

AGMANZ

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Te Hokinga Mai

QUARTERLY OF THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND



Waikato Elder Henare Tuwhangai with the greenstones before they leave New Zealand. Two of the stones will reside in America at the Metropolitan Museum in New York and Chicago, the first and last venues for *Te Maori*. The third stone will travel with the exhibition in N.Z. See page nine for story.

Photo courtesy of the Dominion.

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TE ARIKINUI DAME TE ATAIRANGIKAAHU, D . B . E . Hon. D.

That many of the finest taonga from all over Aotearoa have been assembled for exhibition, firstly overseas — in the United States of America — made a cultural impact, not only on the Americans but also upon Maori and European New Zealanders.

All, suddenly, seemed to realise that we have a great heritage going back centuries; that we — even in the isolated islands of the antipodes — have a rich culture to this day alive and well, even though the taonga exhibited was of antiquity and “classical”.

Our Maori people, who frequent marae more than museums and art galleries, became aware of our “wealth”, and I am pleased that now they should have the opportunity to see the Te Maori exhibition in the principal cities of Aotearoa. I am certain that it will inspire their pride and aspirations.

I feel, too, that the exhibition will help New Zealanders of ancestry other than Maori to be more aware of our Nation’s ancient history and culture (which, as so many think, did not commence in the late 19th century and particularly 1840), and what we have, this day, is a continuity of culture that projects the image of New Zealand and of being, proudly, a New Zealander.

Te Atairangikaahu

Te Maori is home — touchdown at Auckland Airport and the tribes gather on the tarmac. On its long journey home from Auckland to Wellington the exhibition always had a large contingent of supporters who were welcomed warmly at its first destination — the National Museum.

Photos Brian Brake



THE PRIME MINISTER OF NEW ZEALAND

The significance of an exhibition such as Te Maori can never be over-estimated.

It is an expression of New Zealand — a collection of treasures with a profound cultural, emotional and spiritual worth. A unique example of art and its living culture fused in one exhibition.

Te Maori has reminded the world of an intimate relationship: that of the people and their art. It has focused attention on what Professor Sid Mead has described as "living art". Art which can "stand for the people and the people for the art". And how "the ancestors represented in the taonga can be close to the people now and loved by them".

Sid Mead also talks of a spiritual dimension which Te Maori took to the Americans. A religious element which stressed connections with the gods, with ancestors and with present generations who regard the art as their rightful heritage.

It is this personal element which has helped make Te Maori so special. Special enough to draw 750,000 to showings in New York, Saint Louis, San Francisco and Chicago. Special enough to win their hearts and their minds. A cultural event powerful enough to bring together Americans of diverse backgrounds and the people of New Zealand, Maori and Pakeha.

Te Maori has shown Maori art and New Zealand culture to the world. We welcome it home.

*David Lange
The Prime Minister
of New Zealand*



THE MINISTER FOR INTERNAL AFFAIRS

The Exhibition of Te Maori in the United States has been a milestone in our cultural development. It has shown us that our traditional Maori taonga should be viewed as a unique art form and that they are a heritage of all New Zealanders. Moreover, the tremendous reception the exhibition received at every venue showed that it is an art form deserving of international recognition.

Te Maori has proved to us that a museum's interpretation of the "culture" of a country needs to be something more than a lifeless collection of dusty artefacts.

The presentation should be carried out in a manner which assists to encourage an understanding of how the many cultures represented in our society have served to enrich our lives.

You, as members of the museum profession, and I, as Minister of Internal Affairs, share responsibility to act as guardians of many of the most important items of the heritage passed on from our ancestors. One duty we have is to pass this on to our descendants in the best possible condition. Another is to ensure that as many people as possible can enjoy and learn from what we have in our care. We need to encourage that collections are both cared for properly and made widely available to all people, including those who have, in the past, been at best irregular visitors to our museums.

Over the years in New Zealand as elsewhere, a variety of museums have been established. Some are run by local authorities, others by groups of local people. As Minister, while I am concerned about all the existing collections, my first concern and prime responsibility must be to ensure that those items which are in the collections of the national institutions set up by the Government receive the care and treatment to which they are entitled. Manifestly this has not been achieved in the past. There is a legacy of neglect to overcome in the provision of resources to those institutions.

The Project Development Team which prepared the Report, *Nga Taonga o Te Motu — Treasures of the Nation*, has proposed an imaginative approach to rectify the present deficiencies. The Government has agreed that the solutions the Team has put forward are worthy of consideration, and has sought discussion of the issues involved and comment on them. In light of the views expressed during the present consultation phase, the Government will subsequently decide what steps it should take.

Tamata Wharehuia awaiting unloading.



Within the broad parameters of the Report's conclusions, there is ample room for flexibility as to how best to achieve the results we all seek. Ongoing discussion and debate can refine the concepts of the Report and define the components of an eventual complex.

I would, however, be failing in my duty to you, to the taonga and to our successors if I did not warn that should the thrust of the present initiative not receive strong and reasoned support, it runs a real risk of being set aside in favour of other things clamouring to Government for resources. If that were to happen, we should have failed.

The development of a new complex in Wellington will not solve all the problems of caring properly for all our collections. It will, however, be a start. It can lead the way. It can provide museology in New Zealand with a new focal point which will heighten everyone's awareness of what needs to be done elsewhere.

In 1974, during the term of the last Labour Government, the Art Galleries and Museums Scheme was set up. Concentrating at first almost entirely on capital projects, it has by now assisted nearly every museum in the country. Since that time an increasing amount of funding has been provided to help AGMANZ itself to develop and to run the Diploma course, to set up the museums' liaison service now available throughout the country, and to develop conservation services progressively at both institutional and regional levels.

I believe that it will be possible, even while a new complex in Wellington is developing, to provide increasing help for other museum needs. But I am sure that should the proposed complex not go ahead, there will be no unclaimed pot of gold.

You will be pleased to know that, even in the extreme financial strictures of this year's Budget, I have been able to provide, for the first time, some money within my Department's Vote both for conservation and for the New Zealand Film Archive. While this may be seen by some as a small step, it is, nonetheless, a very significant step towards the fuller realisation of this Government's desire to see a much higher priority accorded to the use of Government resources for the protection of our nation's cultural heritage.

Hon. Peter Tapsell

Minister for Internal Affairs

The signing of the legal agreements at the National Museum. Seated the Hon. Mr Peter Tapsell and Maui Pomare. Behind Dr John Yaldwyn, Bob Cater and Tipene O'Regan.



THE MINISTER OF MAORI AFFAIRS

In its journey through America, Te Maori left many people in awe and wonder, at the beauty, mystery, and magnificence of the exhibition, while the spiritual power experienced by those who witnessed the opening ceremonies was an experience of a lifetime.

Te Maori measured itself triumphantly against world renowned exhibitions such as Tutankhamen, and the terra-cotta pieces of China.

This year Te Maori received awards of distinction and merit in the competition of the American Association of Museum Exhibitions. This recognition heaped further honour on these treasures, whose own mana has long remained dormant and hidden from many New Zealanders.

What was it then, that so excited and moved Americans in their hundreds of thousands?

The answer is that Te Maori has a mystery and force that touches those who come within its presence. It is a mystical and ancient power — a wairua — a mauri — that Maoridom knows is inherent in every piece.

Te Maori showed the world of art and museum presentation that treasures like these are still apart of our present and living culture.

To the unknowing, the pieces by themselves are merely made of wood and stone, but when the elders with the young come together to chant the rituals of yesteryear, and to sing the songs that recount the history, the hopes, the hurts, and the aspirations of the people — then the exhibition lives.

The people are the living culture, and they breathe life into the taonga — and when the two come together the exhibition becomes a living and new experience for the uninitiated.

