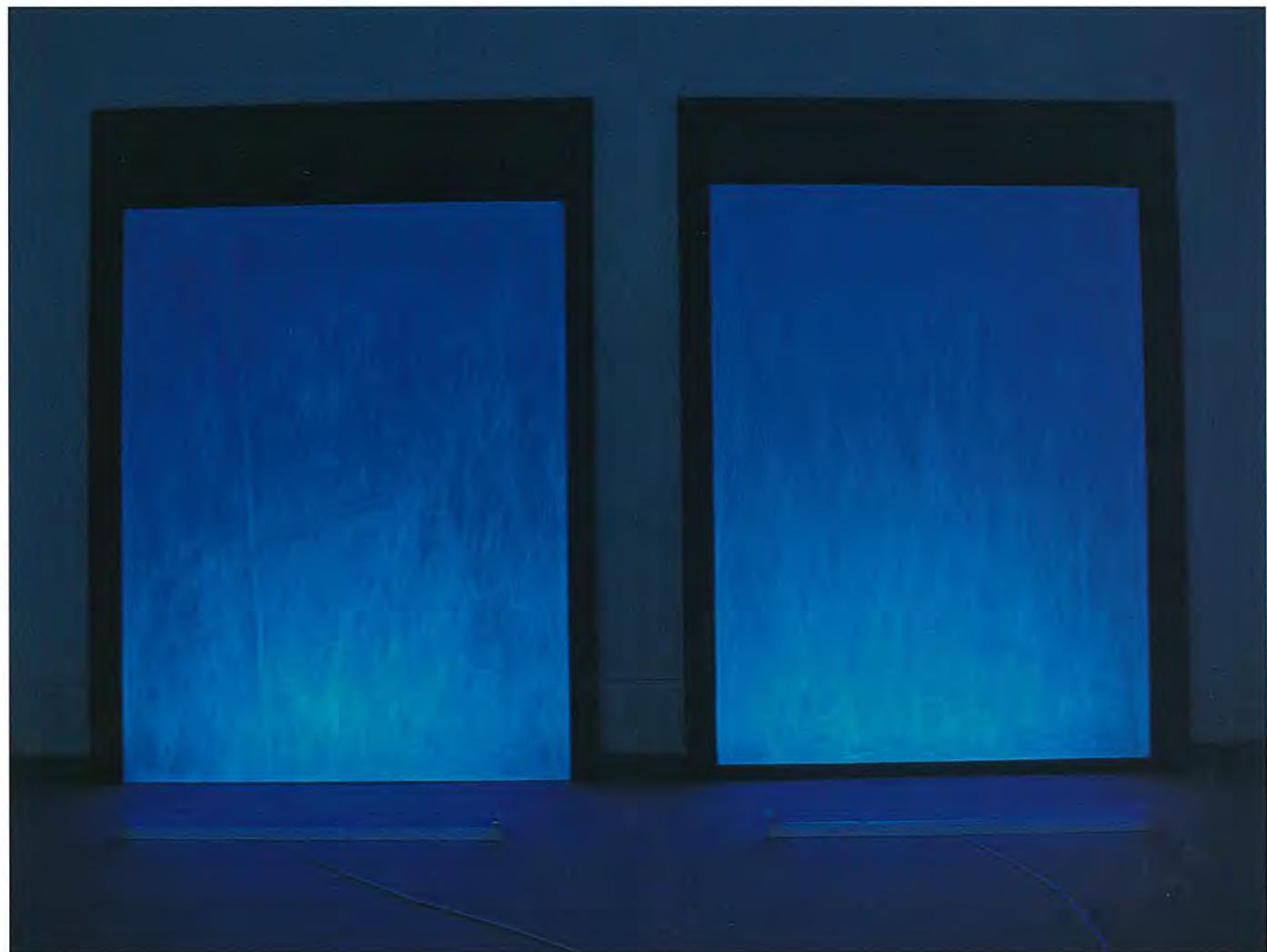
left for a residency at the Cité Internationale des Arts in Paris where, fascinated with the potential of geometric abstraction, he began to create paintings made up of vivid bands of colour, often containing fluorescent pigments. Despite their non-figurative appearance many, such as *Untitled (Ruapuke)*, *Untitled (Titi)* and *Untitled (The Brothers)*, were connected to New Zealand locations.

Untitled (Bleu), the DVD work included in 'Te Puawai o Ngāi Tahu', is one of Heaphy's first forays into moving image and continues his interest in the oblique suggestion of location. Conceived during his time in Paris, it consists of a large projected image of a vast expanse of water, accompanied by the elegiac sacred music of 16th-century Italian composer Claudio Monteverdi. Together, these elements create a contemplative chamber, in which we are invited to reflect on light, place, memory, imagination and faith.

Chris Heaphy was born in Palmerston North in 1965. He graduated from the University of Canterbury in 1991 and obtained a Master

of Fine Arts degree from RMIT University, Melbourne, in 1998. Heaphy received the Olivia Spencer Bower Award in 1995 and in 2000 undertook a residency at the Cité Internationale des Arts, Paris, with the support of Creative New Zealand and Te Waka Toi, and then a two-month Veuve Clicquot Ponsardin residency in Champagne. Heaphy has exhibited nationally and internationally, including 'Home and Away: Contemporary Australian and New Zealand Art from the Chartwell Collection', New Gallery, Auckland, 1999; 'Rukutia! Rukutia!', Te Waipounamu House, Christchurch, 1999; 'Accents Australians', Adamski Gallery, Paris, 2000; Untitled exhibition, Cité Gallery, Paris, 2000; 'Parihaka', City Gallery, Wellington, 2000; 'Painted Spaces', New Gallery, Auckland/ Australia Centre for Contemporary Art, Melbourne/Talbot Rice Gallery, University of Edinburgh, 2000–01 and 'Wonderworks', Jonathan Smart Gallery, Christchurch, 2002.

Felicity Milburn



Chris Heaphy
Te Ika a Maui & Te Waka a Maui 1999
Acrylic on canvas, black lights
Collection of Christchurch Art Gallery Te Puna o Waiwhetu

ROSS HEMERA

Ross Hemera
Omarama – Of Light 2002 (still)

Watercolour on paper

72.8 x 87.7 cm

Courtesy of the artist

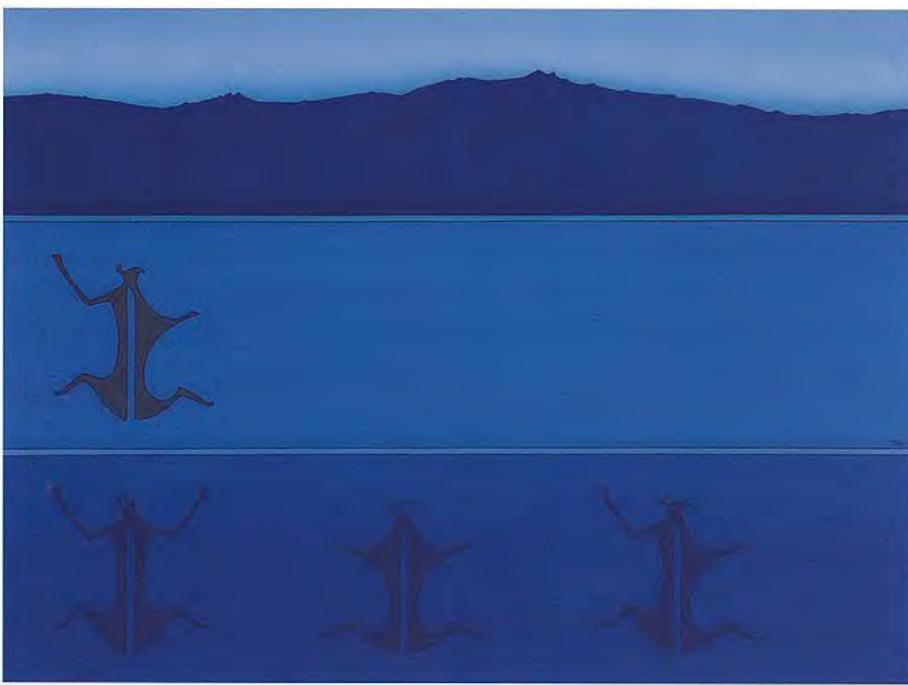


Ross Hemera Ngā Tahu

Ross Hemera's restrained but evocative watercolour paintings draw their inspiration from the unique landscape and culture of North Otago. In particular, they echo the ancient rock drawings found in limestone caves near the high country township of Omarama. These are believed to have been created by the nomadic Waitaha people before the arrival of Europeans in New Zealand. Hemera's works for 'Te Puāwai o Ngā Tahu' combine references to these distinctive forms with stylised representations of the surrounding landscape, their titles and soft colours alluding to one definition of the name Omarama as 'place of light'. These paintings reveal the indissoluble relationship between the land and culture, recalling the words of an old Waitaha saying: 'in the silence of the rocks the spirit of the old inhabitants is still alive'.