Maoridom, in looking across to America, may have wondered why their treasures had to travel abroad to receive such praise and recognition.

But I am sure Maoridom was uplifted by such powerful recognition from the

At an evening celebration at the National Museum where Te Maori is handed back to New Zealand: the Honourable Koro Wetere and Carol O'Biso.



United States, and other New Zealanders asked the same question, and were also touched by the same experience.

The mana of Maoridom, and the mana of New Zealand, was uplifted by Te Maori in the United States.

I want to acknowledge those American institutions which made it all possible.

The American Federation of Arts, which provided the organisation of the exhibition throughout the United States, the American Endowment for the Humanities, the Bectyl Corporation, and the hosting institutions in the U.S.A. — specifically the Metropolitan Museum of Art in New York, the St Louis Art Museum, the de Young Art Museum of San Francisco and the Field Museum in Chicago.

I especially acknowledge Mobil's very generous sponsorship of Te Maori here in New Zealand and for its partnership with the Government and the people of New Zealand.

Finally — the Government of the United States, which provided the umbrella indemnity for Te Maori from the time it left these shores to the return signing-back ceremony, and the American Ambassador and his staff who have been magnificent in their help and support.

We all thank the thirteen New Zealand lending institutions for allowing this exhibition to continue over the next 18 months, and the Maori people for providing their support for Te Maori here at home.

There is a saying of our people;

"E hoki ki te wa kainga, kia purea koe e nga hau o Tawhirimatea".

"Return home, so that you may be cleansed by the caressing winds of Tawhirimatea"

Te Maori has returned home. It will be caressed by the winds of Tawhirimatea, and I know that the caressing winds of Te Maori, will touch all New Zealanders.

Hon. Koro Wetere
Minister of Maori Affairs

With the greenstone from left June Mead, Piri Sciascia, Dr Tamati Reedy, Bill Cooper, Canon Wihuata and Dr John Yaldwyn. Photos Walton Walker.



EDITORIAL

Millions of words are being spoken and written about **Te Maori**; by New Zealander, American, anthropologist, politician, journalist, diplomat, art historian, industrialist, artist, Pakeha, Maori. 'Magnificent', 'powerful', 'magical', are words we can surely agree on. Lately being debated were 'primitivism', 'tribal art', and who amongst us were best qualified to judge, understand and interpret the works of the Maori.

Let us reflect that the first word, that of the maker, was Maori. A great number of the present words are Maori, and may we welcome even more. All the words need not be Maori. But most important of all is that the last word in whatever language, is never spoken.

We are privileged to have been the physical guardians of the slumbering treasures. They have been reawakened to life and new significance by the descendants of their makers; the true inheritors of the riches. The word 'Maori' may now assume new significance, not only for the Maori people, but for all New Zealanders, for that was the first word on the land from which all New Zealanders draw life.

For the museum family **Te Maori** means that things will never be the same. We are in a period of dynamic change. Our challenge is to go forward at the forefront of that change.

Tena koutou e nga iwi Maori, tena koutou e nga iwi Pakeha, tena koutou katoa. Nga tupuna, haere atu ra. Ki nga whare taonga o Aotearoa, mo naiane, e tu hei whakaruru hau mo nga taonga whakahirahira a nga tupuna. E tu hoki, kia tupu pakari ake ai nga kaitiaki i raro i te maramatanga hei hono i nga iwi katoa."

Mina McKenzie

*Nga whare taonga o Aotearoa Te Waipounamu
O te Tairawhiti, o te Taihauauru,
O te Taitokerau, o te Taitonga
Ko te amorangi ki mua
Ko te hapai o ki muri
Te tuturutanga mahi pono
Ko te Maori manamotuhake.*

Canon Wi Huata

*Each of three trucks carrying **Te Maori** home arrives at the National Museum and is joyously greeted by a large gathering of Maoris, museum staff and guests. The trucks wait under guard while a welcoming ceremony is held on the marae in the museum.*





The truck doors are opened and elders get a first glimpse of the bright orange crates that have carried their ancestors from Chicago to Los Angeles to Auckland and finally, to Wellington. The journey has taken nearly four days and was attended by couriers throughout.

P / R / S C / A S C I A

I went to talk with Piri Sciascia about Te Hokinga Mai and the gathering of the greenstones which went to America.

Q Piri, I would like to talk to you about your involvement with Te Maori, but more specifically the return of these taonga from the USA. You were very closely involved.

A The whole idea of closing an exhibition as large as **Te Maori** has been in our minds for as long as the show has been happening — the Maori mind sends you back to the beginning, I was there at the outset so it was thought appropriate for me to be there at the end. 'He started it, let him go and finish it'. So it was fortunate that Maspac should send me. Cliff Whiting's inclusion on the other hand had a lot to do with the fact that he had thought about the taking of the stones as a Mauri or life force as a gift to the Museum that had looked after **Te Maori** so well. It isn't just a matter of having our taonga returned but it is important that something as precious as this is left in its place.

Q To forge a permanent link?

A Yes, very much so, because the link first of all is natural. It's a national treasure that's left there so that link is spiritual, it's tied to the land here.

And that's a deep belief of course because that's what Mauri is all about. To give something as natural as a stone and something that is as beautiful as a boulder or piece of greenstone is in fact our top shot — it's the best we can do. The fact that this boulder is greenstone lifts the physical expression to a greater spiritual height. Maspac — The Maori and South Pacific Arts Council — was given the task of finding these stones.

Another key area of representation was of course, the elders. Henare Tuwhangai, who started the first karakia in the USA, was chosen to finish in Chicago. So, of course, it was important to have him come here for the karakia of the stones before they left. For his part the conclusion was the laying of the stone in front of Ruatēpupuke.

The final karakia was performed by Kingi Ihaka, past chairman of Maspac, who was sent by Q.E.II. Our karakias were begun and ended by the same people, and that's right if you can possibly make it.

The other Q.E.II representative was Hamish Keith, who with Michael Volkerling

was very instrumental in getting the whole thing up and running in the beginning, and supportive of the fact that this exhibition be done by the Maori people. It was at this time that I was appointed executive officer.

It became enormously complicated as I had to span two worlds — by day I sat on the marae talking to elders about their treasures and by night we would discuss relative humidities, thermohydrographs, calibrations and legal documents. At first it was an enormous hurdle.

It was a privilege, and I saw it as a great opportunity to gain a lot of experience. I really didn't see clearly in the beginning, but now in terms of things that have developed, it's been a far greater honour, a far greater privilege, and as much a pleasure to have actually been associated with **Te Maori**. It's really I think, the crux of what I see linked between then and now, and the coming home. What we achieved 'back there', was to get Maori people in key administrative places. We were the power structure, and we had tremendous say, and most importantly, we all had to find new ways. It was no longer 'oh yes, we know all about loan agreements, they're signed by the owners'. Well, who are the owners? Ownership is not a cut and dried affair as we are talking about spiritual ownership. We really had to

find new ways to administer the whole operation.

It's a major cultural event of this country, and people need to be supportive without taking over, we need to bring the museum profession and the media close, we need pakeha sorts of programmes, and all the experience that that entails. The pakeha go off and talk to the media by themselves — they get one sort of treatment, the Maoris go and talk by themselves and they get another kind of treatment. *Understanding.*

Because of key people such as Tamati Reedy and Sid Mead that really has happened. It will be a big event although it was an ending in Chicago, it is just a beginning here.

Q So there's huge personal growth for everyone.

A Absolutely, however I was in Dunedin and the Maori people are still very tentative — not the up and running that is evident in other centres.

Q That can only be numbers surely, and the fact that the population is so spread and dispersed.

A Yes, but also the other centres have had so much more happening — for example, the celebration before the stone went to Chicago — none of that has really happen-

ed in the south to generate enthusiasm. I think you find most Maori people coming from the same kind of place. We value our culture, our culture enhances us, and we value it as 1,000 years of history on show. Pakeha can't do that in NZ only Maoridom can do that. Now that needs to be recognised in our wider community and given its proper place, in schools with our art educators and our art galleries and museums and so on.

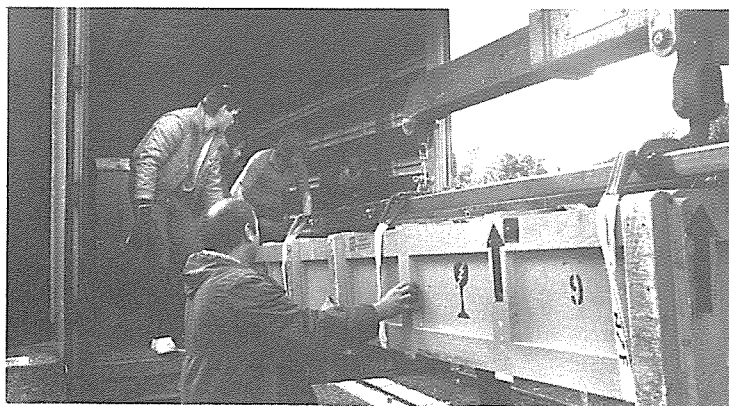
Whilst in the South Island I picked up one of the museum's promotional brochures. In four thin pages is a seven line entry (at the bottom) about the Maori and the rest is on Japan, Egypt etc. It is all changing, but it is slow. It's very slow. You see the Maori 30 years ago was a Maori that partially agreed with these kinds of structures. It was a pakeha world. Even I was brought up in those circumstances. I see it as a beginning, but I see a huge task ahead. Now the Americans have set such a high standard for us, they embraced our taonga — we need to do the same — Maoridom will, but we also need pakehadom as well. We don't really know what that means. There are also some Maoris that don't want to rush in and share with the pakehas, or don't know how, their history is against that — their celebration of things as deep as that is a totally Maori experience. We have a long

*Unloading commences. Carol O'Biso, American registrar for **Te Maori** U.S. tour and Karel Peters, N.Z. conservator who will assume responsibility for the exhibition's handling during the N.Z. tour, supervise as N.Z. Express carefully eases the enormous crates out of the truck. They use hydraulic fork lifts, a mini-crane and a steel lifting device specially designed and manufactured for the handling of these crates.*

Gavin Kee of the National Museum has had to plan with meticulous care how the crates will make the transit from where they enter the building to the exhibition gallery. His calculations showed that the crate containing

the Pukeroa Gateway will fit in the lift. The moment arrives and the crate does fit — with one centimeter to spare.

Calculations made months before indicated that several crates would fit neither in the lift nor through the corridors leading from the front doors. In preparation, a hole was cut in the floor of the National Museum and an electric hoist installed in the ceiling.



way to go in terms of our joining together, but our art will do it, you know it has that power. It is powerful talk, it is powerful medicine. I think we are in for a great fermentation time. From now on you won't be able to deal with Maori Art without dealing with the people who have really been cut off, we have a lot of educating to do for our own people about our own culture also. For us to see this exhibition and to have it explained in a way that doesn't embarrass us about our own ignorance.

That can be done, but we need to pull out all stops. It must be centre stage. We don't want all the pakehas to rush off stage, but nor do we want them to rush on and push us off which has happened in some other areas.

I see the role of **Te Maori** creating that central position, and we the administrators must work hard to make those things happen. When we were first negotiating with the Metropolitan Museum, we were discussing the need to have breakfast after the karakia — no, not down the road, but here in the museum with our taonga — absolutely out of the question, but after several weeks the shift was made, and it was a resounding success. They could really feel the spirit of it, because they had been touched by the ceremony. They have been embraced and they have started to grow — for example, people who stand out in my mind are Bob McCall from Mobil and Win Cochrane the Consul General. His welcome

to the first Maori group in New York was very slow and cautious, however, at Chicago I was waiting for him to stop talking Maori. They are dear to our hearts now, and it's been the taonga that's provided the focus. We can come out of this exercise with Maori and pakeha loving each other a bit more, then we will have learnt our art — we will have lived up to our ancestors and to our heritage, and to what really lies here in New Zealand. It's like the stones you see, you go back to that beauty — you don't find them, they find you if you are good enough, if you are worthy enough, spiritually committed.

Q Piri, would you please talk some more about the gathering of the stones.

A It was a responsibility given to Maspac, and as I was the working officer for that part of the council, it was left to me to suggest how to go about it. I wouldn't rush off to North Auckland to go and find greenstone even if it was there because they're not my people.

Q So the stone has a tribal significance?

A Yes and no. You don't want to come hard on that fact, because it means to belong nationally, to be seen and felt nationally, but you can't avoid the Maori issue but also pakeha people were involved, national parks were involved. The name of the river is Kaoreore, it is an old greenstone name. It flows into Te Waiohinetu. Hinetu is an

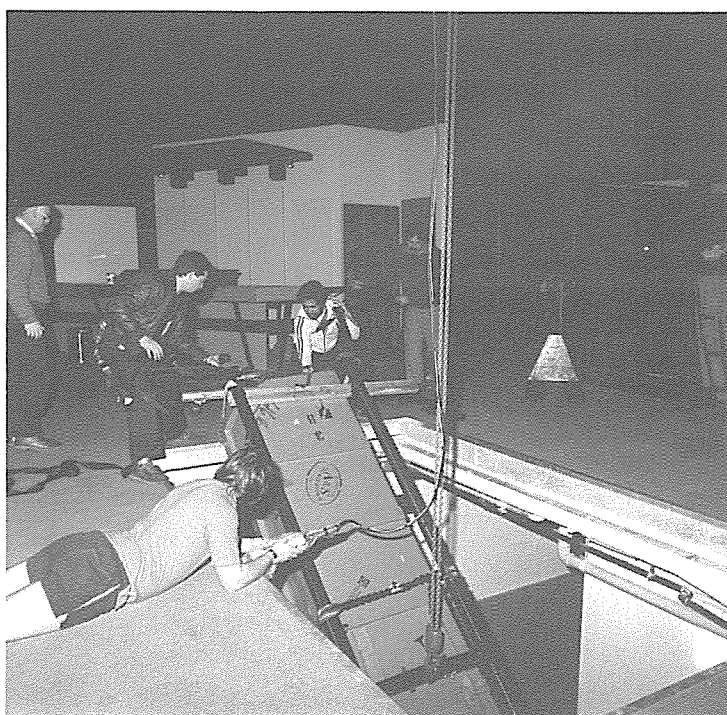
ancestor of ours from Southland. I reached to that side, but I reached not only to my cultural depth, but also reached a pakeha expert, you know you have a man, Russell Beck, a greenstone man, who comes alive when you talk greenstone. The other stone came from the Arahura river, because once the South Island people heard about greenstone — 'Greenstone — we're the keepers of greenstone. You'll have to have a piece from us'. We ended up with three pieces. Ended up with two big boulders and a special piece from the Arahura. So now we know all the greenstone stories go back to the Arahura, the beginning of it. It has tremendous cultural power coming through. This council is not a tribal council. Those people are not tribal people, and yet, through it all, you know things came through that are deeply tribal or deeply Maori.

Q But the stone went with everyone's consent?

A Absolutely, and you see other tribes took it. It wasn't for that tribe to take. It was given, and gifted to the Maori people of New Zealand by those people. Maspac found the other two big boulders with the blessing of the local Murihiku people. It wasn't planned, it just all turned out that way. The stones were brought back here for the final Karakia by Henare Tuwhangai before they left Wellington for America.