Known primarily for his mixed media sculptures, Hemera honours and reflects the cultural and artistic traditions of his tūpuna while incorporating European forms or materials. His *Whakapapa Symbols* series (1998), which combined Oamaru stone, wood and aluminium, considered ideas of identity, ownership and inheritance. For Hemera, a good knowledge of the significance and meaning behind the traditional designs he draws from is essential. Although his subjects have broad relevance, his approach is deeply personal: 'When I work, the things that are important to me are the things that are important to my family. Often it's about the land, our relationship to the land.'¹

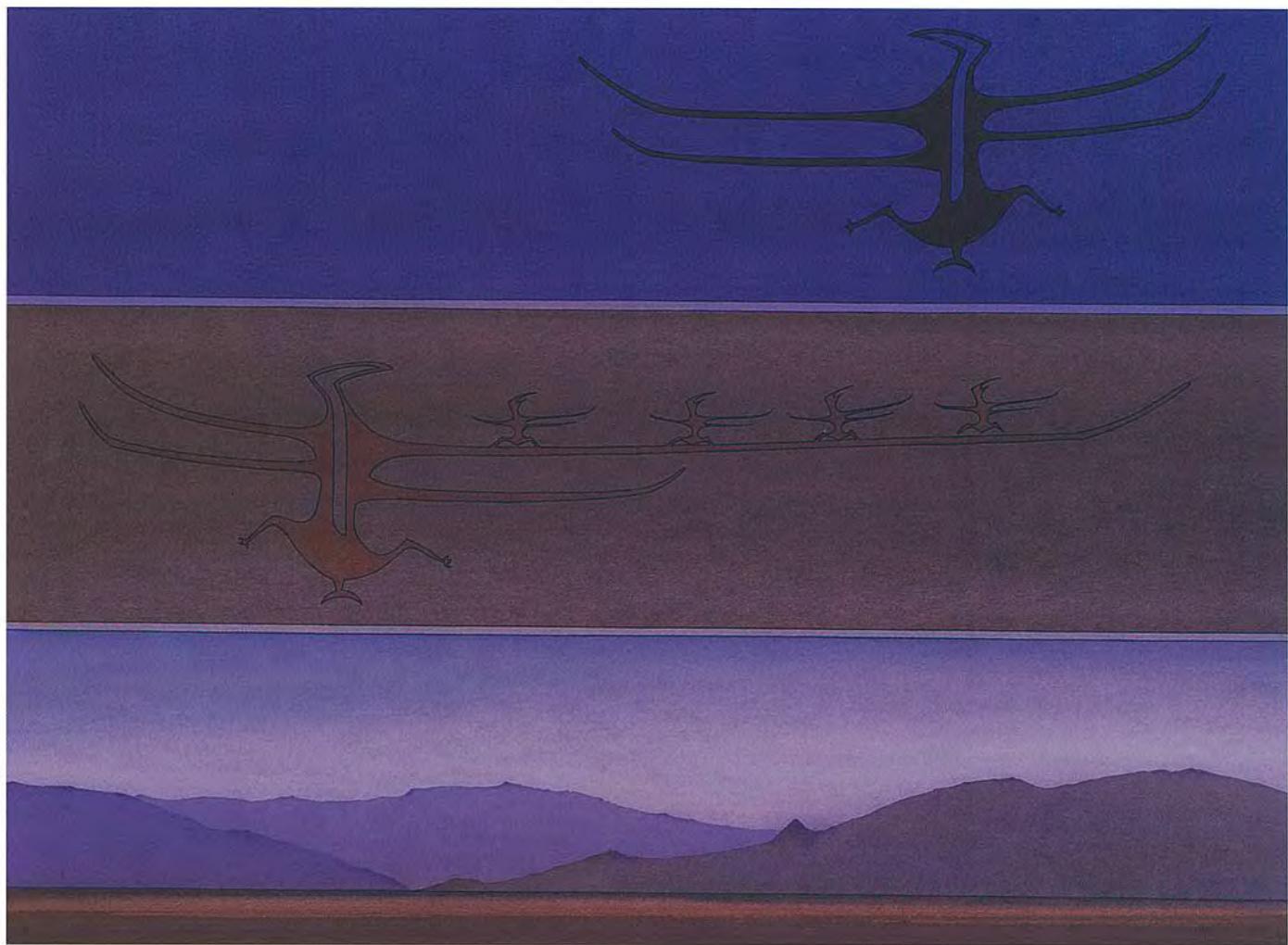
Hemera was born in Kurow in 1950 and graduated from Otago Polytechnic with a Diploma of Fine and Applied Arts in 1972. He held his first exhibition in 1975 and has since exhibited regularly, with his work featuring



in several significant contemporary Māori art exhibitions, including 'Te Waka Toi', which toured the United States of America. For much of his career, Hemera has been involved with teaching, first in Auckland, then in Rotorua as the Head of Visual Arts at Waiairiki Polytechnic and currently as the Head of the Art and Design Studies Department at the Wellington campus of Massey University. He has undertaken several significant public commissions, including the Te Ao Marama carving at the entrance to the Māori section of the Museum of New Zealand/Te Papa Tongarewa and glass windows for both Ngāi Tahu Development Corporation's Te Waipounamu House in Christchurch and the Albany campus of Massey University.

Felicity Milburn

Ross Hemera
Omarama – Plentiful Light 2002
Watercolour on paper
72.8 x 87.7 cm
Collection of the artist



Ross Hemera
Oamaru – Vivid Light 2002
Watercolour on paper
72.8 x 87.7 cm
Collection of the artist

LONNIE HUTCHINSON

Lonnie Hutchinson
Sista7 2003 (detail)
Black building paper
Seven pieces,
each 250.0 x 100.0 cm
Courtesy of the artist



Lonnie Hutchinson

Ngāi Tahu, Ngāi Waea, Ngāti Muruka, Ngāti Hamo



Lonnie Hutchinson
sista7 2003
Black building paper
Seven pieces, each 250.0 x 100.0 cm
Christchurch Art Gallery Te Puna o Waiwhetū

sista7 emerged out of Lonnie Hutchinson's lifelong fascination with stories – those legends and myths through which we come to understand communities and cultures. Because such accounts can change with every telling, they have an unpredictable, evolving quality that particularly appeals to Hutchinson: 'what interests me most are the different interpretations by different orators'.¹ Her subject in this work, created especially for 'Te Puāwai o Ngāi Tahu', is a group of prominent peaks on the undulating wall of the volcanic crater that forms Lyttelton Harbour. This wall, known generically as a caldera because of its resemblance to a Spanish cauldron, or cooking pot, dominates the view from Hutchinson's Lyttelton studio. Originally called 'the seven brothers', the peaks are now referred to as 'the seven

'sleepers' or 'the seven sisters'. Hutchinson considers this last description especially appropriate, given their monumental, almost magical, beauty: 'I feel passionately fortunate that I make art in such an environment. For me this is a spiritual journey of returning to the landscape of my tipuna'.²

In previous works, Hutchinson has used building paper to combine a personal, often lyrical, narrative with the order and mass of architecture. In *sista7*, the thick black paper, falling in monumental folds to the floor, emphasises the structural qualities of the natural landscape. The work represents Hutchinson's own response to the Seven Sleepers – 'my story, my myth'³ – counterpointing their massive, ancient solidity with delicate, lacy patterns that

envelop the paper folds like wraith-like mists: 'fragile-looking, but strong; beautiful, but mysterious; grand, but intimate. Much like my view.'⁴

Born in Auckland in 1963, Hutchinson received a Diploma in Textile Printing from the Auckland Institute of Technology in 1992 and a Bachelor of Design (3D Design) from the Unitec Institute of Technology in 1998. She completed her Diploma of Education in 1999 and has worked as a teacher. Hutchinson has worked in a range of artistic media, including painting, sculpture, installation art, film and performance. She has participated in exhibitions throughout New Zealand and the Pacific, including; 'Pūrangiaho: Seeing Clearly', New Gallery, Auckland Art Gallery, 2001; 'Tautai International Sculpture Symposium', Auckland, 2001; 'Whare', Art and Industry Biennale, Christchurch, 2002; 'Island Crossings', Global Arts Link, Ipswich, Brisbane, Australia; 'Biennale d'art Contemporain de Noumea', Tjibaou Cultural Centre, Noumea, New Caledonia, 2000; 'Hiko! New Energies in Māori Art', McDougall Contemporary Art Annex, Christchurch, 1999.