Jan Bieringa

Karel Peters checks the straps on a crate to be sure they are secure. The crate weighs nearly 800lbs. and the winch is about to make its maiden voyage. The crates are hoisted with the assistance of two teams using long ropes. With careful co-ordination the team on the ground pulls down on one end while the team on the floor above pulls up on the other. Together they steer the crate through the hole as the winch lifts its weight.



RODNEY WILSON

Te Maori has returned home.

For Chicago it was a closing, for the Americans an end. For New Zealand it was a beginning; the beginning of a new exhibition, the beginning of a tour which will conclude in Auckland on September 10, 1987 (three years, to the day, from that grand dawn opening at the Metropolitan Museum, New York) the beginning of a new interpretation of the art of the Maori.

Beginnings and ends: for us the end of a century-old museum practice, the beginning of new pride.

Te Maori started out as an exhibition — and an off-shore concept at that — but it has become a fulcrum moment in New Zealand history, a focus for issues more profound than those of a simple exhibition.

New procedures, new protocols, new methodologies have been set up. Ceremonies have been retrieved, new practices devised. My task is to talk a little about the practices — others more knowledgeable than I will talk about the ceremonies and protocols.

Te Maori embraces everybody. It celebrates the treasures of one of our races but acknowledges them as the taonga of a nation comprised of many races and cultures. **Te Maori** is for all New Zealanders of all backgrounds. **Te Maori** in turn calls upon all of those backgrounds to

pay their respects, give their koha, make their contribution to its success.

The exhibition has embraced all tribes, special tribal co-ordinators or regional committee chairman, the staffs of Mobil Oil, Lion Corporation, NZ Express Company, personnel from various museums and galleries, the staffs of an advertising agency and public relations consultancy, the print media, radio and television, independent film-makers, photographers, Air New Zealand staff, Police, Aviation security, staffs of the Department of Maori Affairs, Internal Affairs, the Ministry of Foreign Affairs, of Arts Council and MASPAC, Maori artists and craftsfolk, Maori International, University scholars, Radio New Zealand, the metropolitan daily newspapers, the Education Department, typesetters and printers; even politicians.

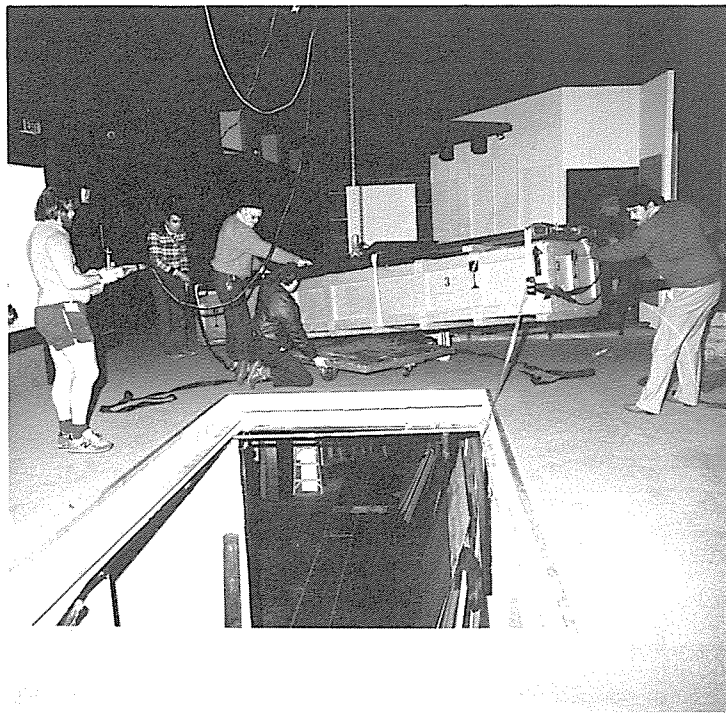
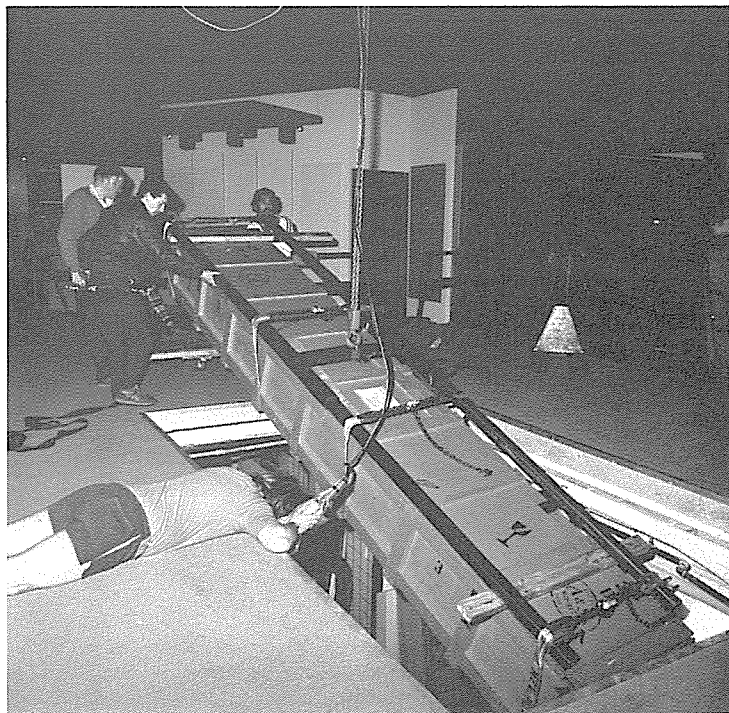
All are giving their koha in an historic spirit of co-operation and collaboration, of acknowledgement of the profundity of this event. The Management Committee, ably chaired by Dr Tamati Reedy, was taxed with a seemingly impossible task — ten months to plan for the largest and most complex touring exhibition to have travelled in New Zealand, ten months to organise the most extensive mobilisation of people to celebrate the event, to keep the taonga warm. Less than a year from the first indication that it was on, to throwing the doors open in Wellington.

In order to realise such a complex exhibition, three principle delegations of authority were made. A budget was prepared for cultural activities by a Maori subcommittee and the Auckland City Art Gallery prepared another for the promotion publications, merchandise, transport, management and

installation of the exhibition at all four venues. Promotional responsibility was delegated to Mobil Oil who share authority with representatives of the Management Committee in the spirit of the partnership in which Mobil joined the show. Cultural and protocol responsibilities reside with the exhibitions Executive Officer, Bill Cooper acting with and through regional Maori committees or tribal co-ordinators. Publications, merchandising, exhibition design, transport, installation and dismantling are being managed by the Auckland City Art Gallery staff.

An Exhibition Team has been created to pack, unpack, install, dismantle, condition record and register the taonga. Under the leadership of Ross Ritchie (the Exhibition's Designer) this team includes David Rapp, Roger Smith, Helen Telford, Murray Lyndon and Exhibition Co-ordinator, Karel Peters. Members of this team are making a special sacrifice for **Te Maori** as their duties will keep them from home some six months in the next year-and-a-bit.

The Department of Maori Studies at Victoria University has prepared texts for the education pack, Piripi Walker an audio text, Gillian Chaplin a video programme, and June Mead invaluable co-ordination with schools and museum/gallery education departments. Don Selwyn and his independent television team are planning a series of eight 30 minute documentaries and a one hour consolidation programme at the end of the tour and the New Zealand Film Archive is preparing a film festival to tour to each centre. A beautiful bi-lingual selected catalogue illustrated by Brian Brake, a majestic set of five posters, regional flyers and a bi-lingual check list have been prepared.



Heinemann Publishers are producing a further edition of the **Te Maori** book and Professor Mead's new journal of the exhibition's United States tour, **Magnificent Te Maori**, was released two days prior to the opening.

Many Maori artists and craftsfolk, through Maori International, are contributing beautiful handcrafted items to accompany the printed merchandise at the exhibition's special **Te Maori** shop.