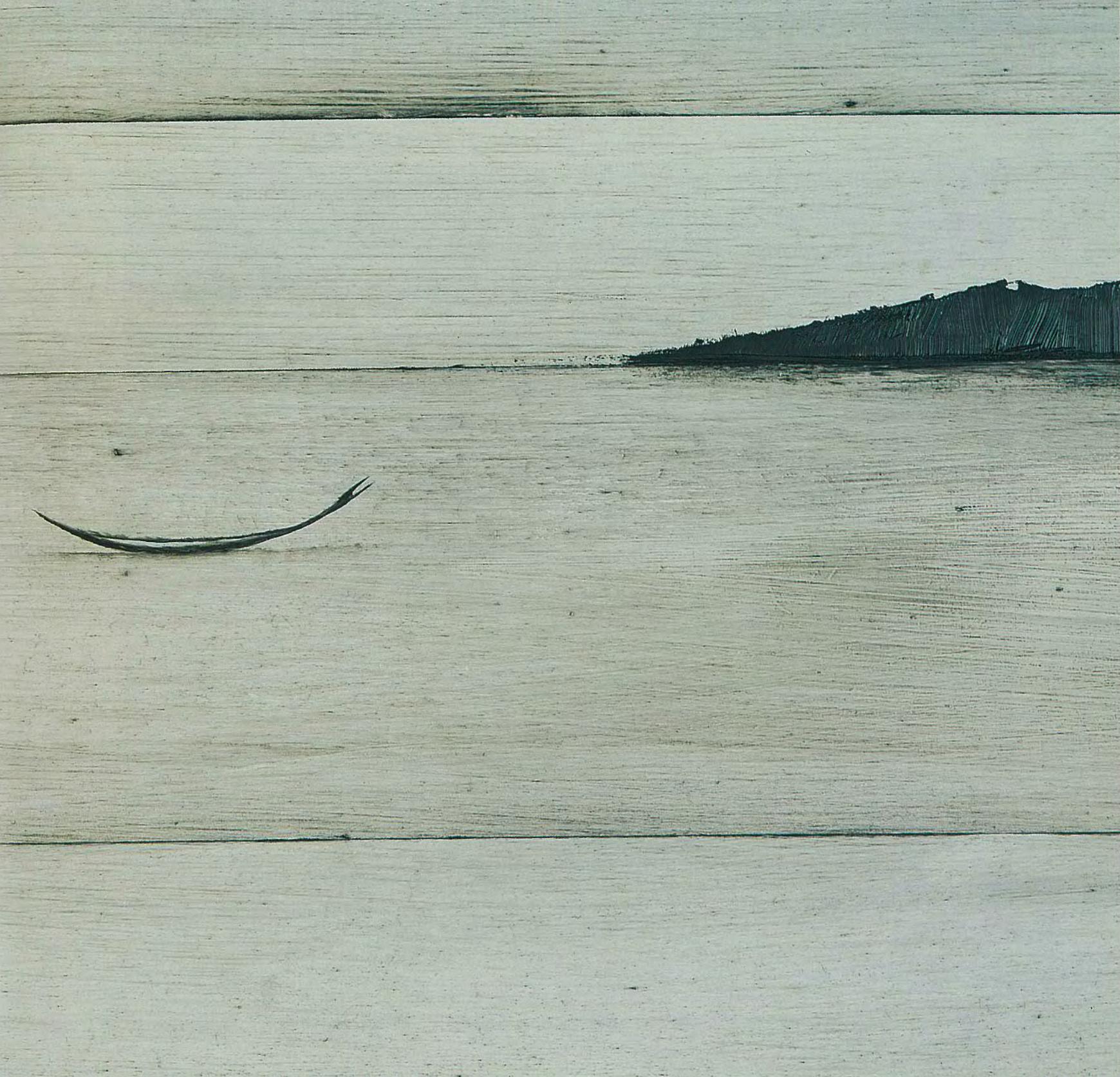
Felicity Milburn

Lonnie Hutchinson
sista7 2003 (detail)
Black building paper
Seven pieces, each 250.0 x 100.0 cm
Collection of the artist



SIMON KAAN

Simon Kaan
Ka Waka Tipuraka 2003 (detail)
Oil on board
Eight panels, each 160.0 x 640.0 cm
Courtesy of the artist



Simon Kaan

Kāi Tahu, Kati Mako, Kati Irakehu



At once suggesting land and water, present and past, reality and imagination, Simon's Kaan's paintings contain abstracted but highly evocative forms. They play with ideas of presence, absence, memory and time. Using an approach that has been described as 'mapping cultural and biological landscapes',¹ he explores the idea of whakapapa, tracing personal and universal blueprints for existence. In 2000, Kaan was the first Ngāi Tahu artist in residence at the Otago Polytechnic School of Art. During a 12-week residency, he created a large body of print works that were exhibited under the title of 'Maramataka' – light, understanding, space. Focusing on 'arrivals and departures on a physical, spiritual and metaphorical level',² the works in 'Maramataka' represented an investigation into Kaan's Māori, Chinese and European heritage.

Ka Waka Tipuraka refers particularly to Kaan's Chinese ancestry, combining delicate, calligraphic imagery with a multi-panelled folding screen. The latter, which allows for a enigmatic pictorial journey to gradually

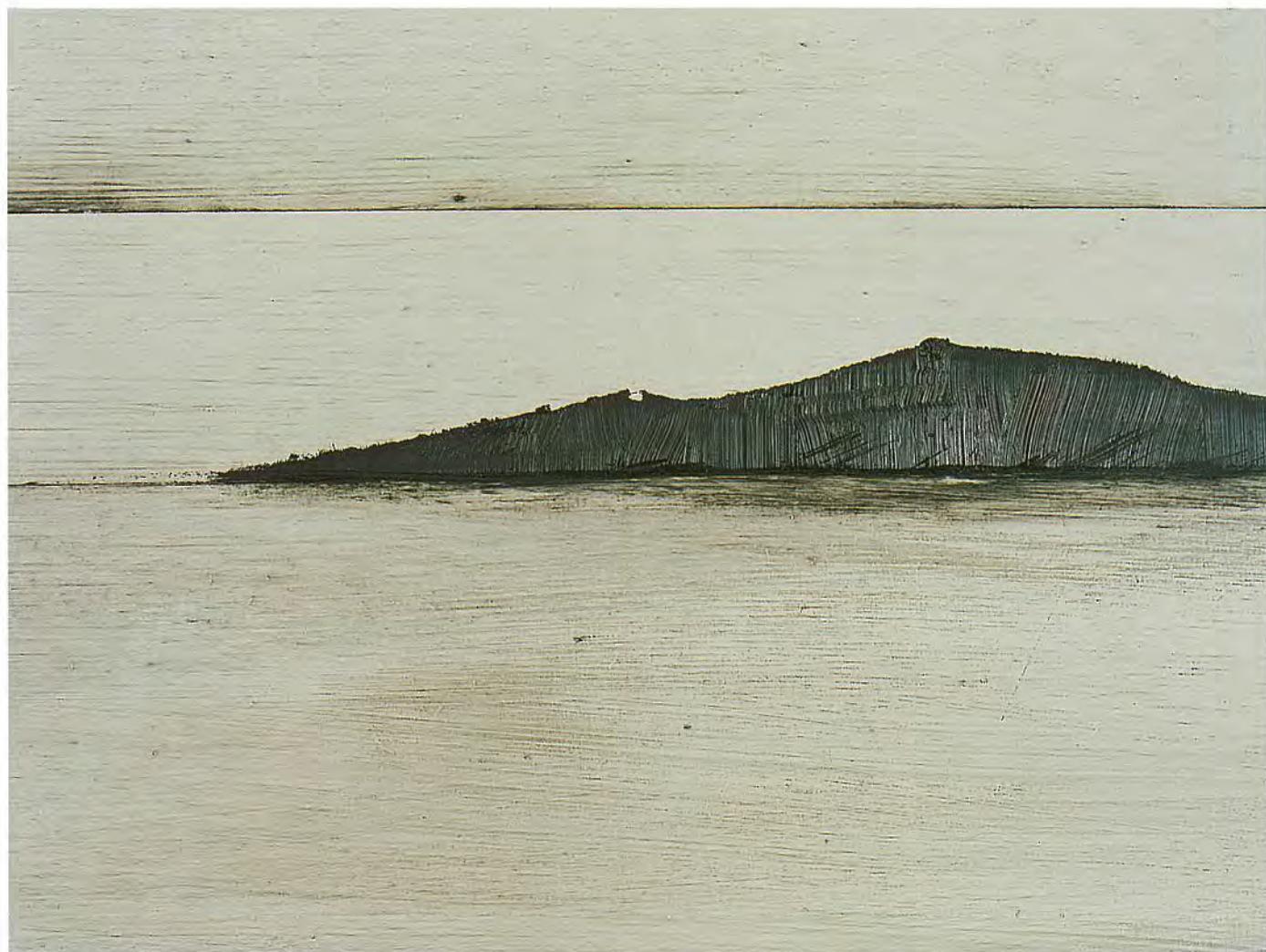
unfold, is especially appropriate to Kaan's work, which has long concentrated on the zone between worlds. Susan Ballard has described how Kaan's works relate to the Chinese concept of ma – a pause or space between that is visually 'empty', but rich in associations.³ Although Kaan has recently shifted from etchings towards painting, *Ka Waka Tipuraka* retains much of the subtlety and tonal variation of the drypoint technique. Shadowy horizons and waterlines intersect, creating an uncertain landscape, with no clear delineation of space or time. Lightly traced boat forms, some on the shore, others seeming to hover in the sky, recall the traditional vessels Ngāi Tahu used for fishing and travel. The title of the work translates as 'the boat of growth'.

Simon Kaan, born in 1971, is of Kāi Tahu, Kati Mako, Kati Irakehu, Chinese and European descent. He graduated from Otago Polytechnic in 1993 with a Diploma of Fine Arts (Honours) in printmaking. In 1994, he received a Diploma of Teaching from the Christchurch College of Education. Since

Simon Kaan
Ka Waka Tipuraka 2003
Oil on board
Eight panels, each 160.0 x 640.0 cm
Collection of the artist

gaining his teaching degree, he has taught art at secondary school level in Havelock North, New Plymouth and Dunedin. Kaan won the Cleveland Art Award in 2000. Recent exhibitions have included 'Nohoaka Toi Kāi Tahu', an exhibition by Kāi Tahu artists in residence, Otago Polytechnic School of Fine Art, 2000; 'Haumi e Hui e Taiki e', Christchurch Arts Festival, University of Canterbury School of Fine Arts Gallery, 2001; and 'Aukaha Kia Kaha; Strengthen the Bindings, of the earth, of the people, of the soul', Otago Arts Festival, Dunedin Public Art Gallery, 2000.

Felicity Milburn



Simon Kaan
Ka Waka Tipuraka 2003 (detail)
Oil on board
Eight panels, each 160.0 x 640.0 cm
Collection of the artist

FIONA PARDINGTON

Fiona Pardington
Te huia tu rae/
The huia that sits on
my brow 2002 (detail)
(Lamenting a dead chief – in
memory of Stuart Cameron)
Silver gelatin photograph
87.0 x 73.0 x 340.0 cm
Courtesy of the artist



Fiona Pardington

Kāi Tahu, Kati Mamoe, Kati Waewae



The four photographs selected for 'Te Puāwai o Ngāi Tahu' are part of an unusual and rewarding project Fiona Pardington undertook in 2002. From the remarkable collections of the Okains Bay Māori and Colonial Museum she selected a number of its most precious taonga – hei tiki, hei matau and huia beak and claw jewellery. Working within the tradition of the photographic still life, she sought to invoke the essence of these objects, seeking to convey not only a sense of their historical significance, but also of their personal connection to individuals and families. Some objects speak of the heart of Ngāi Tahu material culture; others are hybrid in nature, drawing on both Māori and colonial cultural traditions.

Pardington's interest in the communicative power of taonga was evident in her 2001 exhibition 'Mauria mai tono ano' (literally 'to bring to life, to claim again'). In those works, which focused on Ngāi Tahu hei tiki from the

collections of the Auckland Museum, and in the photographs included in this exhibition, Pardington allows the physical resonance of these treasured objects (many worn against the skin, or in the hair) to explore the continuum of whakapapa. In contrast to previous works that explored sexuality, power and identity through the metaphor of the body, her latest images are deliberately uninhabited, yet perhaps more suggestive of human presence than ever before. These taonga occupy a territory between present and past, confronting us directly, yet never losing their connection to times and people gone by. For Pardington, this is reflective of the 'immanence of the tipuna of the Ngāi Tahu taonga'.¹

Perhaps most poignantly, Pardington invokes the elusive spirit of the huia. More sacred to Māori than any other bird, the huia was associated with dignity and wisdom, its feathers worn only by chiefs of distinction.

Fiona Pardington
Whaler's scrimshaw powder horn,
Te Wai Pouamu/South Island 2002
Silver gelatin photograph
87.0 x 73.0 x 340.0 cm
Collection of the artist

Fiona Pardington
Te huia kai-manawa/The huia that
consumes my heart 2002
(The beloved is spoken of as thus
– for Wayne Wilson)
Silver gelatin photograph
87.0 x 73.0 x 340.0 cm
Collection of the artist

Known for its flute-like song, metallic blue-black plumage and distinctive white-banded tail feathers, the huia belonged to an ancient family of birds found only in New Zealand. Already fragile owing to hunting by Māori to create adornments and marereko, the huia population was irrecoverably decimated at the turn of the century by European settler demand for the dramatic feathers as a fashion accessory. Here, Pardington uses the sacred feathers to symbolise a range of bereavements – the erosion of Māori and Ngāi Tahu culture, the loss of tribal lands and sacred treasures. The titles of the works recall the haunting lament of a forsaken lover.

Born in Auckland in 1961, Pardington is of Scottish and Ngāi Tahu descent. She graduated with a Bachelor of Fine Arts from the Elam School of Fine Arts, Auckland in 1984. She is a founding member of the Artists' Round Table and has lectured widely in photography. Her solo exhibitions include 'One Night of Love', Adam Art Gallery, Wellington, 2001; 'Veronica's Veil', George Fraser Gallery, Auckland, 2000; and 'Proud Flesh', New Gallery, Auckland Art Gallery Toi o Tamaki, 1997.

Felicity Milburn



Fiona Pardington
Taniwha, Port Levy, Banks Peninsula 2002
Silver gelatin photograph
87.0 x 73.0 x 340.0 cm
Collection of the artist

NEIL PARDINGTON

Neil Pardington
Te Whare o
Rangiora 2002 (detail)
C-type photograph
130.0 x 180.0 cm
*Courtesy of the artist and
Jonathan Smart Gallery*

©OG



Neil Pardington

Kāi Tahu, Kāti Mamoe, Kāti Waewae



Neil Pardington
Simon's Shower 2000
C-type photograph
73.0 x 93.5 cm

Courtesy of the artist and Jonathan Smart Gallery

Conspicuously prosaic, but full of possibilities, Neil Pardington's work has been described as 'straight photography with a twist'.¹ The examples included in 'Te Puāwai o Ngāi Tahu' reflect a deliberate shift in the artist's approach after 1994, as he moved away from staged and constructed photographs to a more intuitive, responsive technique that captured 'found' images from his everyday environment. He became intrigued with the way that multiple images, taken independently, could be shown together to suggest some sort of narrative connection. In blurred, grainy works such as *Balloons* (1998) and *Pool* (1999), ordinary objects resemble cameo players in a noir film, evoking a significance beyond their conventional status as objects. Adopting the unrehearsed style of the snapshot or the home movie, Pardington felt he had let artifice and construction fall away: 'they were raw and uninflated – and this was what I had been looking for when I decided to leave the studio'.²

Although Pardington's compositions are deliberately unpeopled, oblique allusions to human presence abound. Images such as a slumping stack of pre-loved mattresses, warmed and worn by miscellany of sleepers, or the half-remembered patterns of a plastic shower curtain use what Pardington calls 'the persistence of memory'³ to connect to past places and events. He enjoys the disparate and anonymously universal nature of his subjects, but also believes that they are linked, through him, to a uniquely New Zealand narrative: 'carrying your own culture with you provides a context for your eye'.⁴ In *Logs* (2000) and *Barrier* (2000), Pardington's interest in the potential of an 'empty' composition is revealed through a focus on surface and pattern. Sculptural forms are concentrated, rather than reduced, in their translation to two dimensions: stripped of context or defining features, they provide a fertile ground for the viewer's memory and imagination. As with all of

Pardington's work, by focusing on what is in front of us, he invites us to imagine what is just beyond the frame.

Born in 1962, Neil Pardington studied film and photography at the University of Auckland, graduating with a Bachelor of Fine Arts. A photographer, filmmaker and designer, he has exhibited throughout New Zealand and is represented in both private and public collections. Pardington was a finalist in both the Visa Gold Art Awards (1998) and the Waikato Art Awards (2001). He was recently chosen to design the catalogue and visual identity for the multi-award-winning 'Parihaka: the art of passive resistance', and 'Bi-Polar', New Zealand's inaugural exhibition at the Venice Biennale in 2001. Pardington is currently producing *For Good*, a feature film directed by Stuart McKenzie, and developing a screenplay based on the novel *After Robert* in collaboration with its author, Sarah Quigley.

Felicity Milburn

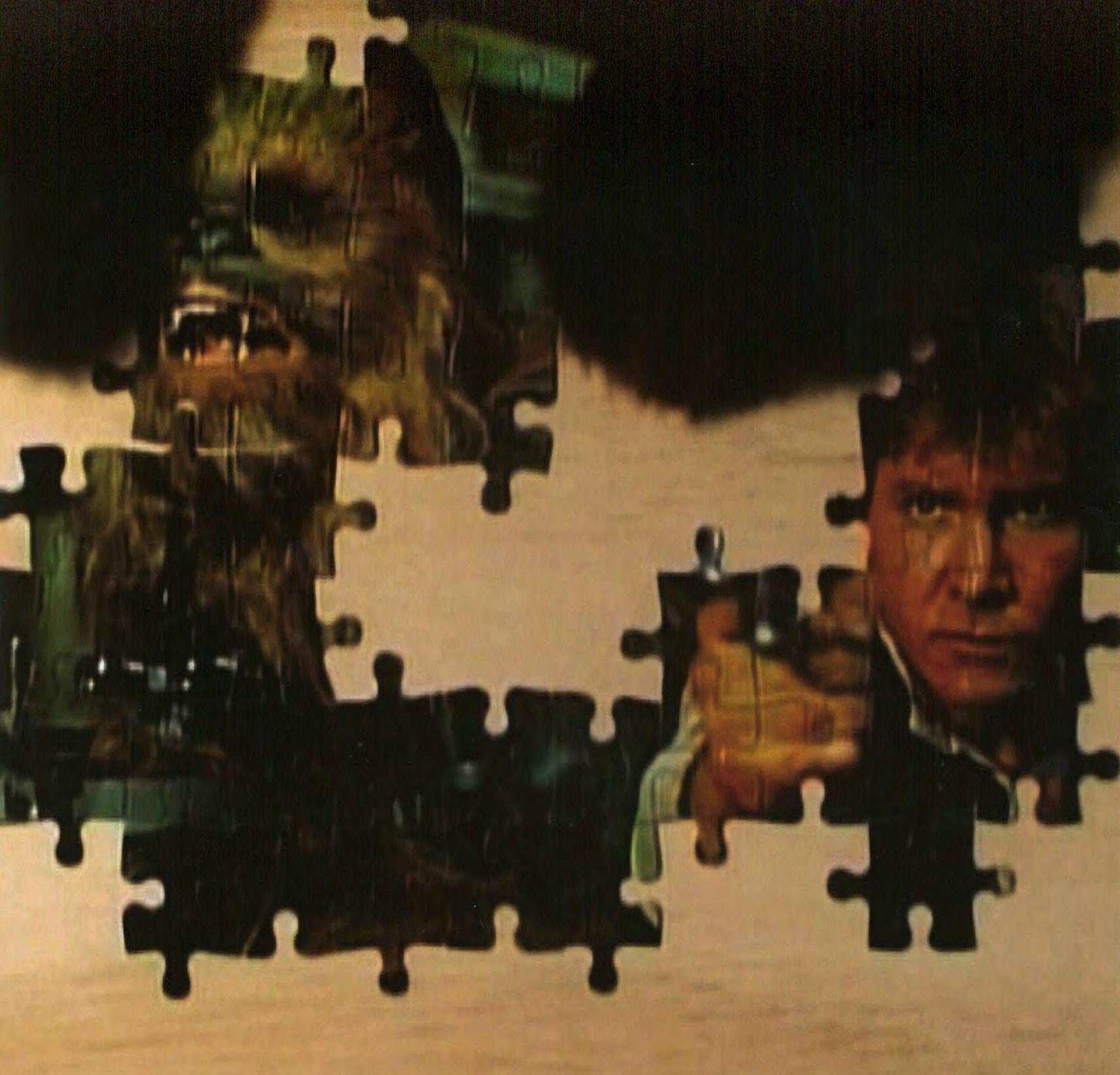


Neil Pardington
Logs 2000
C-type photograph
130.0 x 180.0 cm

Courtesy of the artist and Jonathan Smart Gallery

NATHAN POHIO

Nathan Pohio
Untitled 2003
VHS deck, monitor
Dimensions variable
Courtesy of the artist



Nathan Pohio

Kāi Tahu, Ngai Tuahuriri



Nathan Pohio investigates his placement/identity as a young contemporary artist of Māori descent and the synergies, dualities and conflicts he observes in everyday life. In his video work for 'Whare', an exhibition curated by Deidre Brown for the Art and Industry Biennale in 2002, Pohio first took on the physical image of the cowboy, by presenting footage of himself moon-walking along the shoreline of Te Rauone Bay. Also included was archival television footage of Merv Church, perhaps New Zealand's most famous cowboy and winner of many national and international rodeo championships.