And so the list goes on — so the kohas to **Te Maori** accumulate. I shan't bore you with details of lifting bars to handle the

crates, truck itineraries and security arrangements with police escorts, the trials and tribulations of fitting the show to the institutions, of the manufacture of exhibition furniture and vitrines, of labels and changes of text, of the countless details so easily overlooked. I simply want to say thank you to all those people who worked so hard to reach our deadline, to thank all who selflessly take on extra work or divert from other tasks. In the end one of the most remarkable aspects of **Te Maori** will be the spirit in which the concept of koha has been embraced. The budget is \$1,250,000.

Without the kohas it would be twice — maybe three times — that.

For the public, their time for koha will come. This exhibition, a show no less costly than **Monet** or **Qin Shihuang**, will have no extra charge. Entry is by koha, and notices at the entrance will explain that concept. You give your koha and we hope that the kohas will be commensurate with the quality and significance of this special exhibition and this remarkable event.

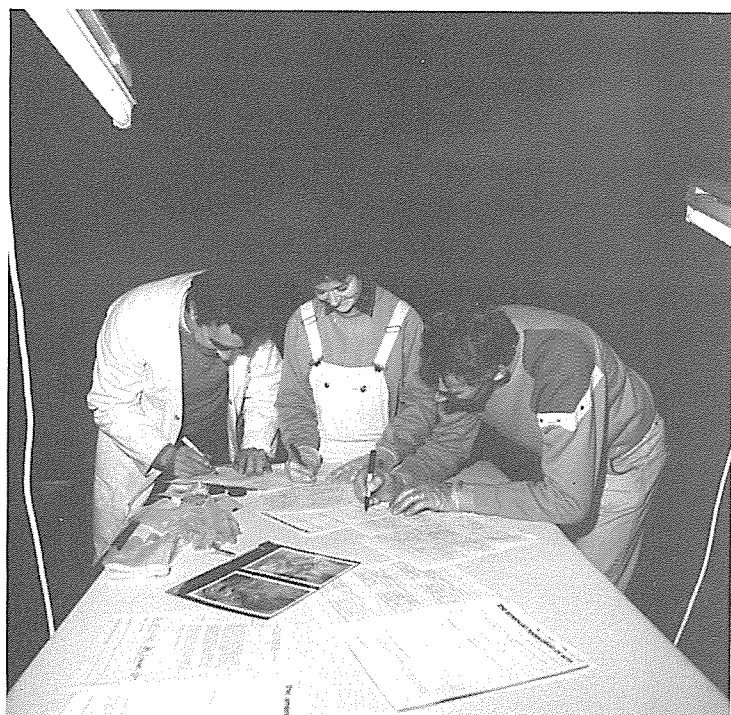
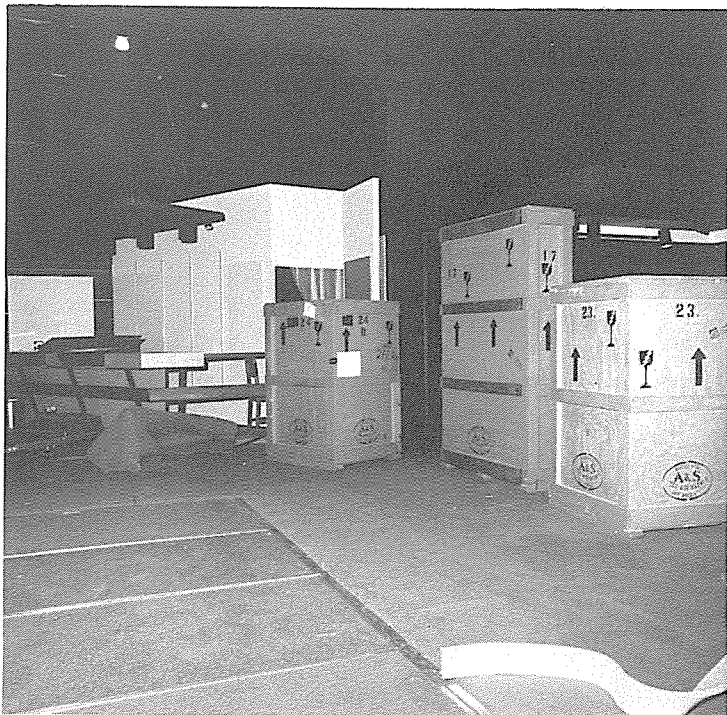
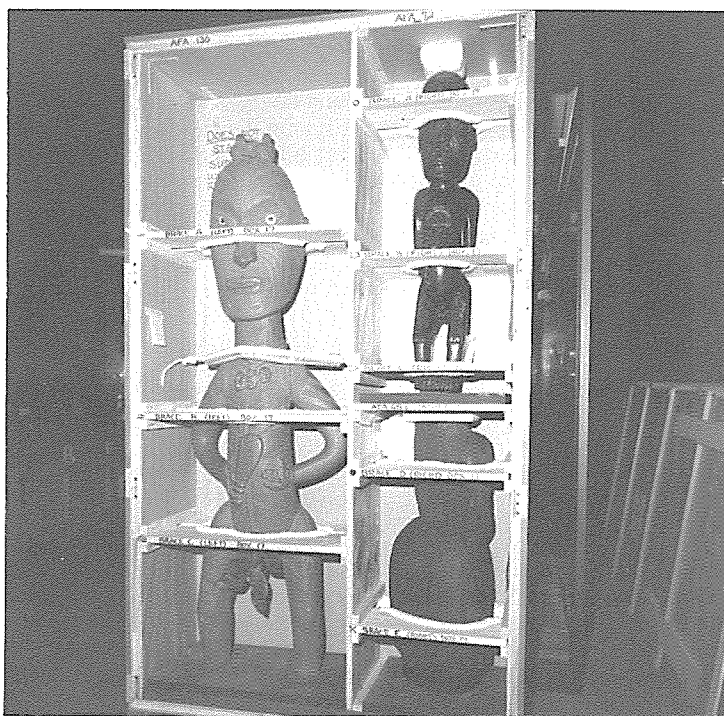
T.R. Rodney Wilson
Director
Auckland City Art Gallery

The crates wait 48 hours in a staging area. They must not be opened until their inner temperature and humidity have had a chance to gradually adjust to the climate of the room. Radical changes in climate can cause wood to crack.

Unpacking begins, the process will take two weeks. Karel Peters and National Conservator, Jack Fry inspect each object along with Carol O'Biso. They work meticulously, comparing each object against condition reports made in 1982, ascertaining that all pieces remain in the same condition in which they left N.Z. As the inspection proceeds Karel Peters and Carol O'Biso jointly sign individual documents. One by one the pieces transfer from the care of the American Federation of Arts back to N.Z. and into the hands of the exhibition team.

Jack Fry must pay especially careful attention. He will carefully monitor the collection during the 9 weeks it is on view at the National Museum. Frequent and regular checks will determine that the pieces are not being harmed by climate changes or crowds of visitors.

The idea of greenery staying with the taonga whilst they were in America meant that all the crates travelled home with leaves attached — this amusing gesture was a light moment for the exhibition team.



DOUGLAS NEWTON

So the **Taonga** are home at last, after their immense journey: over the Pacific Ocean, to and fro across the United States, and back again to Te Aotearoa. Happily, their strength has carried them through this strenuous programme in perfect condition.