For 'Te Puāwai o Ngāi Tahu', Pohio has continued his inquiry into the other/cowboy, but looks to the future and outer space, taking the *Star Wars* character Chewbacca as a focal point. 'For me, Chewbacca and the Wookie generally have always represented notions of the other: big, hairy and incomprehensible to most because of his dialect. I had a Lego set of Chewie taken from a scene in *The Empire Strikes Back*, where he and an Ewok take over an Imperial military vehicle and use it to fight back at Imperial troopers... I guess this work is really a homage to that character from those movies'

and a nod to anyone else who might see him the same way.'¹

Like Tonto to the Lone Ranger, Chewbacca is a sidekick to Han Solo. They have a shared history as smugglers and outsiders, cowboys lost in space, frequenting the seedier bars and living with debts hanging over them. As Pohio comments, 'When these things are considered, the character becomes a little more rounded.'² Pohio's work consists of a screen leaning against a gallery wall, upon which is a projection of the artist constructing a jigsaw puzzle of Chewbacca and Han Solo fending off Imperial troopers. As Pohio's hands reach down into the screen to place the pieces together in reel/real time, we can see that they are also reaching down into the gallery space to present a completed image. It becomes apparent that he has put the picture together upside down and the projection takes on 'a David Lynchian weirdness'³ as we realise that the construction is actually presented in reverse and that what we have seen is the jigsaw being taken apart.

The internet has been a valuable source of material for Pohio – 'sampling for the image makers',⁴ he calls it. Also included in 'Te

Nathan Pohio
Untitled (Wookie Shuffle) 2003
VHS deck, monitor
Dimensions variable

Puāwai o Ngāi Tahu' is a drawing of a Wookie, made as a photo negative, which was taken from a website and reworked by the artist. On the floor of the gallery, a monitor reveals the artist dressed up in his Wookie suit (designed and made by a friend). We see a medium close-up of his head as he turns in space, 'making Wookie (Noise)'.⁵

Born in Christchurch in 1970, Nathan Pohio graduated from the University of Canterbury with a Bachelor of Fine Arts in 1997 and first began exhibiting film work in 1999. In 2000, he graduated from the Christchurch Polytechnic Institute of Technology with a post-graduate degree in digital video post-production. Selected exhibitions include 'Office Space', Blue Oyster Gallery, Dunedin, 2001, 'Fresh', The Physics Room, Christchurch, 2001, 'Techno Māori', City Gallery, Wellington and Pataka Museum of Arts and Cultures, Porirua, 2001 and 'Whare', Art and Industry Biennale, Christchurch, 2002.

Felicity Milburn



Nathan Pohio

Installation view, 'Te Puawai o Ngāi Tahu' 2003

All collection of the artist

RACHAEL RAKENA

Rachael Rakena
Rerehiko 2003 (still)
Digital/video installation
Courtesy of the artist



Rachael Rakena

Ngā Tahu, Ngā Puhi, Ngāti Pākehā

In just over a century, the instrument of our everyday communication has evolved from the handwritten letter, through the telephone and facsimile, to the multitude of messages transferred electronically via e-mail. Because they encourage greater informality than posted letters, e-mails offer the immediacy of a face-to-face or telephone conversation, but can exist beyond the moment of interaction – in the messages we print out or save in a computer's memory banks.

In *Rerehiko*, a multi-projection installation that incorporates images of water, swimming/dancing figures and floating fragments of e-mail text, Rakena explores how e-mail technology has created a new communication environment: 'The digital text of the e-mail and its aesthetic of pixelated patterns create the new tukutuku for the wharenu i of cyberspace in which a community often meets'.¹ E-mail has also facilitated the use of written bi-lingual language, as those with even a limited knowledge of te reo seek to incorporate it into their messages, and Rakena has observed how it can break down the conventional hierarchies of communication: 'the strings of e-mails I receive, and the subjects they include, fascinate me. Whereas once a bereavement card would have been carefully chosen for its visual design, artwork or message, the visual culture of e-mail collapses this notion. An e-mail announcing the arrival of a newborn child bears the same face as an email expressing sympathy at the loss of a loved one'.²

Rakena's title plays upon the Māori word for computer, 'rorohiko', which is often translated as 'electric brain'. Her substitution of the word 'rere' – meaning to flow, fly, be carried by the wind, rise, escape – emphasises the

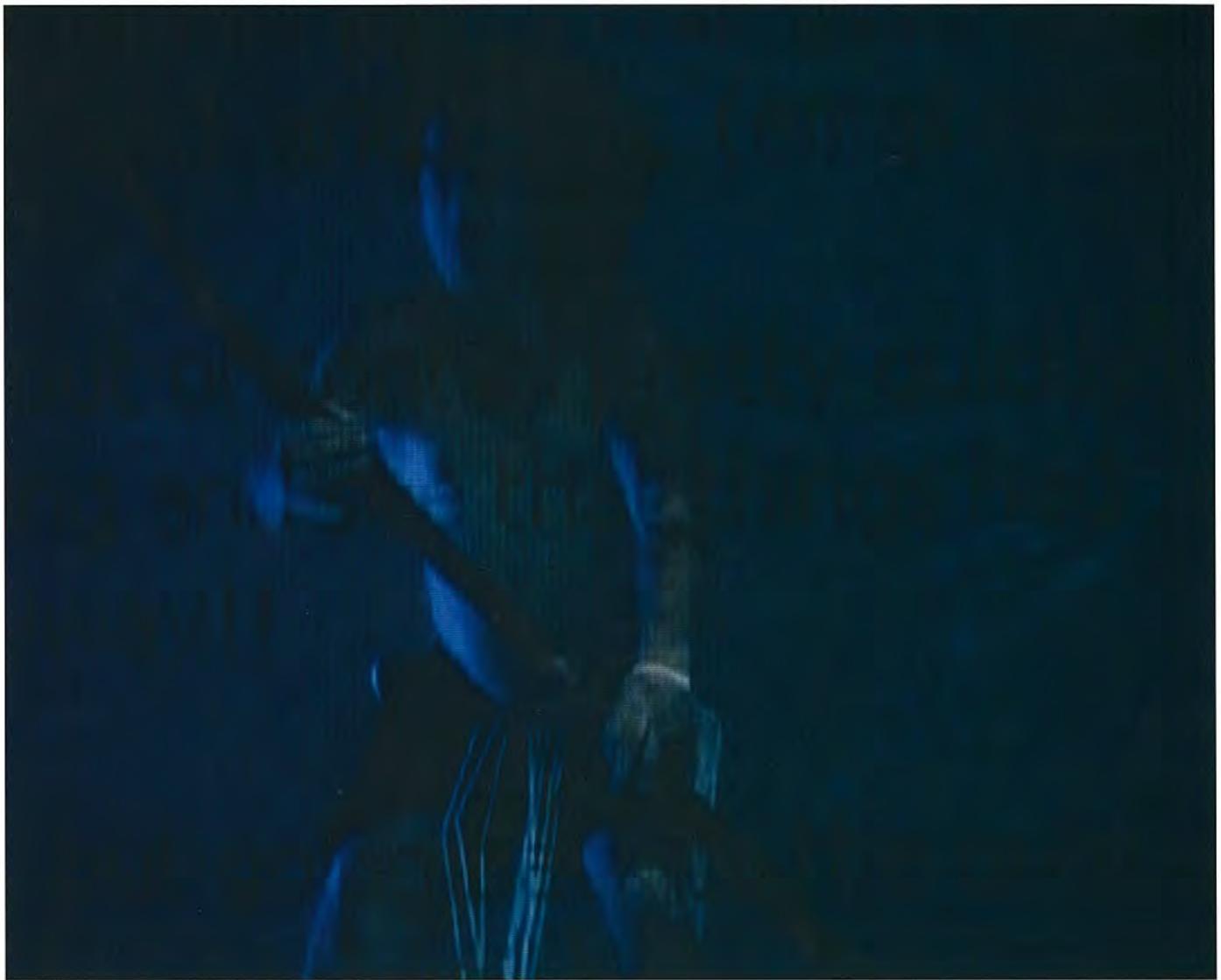


free, fragmentary and kaleidoscopic nature of the e-mail medium. By immersing the viewer in a pool of image and sound, Rakena has created an evocative multi-media environment intended to 'allow emotions, life, death, business, cultural revitalisation, gossip, humour and information korero to show the living culture of the contemporary iwi on email'.³

Born in 1969, Rakena studied at the Otago Polytechnic School of Art and the University of Otago, receiving an undergraduate diploma in Fine Arts (1992), a degree in Māori Studies (1995) and a post-graduate Diploma in Arts (Distinction) in 1996. In addition to exhibiting paper, sculptural and digital

works, Rakena has produced, directed and participated in dance, kapahaka and multi-disciplinary performances for more than 10 years. She is currently a lecturer in digital and moving image at the Otago Polytechnic School of Art. Recent projects have included *Turanga*, a collaboration with contemporary dancer/choreographer Louise Bryant that was performed in both gallery and marae settings in Auckland, Wellington and Christchurch, *As an individual and not under the name of Ngā Tahu, 'Techno Māori'*, City Gallery, Wellington and Pataka Museum of Arts and Cultures, Porirua in 2001 and *Mihi Aroha, 'Whare'*, Art and Industry Biennale, Christchurch, 2002.

Felicity Milburn



All images: Rachael Rakena

Rerehiko 2003 (stills)

Digital/video installation

Dimensions variable

Courtesy of the artist

PETER ROBINSON

Peter Robinson
Evil Doers 2002 (detail)
Acrylic and oilstick on paper
150.0 x 100.0 cm

Courtesy of Peter Robinson and
Peter McLeavey Gallery, Wellington

OUT!