It takes no effort to remember that **Te Maori** was at first a dream which began at least twelve years ago, and was shared by dozens of people. To my knowledge it was launched by Paul Cotton, when he was Consul-General in New York, I was Director of Nelson Rockefeller's small Museum of Primitive Art, and he proposed to me a loan exhibition of Maori art from New Zealand museums. I was only too well aware that such a show could not fit into our limited space, but the conception was brilliant; so as soon as possible I introduced Cotton to my old friend Wilder Green. As Director of the American Federation of Arts, an organisation devoted to circulating exhibitions through the country, Green was also fascinated and agreed to take the show on. Cotton soon left for higher places; Green and I remained, as did a succession of Consuls-General who, with their staffs, were whole-heartedly devoted to the project. Win Cochrane, the latest, was the one

fortunate enough to see it finished, with the aid of Matti Wall and Nicholas Lorimer.

As time went on, progress was far from steady. There were bursts of activity and correspondence — my file alone of papers is nearly two feet thick — and then long lulls. The early intentions of Government to provide funding were nullified by financial crises. This did not affect the enthusiasm of the official bodies concerned, and at this stage Hamish Keith and Ken Gorbey were being particularly supportive. All the same, in other areas there were doubts. One evening in Sydney in 1978, I mentioned our exhibition to some colleagues. "Oh yes," one said, "that's the show that will never take place."

Some museum personnel in New Zealand were justifiably hesitant about sending major objects to an institution unknown to them, no matter how famous; and there was positive opposition among some Maori groups. We had all recognised from the start that Maori approval and participation was essential — without there would simply be no exhibition. Meanwhile my Director, Philippe de Montebello, had conditionally granted the great Sackler Gallery balcony, with its view of Central Park; the AFA was hard at work; Sid Mead and Dave Simmons were to be co-curators; Kara Puketapu, Tamati Reedy, Maui Pomare, Piri Sciascia, Michael Volkering and others came for discussions, negotiations for the massive funding needed were underway with Mobil.

For me there were three great moments in working on the exhibition. Wilder Green did a great deal of groundwork on a visit to New Zealand. Then it was the turn of my wife and me, armed with a list of loan requests, to visit the country. It turned out to be by no means a matter of a few calls on fellow-curators, but a round of about 15 museums in 29 days. At each there were objects to be seen, at long last: and their impact was in many cases unforgettable. To round a corner in Auckland and come face to face with the Te Kaha housefront and the Otakanini panels, for instance, was literally breathtaking. Then at each stop there were trustees to meet, and groups of Elders — anything from one to 50 — to address about the intent of the exhibition, what it would mean to our public, what it might mean to the Maori, and the technical features of USA museology. Not to mention discussions with Mead and publishers about a full catalogue including both Maori and Pakeha contributors. And lavish hospitality.

By the end of the month, to my great pleasure, there was a sense of enthusiasm and promise and, practically speaking, we were able to send out official request papers.

And so back to more meetings, more preparatory work, for two more years. The second important moment was when, finally, the **Taonga** were on their way; they had arrived; and then over three days huge vans were pulled up to the Museum's

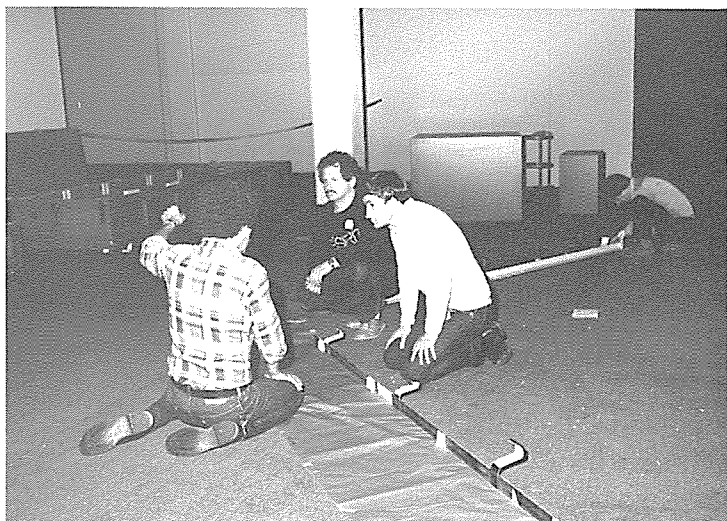
Karel Peters has travelled to Chicago to assist with the final de-installation and packing of the exhibition. He now instructs the team as to how each piece can be safely lifted from its crate and installed.

Designer Ross Ritchie has spent many months planning the exhibition on paper. Now, the detailed drawings, measurements and notes slowly transform into fact.

Special fittings are made for each piece by Murray Lyndon. One by one, smaller pieces are transferred in padded trays to a work area. Murray assesses thin strong and weak areas, checks with Ross on their location and proposed orientation in the installation, discusses conservation issues with Karel and begins to design the fitting. Minute adjustments are made. The fittings must be unobtrusive, yet support the weight of the piece

without damaging its surface. When a perfect fit is achieved, the surfaces of the fitting are padded with flannel.

Roger Smith and David Rapp working on the installation. It was interesting to note the team often didn't wear gloves. Karel Peters feels that the wooden or heavy pieces are much more satisfactorily handled without gloves. However, bone and slate mark so gloves are of maximum importance.



loading dock disgorging the mammoth crates in safety. Over the next few weeks every object was unpacked, inspected, and had its condition checked and recorded in minute detail by conservators. The Museum Staff made mounts, some massive, some exquisitely delicate, and then the installation process began. It was already laid out in detail on plans and drawings. I knew pretty much from the first what I wanted, but I had the great luck to work with David Harvey, of the Museum's Design Department. Every suggestion he made was an improvement on my ideas, and his good humour and patience with everyone concerned were infinite.

The Operations Department of the Museum, which handles exhibitions, security and hospitality, coped with the special problems of **Te Maori** with great credit and consideration for Maori wishes down to the small important details in spirit as well as the latter. The dawn ceremony and the breakfast to follow were technically easy to handle.

But what about the menu? What food and drink was preferable, were any items religiously unacceptable? Water and towels were to be provided: what sort of containers and where should they be placed? At one point I dropped a remark that, strictly speaking, women were probably not per-

mitted to be present during ritual preparations or to handle some taonga — I got a phone call: since most of the installation staff is female should we hire new all male staff?

The visit of the Elders created its own special problems, but not more, Operations thought, than those of Asian and European Heads of State. John Te Kaahu, a senior guard, helped solve many of these problems.

When the morning of September 10 finally came, after what seemed an endless period of anticipation only blunted by hard work, even in the dark pre-dawn we knew the day would be fine, New York's best autumn weather. As dozens of us of the Museum assembled on the huge stairway up to its entrance, the Maori party was assembling on the pavement below. Two ladies stood with us, dressed in their cloaks and carrying patu. At full light, they called out and the crowd of Maori advanced. There had never been anything like it before in the history of the Museum: the representatives of a people coming to greet their ancestors. They mounted the stairs in a great wave, headed by the magnificent figures of the Elders, who were flanked by warriors performing the elaborate movement of arms-drill. The dignitaries of the

Museum held open the glass doors, and they swept through. In a moment we outside heard their roar of triumph and affirmation echo through the spaces of the Great Hall.

Since, unlike Maoris, I do not much enjoy appearing or speaking in public I had problems — particularly as I was acutely aware of the complexity of Maori protocol. Reading Anne Salmond's **Hui** only reinforced my apprehension of potential pitfalls, and in the end I will never know how many feet I stuffed into my reluctant mouth. Luckily there was always Sid Mead or Dave Simmons and later, Hamuera Mitchell and Bill Edwards to guide and translate.

I envisaged a general layout which I later described to Piri Sciascia and others. It had a firm programme in two parts, historically based on pre-classic and classic art.

The pre-classic was a rather loose and open arrangement of small objects in cases and on pedestals, dominated by the giant Uenuku.

Beyond this came the classic section, with a planned symbolic framework. It was bordered by a simulated stockade of poles along the edge of the balcony so that the palisade figures stood out against the sky.