DOER

EVIL
DOERS

EVIL

00



Peter Robinson
The What is and the What is not 2001
Lambda photograph
127.0 x 272.0 cm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū

On first examination, the works by Peter Robinson included in this exhibition could not be more different. A sleek, computer-generated Lambda print, minimalist in appearance, yet loaded with existential solemnity, hangs alongside two irreverent, graffiti-style drawings, rendered crudely in oil stick and acrylic on paper. Only the rudimentary colour scheme of black, white and red seems to provide a tangible link. Yet all were produced within a space of just two years and each is an example of Robinson's calculated consumption of multiple and often disparate cultural influences, whether they relate to the philosophical enquiries of Jean-Paul Sartre or the Wild West rhetoric of President George 'Dubyah' Bush.

All Robinson's recent works have revealed his willingness to embrace the role of cultural tourist,¹ downloading and reformatting images and information from mass entertainment, news media and the vast nebulae of the internet. In 2000, his wish to employ a universal artistic vocabulary led him to experiment with binary code, the language used to operate/programme computers. Composed entirely of ones and zeros, which represent 'on' and 'off' (or 'yes' and 'no'), the code can be strung into recognisable eight-digit groups called bytes. Robinson played on the ideas of presence and absence inherent in the code by incorporating phrases relating to the question of existence from a variety of philosophers

and scientists, including Stephen Hawking, Dante Alighieri and Albert Einstein. Additional influences, including high modernist art, Māori mythology² and the tukutuku panels found in meeting houses, can also be seen in the work.

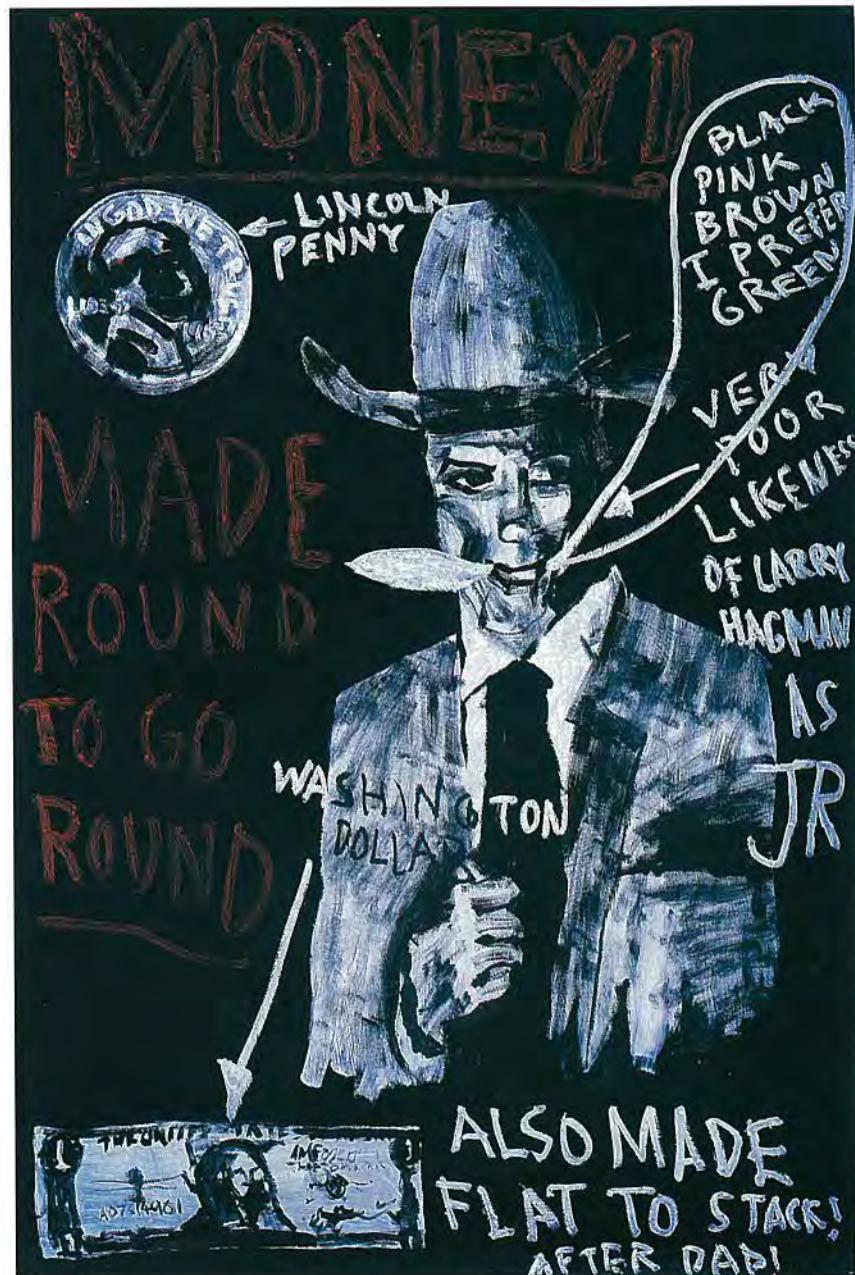
By contrast, *Evil Doers* and *Money!* recall the in-your-face immediacy of the shoddy, 'everything-must-go' sale signs Robinson produced during the mid-1990s. 'Diaristic or autobiographical, a reflection and regurgitation of everyday life, mass media, politics and philosophy',³ teem with references to current social and political issues translating material from the news media, the internet, advertising and mass entertainment directly (and non-hierarchically) into visual 'output'. The resulting blend of fact and fantasy, pot-head humour and global politics, is classic Robinson – satirical, sacrilegious and unerringly close to the bone.

Peter Robinson was born in Ashburton in 1966 and graduated from the University of Canterbury with a Bachelor of Fine Arts in 1989. Since taking up a Creative New Zealand residency at Berlin's Kunstlerhaus Bethanien in 2000, he has successfully established a profile within the European arts scene, while remaining connected to New Zealand through exhibitions, curatorial projects and frequent visits.

Felicity Milburn

Peter Robinson
Money! 2001 (detail)
Acrylic and oil stick on paper
150.0 x 100.0 cm

*Collection of Peter Robinson
and Peter McLeavey Gallery, Wellington*



ARETA WILKINSON

Installation view, *Onuku* 2003
Christchurch Art Gallery Te Puna o Waiwhetū
‘Te Puawai o Ngāi Tahu’

"What are the requirements?"
A minimum of one year's professional experience is generally required for the position of administrator and to be
considered for this role, the candidate must be used for general managing, think of the authority, long the spirit of their
team and be able to manage the team effectively.





Onuku 2003 (detail)
Paua shell, wood & paint
Dimensions variable
Photography: Sean Shadbolt
Collection of the artist

One of New Zealand's most innovative contemporary jewellers, Areta Wilkinson creates challenging and thoughtful pieces with resonance for both wearer and viewer. Since the late 1990s, her work has become increasing conceptual, prompting considerations of cultural identity, dislocation and turangawaewae. In the O3 series, made in 1995–96, Wilkinson created a number of contemporary 'fragments' that referenced Māori artefacts, each 'labelled' with a museum-style accession number. The precise and methodical cataloguing system underscored the isolation of these objects from their cultural origins, echoing the experience of many urbanised Māori. For Wilkinson, born and raised a country's length away from her maternal Ngāi Tahu roots, the struggle to maintain tribal connections was especially familiar. The *Tane* and *Wahine* brooches she made for the 3rd Dowse

Jewellery Biennial, 'Turangawaewae', in 1998, incorporated pohutukawa from her father's pioneer family region in the Far North and pounamu from her mother's tribal region in the South Island. Wilkinson added string to the brooches, recalling the string games with which her grandmother taught her about her whakapapa: 'I am the product of those before me. I am acknowledging both sides of my lineage; the passing down and the passing on of knowledge. The heart pulls both ways'.¹

Onuku, a profound celebration of Wilkinson's Ngāi Tahu ancestry, was inspired by a visit to her tribal area during a 2001 artist residency at the University of Canterbury School of Fine Arts. The tiny, but historically significant settlement of Onuku is located just east of Akaroa, on Canterbury's Banks Peninsula. An important site in 19th-century Ngāi Tahu history, it contains a historic Māori church and an early Māori school. It is also where

the Treaty of Waitangi was signed by two Ngāi Tahu chiefs, John Tikao (Wilkinson's ancestor) and Iwikau, on 28 May 1840. The newly constructed Karaweko wharenui at Onuku overlooks Akaroa Harbour and on the day Wilkinson visited, the paua eyes of the poupou, caught in the setting rays of the sun, 'seemed to float free of the carved bodies and watch over her'.²

In a place like Onuku, the past is always present – in the air, in the buildings and in the earth. In Wilkinson's work for 'Te Puāwai o Ngāi Tahu', this historical resonance finds physical form in two columns of 'floating' paua shell eyes. The placement of *Onuku* between the contemporary art works and the classical Ngāi Tahu taonga also alludes to the fact that pou were often used as boundary markers.

Here, suggesting the eyes of the ancestors that watch and protect the living, they open up a door between past and present generations.

Wilkinson was born in Kaitaia, North of Auckland, in 1969. She completed a four-year Diploma in Craft Design (Jewellery) in 1991 at Carrington Polytechnic, Auckland, followed by a Bachelor of Design degree in 2002.

She has been employed at Unitec School of Design since 1995 and is currently a jewellery lecturer for the Bachelor of Design course. A member of the shared Workshop 6 jewellery studio since 1993, she has exhibited regularly throughout New Zealand and contributed to the third New Zealand Jewellery Biennial at the Dowse Art Museum in 1998. Wilkinson has also participated in exhibitions in Australia, Belgium and Scotland and her work is held in the permanent collections of Te Papa Tongarewa and the Dowse Art Museum in New Zealand and at Cambridge University and the Pitt Rivers Museum in Britain.

Felicity Milburn



Areta Wilkinson
Tohu Aroha 2002
Photography: Alan McDonald
Graphics: Kim Meek

Notes to the text

History of Site

- 1 A. Carrington, *Ngāi Tahu: A Story of the Invasion of the South Island of New Zealand by the Descendants of Tahu Potiki*, Letters and Papers ATL, Ms 79 Folders 1-4, Alexander Turnbull Library, Wellington.
- 2 T.E. Green, *The History of Ngāi Kuri by Tapiha Wanikau*, (Translation by Tahu Potiki), T.E. Green Ms, MacDonald Collection, Ngāi Tahu Archives, Macmillan Brown University, University of Christchurch.
- 3 H. Jacobs, *Whakapapa Book*, Vol. 1, R.T.M. Tau Archives, personal collection.
- 4 Herries Beattie, *Māori Placenames of North Canterbury*, Otago Daily Times and Witness, 1945, pp. 112-13.

A new flowering of Ngāi Tahu Art Toi o Ngāi Tahu: He Puawaitanga Hou

- 1 Gordon Harcourt, 'Boosterism. Feeling the measure of New Zealand's presence at the Venice Biennale', *Listener*, 20 June 2001, p.50.
- 2 Jonathan Smart, 'Branding Aotearoa in Venice', *On Arts* 25, November 2002, p.3.
- 3 Hirini Mead (ed.), *Te Māori: Māori art from New Zealand collections*. Auckland, 1984.
- 4 *Ibid.*, p. 75.
- 5 Jacqueline Amoamo, 'Ramaí Hayward – Photographer, Artist, Actress, Film-maker. A Creative Life', in *Standing in the Sunshine: A History of New Zealand Women since they won the Vote*, Sandra Coney, (ed.). Auckland, 1993, pp.234-35.
- 6 Curated by Buck Nin and Baden Pere, the artists included: Fred Graham, Norman Lemon (*Te Whata*), Jonathan Mane-Wheoki, Katarina Mataira, Selwyn Muru, Buck Nin, Arnold Wilson and Pauline Yearbury. Two of the 42 works exhibited were by Cath Brown: No.11, *Rata and the Birds* and No. 12, *Modern Teko Teko*.
- 7 Quoted from Frank Davis, 'Māori Art and Artists', *Education* No. 9, Wellington, 1976.
- 8 Robert Jahnke, 'Māori art education: hybrid or existentialist praxis?', Art@Education. NZ forum, Adam Art Gallery, 7 June 2001.
- 9 Gregory Burke & Peter Wiermair, *Cultural Safety. Contemporary Art from New Zealand*. Wellington, 1995.
- 10 "I'm very proud of my tribe and my heritage [but] both Jacqueline and I are trying to escape the ethnic box." Michael Fitzgerald, 'Kiwis on Parade', *Time*, 16 July 2001, p.60.
- 11 Felicity Milburn, Foreword, *Hiko! New Energies in Māori Art*. Christchurch, 1999, p.2.

- 12 In the group installation, 'Whare', curated by Deidre Brown and exhibited in the SoFA Gallery, Christchurch Arts Centre, four of the seven artists – Lonnie Hutchinson, Marie Mills, Rachel Rakena and Nathan Pohio – were of Ngāi Tahu affiliation.
- 13 John Coley, 'Humanity Unmasked', Press, 25 July 2001, p.39.
- 14 Jonathan Smart, op. cit., p.3.
- 15 Warren Feeney, 'Here's to you, Peter Robinson', Press, 25 July 2001, p.39.
- 16 Witi Ihimaera, *The Dream Swimmer*. Auckland, 1997, p.98. Quoted by kind permission of the author.

Cath Brown

- 1 Cath Brown in conversation with the author, December 2002.

Ross Hemera

- 1 Ross Hemera, quoted in *Tuakana is Watching*, author uncredited, Massey University website, 2003.

Lonnie Hutchinson

- 1 Lonnie Hutchinson, artist's notes, December 2002.
- 2 *Ibid.*
- 3 *Ibid.*
- 4 *Ibid.*

Simon Kaan

- 1 Dunedin review, Susan Ballard, *Art New Zealand* 97, 2001, p. 42.
- 2 Simon Kaan, conversation with Megan Tamati-Quennell, 2003.
- 3 Ballard, op. cit., p. 42. 97, 2001, p.42.

Fiona Pardington

- 1 Fiona Pardington, *Te Mate o Te Aroha / The Pain of Longing*, 2002, unpaginated.

Neil Pardington

- 1 Lara Strongman, *Elsewhere*, Eyework, 2000, p. 8.
- 2 'Snapshotchic', lecture by Neil Pardington, Sarjeant Gallery, Wanganui, 18 April 2001.
- 3 Neil Pardington, Conversation with the author, November 2002.
- 4 *Ibid.*

Nathan Pohio

- 1 Nathan Pohio, *Te Puāwai o Ngāi Tahu notes*, February 2003.
- 2 *Ibid.*
- 3 *Ibid.*
- 4 *Ibid.*
- 5 *Ibid.*

Rachael Rakena

- 1 Rachael Rakena, *Rerehiko Project Description*, 2002.
- 2 *Ibid.*
- 3 *Ibid.*

Peter Robinson

- 1 Belinda Jones, 'Unpacking Peter Robinson', *On Arts*, April 2001, p.13.
- 2 Taken together, the ones and zeros form the word IO, a supreme entity that figures in Māori creation stories.
- 3 Peter Robinson, e-mail to the author, 2003.

Areta Wilkinson

- 1 Areta Wilkinson, conversation with the author, March 2003.
- 2 *Close to Home*, Anna Miles, Unitec Institute of Technology, 2002, p.5.

Glossary

Haka	Mahi whatu	Raranga
Dance	Cloak weaving	Weaving
Hei matau	Mana	Taonga
Greenstone pendants	Influence, prestige, power	Treasure
Hei tiki	Marereko	Tipuna/tupuna
Greenstone tiki	War plumes	Ancestor
Heke	Moko	Tukutuku
Flat plait or join for a whāriki	Tattoo on face or body	Latticework between the upright slabs in a traditional Māori home
Iwi	Pāraerae	Turangawaewae
Nation/people	A sandal made of leaves of flax	Tribal standing/home ground
Kāi Tahu/Ngāi Tahu	Piupiu	Waiata
Interchangeable terms for South Island iwi. Both have been used throughout this publication, according to the individual preference of each artist	A garment consisting of a heavy fringe attached to a band for the waist	Song
Kete	Poi	Whakapapa
Basket made from strips of flax	A light ball with a string attached, which is swung to accompany singing	Ancestry, genealogy
Kōwhaiwhai	Pounamu	Wharenui
Painted scroll ornamentation	Greenstone	Meeting house
Mahinga kai	Pouporu	Whāriki
Food gathering area	Posts supporting the ridgepoles of a wharenui	Floor mat, on which food is laid out
Mahi raranga	Puna	
Flax weaving	Spring	

List of works

Taonga

Taurapa, canoe sternpost

Wood

75.0 x 23.5 x 4.0 cm

Okains Bay, Banks Peninsula, Ngāi Tahu

Te Puawaitanga period 1500–1800

Collection Canterbury Museum

Kaitaka, Cloak

Muka, dressed flax

153.0 x 210.0 cm

Taumutu, Canterbury, Ngāi Tahu

Te Puawaitanga period 1500–1800

Taiaroa whanau collection, Canterbury Museum

Māori Netting Whitebat at the Mouth of the Opihi River, Timaru by the Sea

Tiki Productions, c.1925

New Zealand Film Archive Ngā Kaitiaki o Ngā Taonga Whitiāhua

Cath Brown

Ngāi Tahu, Nga te Ruahikihiki

Karanga Ngāi Tahu 2003

Ceramic, feather, fibre and shell

70.0 x 25.0 x 25.0 cm

Collection of Te Runanga o Ngāi Tahu

Jacqueline Fraser

Kāi Tahu, Kati Mamoe

Assassinated 2002

Oil stick on blue and gold striped brocade

32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

War Lords 2002

Oil stick on cream brocade

32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Sale of Arms 2002

Oil stick on cream brocade

32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Controlling Supply of Arms 2002

Oil stick on pink water stained taffeta

32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Just Talk 2002

Oil stick on cream brocade

32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

No Responsibility Admitted 2002

Oil stick on blue water stained taffeta

32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Nuclear States Massed 2002

Oil stick on cream brocade

32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

No Sign of Resolution 2002

Oil stick on pink water stained taffeta

32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Cemetery Desecration 2002

Oil stick on cream brocade

32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Applied Guidelines Vigorously 2002

Oil stick on cream and red aquatint print

32.0 x 32.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Chris Heaphy

Kāi Tahu

Untitled (Bleu) 2000

DVD

Dimensions variable

Collection of Christchurch Art Gallery Te Puna o Waiwhetū

Ross Hemera

Ngāi Tahu

Omarama – Of Light 2002

Watercolour on paper

72.8 x 87.7 cm

Collection of the artist

Omarama – Plentiful Light 2002

Watercolour on paper

72.8 x 87.7 cm

Collection of the artist

Omarama – Vivid Light 2002

Watercolour on paper

72.8 x 87.7 cm

Collection of the artist

Lonnie Hutchinson

Ngāi Tahu, Ngāi Waeā, Ngati Muruha, Ngati Hamo

sista7 2003

Black building paper

Seven pieces, each 250.0 x 100.0 cm

Collection of the artist

Simon Kaan

Kāi Tahu, Kati Mako, Kati Irakehu

Ka Waka Tipuraka 2003

Oil on board

Eight panels, each 160.0 x 64.0 cm

Collection of the artist

Fiona Pardington

Kāi Tahu, Kati Mamoe, Kati Waewae

Te huia tu rae / The huia that sits on my brow 2002

(Lamenting a dead chief – in memory of Stuart Cameron)

Silver gelatin photograph

87.0 x 73.0 x 30.0 cm

Collection of the artist

Taniwha, Port Levy, Banks Peninsula 2002

Silver gelatin photograph

87.0 x 73.0 x 30.0 cm

Collection of the artist

Whaler's scrimshaw powder horn, Te Wai Pounamu / South Island 2002

Silver gelatin photograph

87.0 x 73.0 x 30.0 cm

Collection of the artist

Te huia kai-manawa / The huia that consumes my heart 2002

(The beloved is spoken of as thus – for Wayne Wilson)

Silver gelatin photograph

87.0 x 73.0 x 30.0 cm

Collection of the artist

All taonga depicted are from the Okains Bay Māori and Colonial Museum, Banks Peninsula. Fiona Pardington would like to acknowledge the Director, Murray Thacker, for his extremely generous assistance with this project.