The first object was the towering Pukeroa Gateway resplendent in its original polychrome: and, like all gates, a powerful image of birth. The rest had three bases — in order: the pataka (nurture), then the meeting house (society and adult life), lastly the canoe (ambiguously journeying into the future and/or death). I was trying to convey something of the life cycle of a people, I hope it conveyed this at least subliminally. I had in fact chosen most of the objects with this scheme in mind. It was clear to me that **Te Maori** should not be just an exhibition of beautiful objects randomly selected for their looks but a voice for which we supplied the theatre.

The art, history, and spirit of the Maori were now in their rightful place of equality among the achievements of the great civilizations of the past, throughout the world. In a sense, for those of us who had laboured for this moment so long, it was an end. Of course it was really the beginning, for now it was the turn of the public. I visited the exhibition very day, and I have never seen visitors more filled with attention, with respect, with awe. It should be remembered that they were not all New Yorkers; next to the Statue of Liberty, the Metropolitan Museum is the city's most visited place for tourists: the audience for **Te Maori** was world-wide. So we had done what we set out to do: bring something of the Maori essence to a wider sphere than had known it before. In museums we teach by showing, as we learn by seeing.

Douglas Newton
Director Department of Primitive
Art Metropolitan Museum
New York

Greer Olsen preparing the works for installation



CAROL O'BISSO

Initially as Chief Registrar for the American Federation of Arts in New York, and then as a free-lance consultant, I have been responsible for all aspects of Te Maori's care and handling since 1982.

I cannot talk about the three quarter of a million people who saw **Te Maori** in America. I do not know them. Those people came, alone or in groups, and viewed the exhibition quietly. Some had read much about it before they arrived and possibly had made a special trip for the purpose. Others wandered in from nearby parts of the museum where they had gone, perhaps, to pass a rainy afternoon among beautiful things. These people looked, formed their impressions and left. Few will ever know what they thought except that they must have told many others. People continued to come.

What I can talk about is the Americans who worked with **Te Maori** and how they changed. There were curators, conservators, directors, Board presidents, technicians and truck drivers. Some began with a sense of excitement, or at least one of purpose. For others, it was a job. In the end, nearly all were left with a feeling of exhilara-

tion and then one of loss. "The whole crew is in a slump," said the curator in Saint Louis when I called him from San Francisco to say, hi. Some weeks had gone by. They had all stood in the pouring rain and waved goodbye as I climbed onto the truck with the last shipment of **Te Maori**. The first two trucks had already left and one, in fact, already arrived in San Francisco. But when the third and last truck rolled away, the crew in Saint Louis turned and went back into a silent museum. Another exhibition would arrive soon to take up their time. There would be new things to do. But weeks later, on the phone, the curator said that it had not filled their time in quite the same way and the mood was low. The same thing happened when we left San Francisco and moved on to Chicago.

I myself changed considerably during the four years in which I cared for **Te Maori**. In 1982, an American conservator and I arrived in N.Z. armed with documents, tape measures, cameras, lenses and a tight schedule. I had come to work on what for me, would be yet another important, large and valuable exhibition. There had been many over the preceding nine years. In six short weeks we would visit thirteen cities and towns, thirteen museums, to see all 180 objects proposed for the exhibiton. We would photograph, measure and inspect them. I would begin to research the possibilities for how to pack and transport them, where to assemble them for final packing and transport to the U.S., how to care for them during the tour. With the information gathered on that trip I would establish the

standards of care with which the exhibition would be handled until its return, devise an excruciatingly detailed plan to be submitted to the U.S. Government Indemnity Board for approval, design the packing crates and provide the U.S. museums with information about everything they could expect when the exhibition arrived at their doors some two and more years in the future.

I had been told, briefly, about the artifacts I would be handling and how they were considered to be sacred and living beings. "The Maori people believe that . . .", I could say with great conviction when asked. I felt that I understood and respected this belief as well as one could, but in Christchurch, things shifted. As usual, there was a greeting ceremony when we arrived at the museum. It was much like all the others we had been through at each lending museum along the way.

When the ceremony was over we all went to the laboratory where the 16 objects selected for the exhibition had been spread on a table. We looked at them, absorbed by their beauty or our own thoughts until one of the Elders began, quietly, to cry. He said he was afraid. He was afraid they would not come back and he was afraid of something else he could not name. The old man reached out and touched a small wooden comb. Something changed for me then. I knew how to handle fragile objects and had been doing so for years. But the way this man touched the wood was noticeably different from the way the most skilled person would handle a fragile object. It could only be called a caress — something we reserve for



living creatures. Someone asked then, in order to reassure the old man, that I explain about climate controls and foam rubber, couriers and all the care that would be taken. This I did and the old man listened along with everyone else but the old man and I both knew that it did not address his fears. When I was done I turned to him and spoke again. "Besides," I said, "I'll be thinking of *you* the whole time I am taking care of these things." He pulled me to him and hugged me. He knew that for a moment I had understood that I would be taking care of the people as well as the objects, of the spirit as well as the wood. Then he left and I went back to my cameras and lenses and documents.

In Waikato the lights went out and things shifted further. By then we had taken hundreds of photographs to record the condition of the objects. I had been warned that a small stone figure in the Waikato museum belonged to the Maori Queen and was extremely tapu. The camera was set up to shoot that figure and as I began to click the shutter, all the lights went out in the museum. The man from the museum said he would check the fuse box and strongly suggested that if the lights went out again I not attempt to photograph that object. But the lights came on and with some caution I took eight photos of the stone figure. Weeks later, back in New York, I sent all the rolls of

film out and requested contact sheets. There were eight images of the Queen's stone figure along with hundreds of other photos taken in the course of six weeks in N.Z. I put them all away and spent the next year plotting and planning the elaborate choreography that would bring **Te Maori** to America. In February of 1984, in preparation for my return to N.Z. to pack the exhibition, I pulled out the condition photos taken in 1982. Carefully, I matched negatives to contact sheets and circled all the images to be printed. They came back from the photographer, stacks and stacks of 5 x 7" prints, with a note from the photographer on top. "I don't know what happened," it said, "but several negatives were missing." One by one I sorted them. The only ones missing were those of the Queens' stone figure from Waikato. All the other images from the same roll of film were there. In the condition notebook, on the page where his photo should have been, I wrote, "Refused to be photographed."

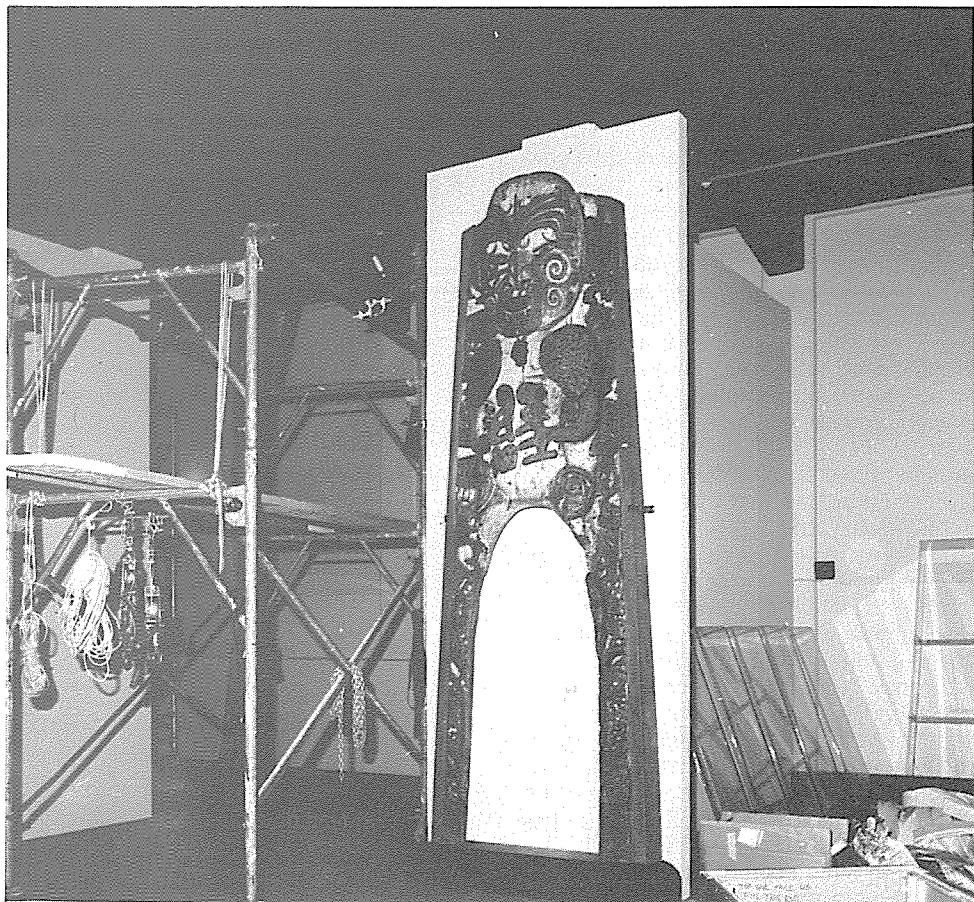
These things never stopped. One after the other incident piled on top of incident until they could no longer be called coincidence. In time, I no longer felt the need to call them coincidence. There was no longer such a strong need to explain them away or to explain them at all. They happened. The incidents mingled with the technical details, with the often colossal

logistical problems and with the hilarious moments, so that for me, these incidents were as much a part of **Te Maori** as the freighter planes, crates, tractor trailers, white gloves, tweezers and magnifying glasses that were also **Te Maori**.

What changed the people in the museums, I think, was the Maori people and the stories. The Elders came at dawn and brought their ancient customs to American cities where such things don't happen. In N.Y., the first venue, they placed small green branches at the feet of several figures in the exhibition. Some of the staff from the remaining venues were there that morning and saw. Months later at the second stop, Saint Louis, we installed **Uenuku** first. Everyone agreed that this felt like the right thing to do. Afterwards, it was time for morning break and when we returned there was a small green branch at **Uenuku's** feet. The museum's registrar responded to my quizzical gaze. "I saw the Elders do that in New York," she said. I didn't think he should stand there with nothing." With that, the spark was ignited and never went out. **Te Maori** toured America for 18 more months and never, during that time, were the taonga without fresh greenery. The conservators brought them, the guards, the curators, the technicians. When the truck arrived to take the exhibition on to San Francisco I noticed three red carnations on **Uenuku's** crate as it waited by the museum door. Again, I looked around in wonder. "I grew them from seed," said the chief technician. "I didn't think he should go off with nothing." He climbed up into the truck when it was loaded and placed the carnations on **Uenuku's** crate. In that way, the spark was carried to San Francisco.

And I told them stories. As soon as I climbed off the truck having ridden, perhaps two days to courier the exhibition to the next venue, I began to tell the people in the museums the stories. They were mystified and intrigued and many were skeptical. Soon strange and inexplicable things began to happen in their own museums. At first, the people called them coincidence but in a short time, it was no longer possible to do so. The incidents were soon considered a natural part of a day spent working on **Te Maori**. The people continued to bring greenery.

Last Wednesday night, July 16, I signed over the last of the 173 treasures with whom I have become so friendly. For the past four years I have been constantly responsible for their care and at times this responsibility has weighed heavily. Now, with some relief, I have returned the taonga to the N.Z. Government, to the N.Z. team which will care for them from now on, to the museums that own them and mostly, I have returned them to the Maori people. I swore, I promised myself that I wasn't going to cry at the signing over ceremony but I cried anyway.



MATTI WALL

It can sometimes be rather trying being a New Zealand diplomat overseas. For the most part, we are indistinguishable from other English-speaking, non-British people such as Canadians, Australians and so on, except by the marginal difference in our pronunciation. Being a small country at the bottom of the globe is one thing; being a nation without a clear identity is another. As we all know, when New Zealanders wish to acknowledge our nationality overseas we turn instinctively to that which is unique, which sets us apart from other countries: our Pacific heritage. (This is, of course, what generations of young Kiwis have done and, alas, are still doing, in seedy dives in Earl's Court; rendering incoherent versions of Pokarekare-ana and assorted high school rugby haka to defend themselves against the rowdy strains of the Aussies' "Waltzing Matilda"). Pretty sad that too often this token social effort is about as close as many New Zealanders get to acknowledging and participating in Maori culture.

Happily, the occasion of the **Te Maori** exhibition tour in the United States presented the full dimension of Maori culture with all the warmth, dignity and grace it so deserves. It was a time for all New Zealanders to stand tall, to feel a not-often-allowed national pride in seeing our art alongside that of some of the world's greatest civilisations.

For a New Zealander it was nothing short of a revelation to see Maori art so stunningly displayed. It was light-years away from the memories of the inevitable class trek through museums at home staring at objects of mainly historic interest, their beauty as works of art and their relevance to the Maori of today entirely unknown. (I suppose it is simply human nature to take for granted that which one has in abundance and to which one has easy access. And, in this, pakeha are also victims of the colonisation process). The superb lighting, the detailed graphics, the careful dramatic flourishes (a pallisade fence; the intriguing use of gauze; giant reproductions of Whakatauki) and the thoughtful use of colour, showed the 174 Maori taonga in an entirely new and exciting way. Presented in this way one did not have to be Maori to feel their power nor an ethnological or art expert to appreciate their beauty. It was made manifestly clear through the imaginative and thoughtful installations in all four American museums that these were important, special treasures worthy of their staff's best professional efforts. I will always be grateful to my

American experience for enabling me to see Maori art in a new light.

While the installations showed the beauty, power and dignity of Maori art, the visits of Maori elders to the opening of each venue to "warm" their taonga gave the exhibition another dimension for those New Zealanders and Americans lucky to be present at the dawn ceremonies. The spirituality and emotion of those events affected all present. (I well remember the sight in San Francisco of six grey-suited Americans in a row, each reaching for their handkerchiefs at different stages of the opening ceremony there). It was the first time for most of the New Zealanders present that they had witnessed Maori people interacting with their art, touching it, talking to their tribal pieces, and weeping over special ancestors and our surprise at this pretty much equalled the Americans'. (I recall one hard-boiled New Yorker remarking to the Director of the Metropolitan Museum as she delightedly enjoyed the spontaneity of the Maori cultural group, "This makes the Treasures of the Vatican show look vulgar".)

This proud hoisting of the national cultural flag and all its extraordinary publicity (a colour spread in Time Magazine; a longish article in the New Yorker's "Talk of the Town"; the front page of the New York Times; four minutes of prime news time on NBC nationwide) gave New Zealand the opportunity to utilise this upsurge of American interest in New Zealand to highlight other more prosaic aspects of the country; our products, our tourist attractions and also other dimensions of our culture; photography, print and painting exhibitions; films, architecture etc. But there was never any doubt that what appealed most to Americans was the "exotic", unusual dimension of New Zealand: *te taha Maori*.

And now **Te Maori** is home and beginning its even more important tour of New Zealand. As Professor Mead has said, the exhibition represents a real challenge to New Zealand institutions to look anew at Maori art and its presentation here. I strongly endorse this not simply because it is time that these national treasures were shown to greater advantage in order to shift New Zealanders out of their apathy or indifference to this aspect of our national heritage but because I feel that "culture" is a much-needed, safe meeting place for Maori and Pakeha. At the present time when we are a nation searching for our sense of self, coming to terms at long last with our geographical location in the Pacific and all that that entails, we all know that many of our cosy Pakeha notions