Neil Pardington

Kāi Tahu, Kati Mamoe, Kati Waewae

Logs 2000

C-type photograph

130.0 x 180.0 cm

Courtesy of the artist and Jonathan Smart Gallery

Te Whare o Rangiora 2002

C-type photograph

130.0 x 180.0 cm

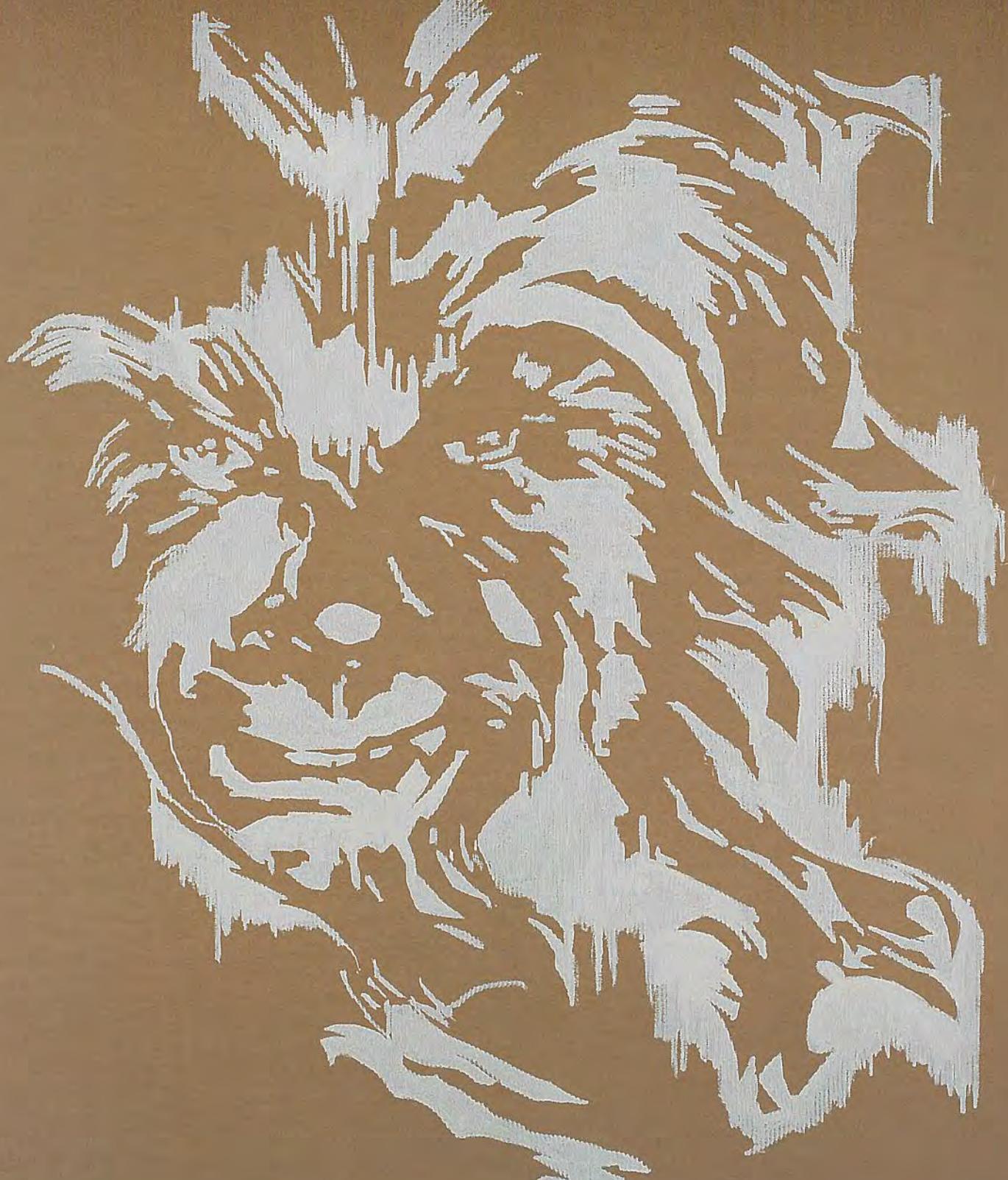
Courtesy of the artist and Jonathan Smart Gallery

Barrier 2000

C-type photograph

130.0 x 180.0 cm

Courtesy of the artist and Jonathan Smart Gallery





List of works continued

Balloons 1998
Silver gelatin photograph
73.0 x 93.5 cm
Courtesy of the artist and Jonathan Smart Gallery

Pool 1999
Silver gelatin photograph
73.0 x 93.5 cm (framed)
Private collection, Auckland

Simon's Shower 2000
C-type photograph
73.0 x 93.5 cm
Courtesy of the artist and Jonathan Smart Gallery

Mattresses 1999
Silver gelatin photograph
73.0 x 93.5 cm
Courtesy of the artist and Jonathan Smart Gallery

Nathan Pohio
Kā Tahu, Ngai Tuahuriri
Untitled (Wookie Shuffle) 2003
VHS deck, monitor
Dimensions variable
Collection of the artist

Oil Stick 2003
Pastel on card
Collection of the artist
Untitled (Screen 1) 2003
Data projector, DVD player, screen.
Dimensions variable
Collection of the artist

Rachael Rakena
Ngāi Tahu, Ngā Puhi, Ngāti Pākehā
Rerehiko 2003
Digital/video installation
Dimensions variable
Rachael Rakena – concept, director, producer, digital video postproduction
With the following collaborating artists and organisations:
Te Whanau o Kai Tahu ki Araiteuru – email text, kapahaka, swimming, video footage of poha wanaka, and whanau waiata and haka.

Neil Pardington
Matresses 1999 (detail)
Silver gelatin photograph
73.0 x 93.5 cm
Courtesy of the artist and Jonathan Smart gallery

Visual Artists:
Marcus Thompson – underwater camera artist
James Walton – technical support
Musicians / Sound Artists:
Jane Venis – soundscape artist, sound engineer/producer
Komene Cassidy – guitar and waiata composition and vocals
Paddy Free – sound engineer
Deborah Wai Kapohe – soprano, vocals
Richard Nunn – traditional Māori instruments
Dan Poynton – prepared piano
Paulette Tamati-Elliffe – waiata composition and vocals
Nga mihi ki Te Whanau o Kai Tahu ki Araiteuru, participating artists, supporters, and advisors including Daniel Belton, Jamie Bull, Bridie Lonie, Marilyn Webb.
Made with the support of Otago Polytechnic and University of Otago, Sony New Zealand and Jonathan's Camera and Video, Dunedin.
This project was achieved with assistance from Creative New Zealand and Te Waka Toi.

Peter Robinson
Ngāi Tahu
The What is and the What is not 2001
Lambda photograph
127.0 x 272.0 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetu

Evil Doers 2002
Acrylic and oilstick on paper
150.0 x 100.0 cm
Courtesy of Peter Robinson and Peter McLeavey Gallery, Wellington

Money! 2002
Acrylic and oilstick on paper
150.0 x 100.0 cm
Courtesy of Peter Robinson and Peter McLeavey Gallery, Wellington

Areta Wilkinson
Ngāi Tahu, Ngati Irakehu
Onuku 2003
Paua shell, wood and paint
Dimensions variable
Collection of the artist

CHRISTCHURCH CITY COUNCIL



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S T R A T E G Y



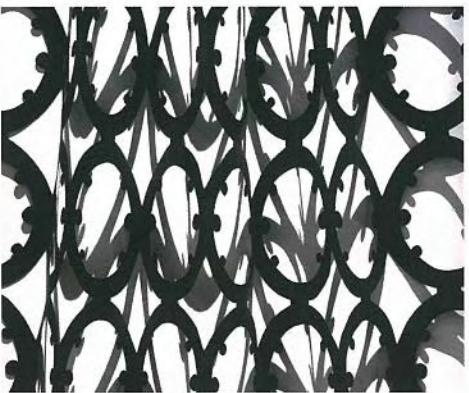
Spectrum Print



Art Council of New Zealand, Te Mana Taiao



NGĀ TAHU Development Corporation



Lonnie Hutchinson, *Sista7*, 2003, (detail)

TE PUĀWAI O NGĀI TAHU

TWELVE CONTEMPORARY
NGĀI TAHU ARTISTS

10 MAY – 24 AUGUST 2003

This full colour publication accompanies 'Te Puāwai o Ngāi Tahu', a major exhibition of works by twelve contemporary Ngāi Tahu artists, created specially for the opening of Christchurch Art Gallery Te Puna o Waiwhetu. Featuring essays on the historic significance of the Gallery site and the current flowering of Ngāi Tahu visual arts, as well as commentaries on each of the artists, it is a celebration of the spectacular and diverse nature of Ngāi Tahu culture.



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TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLER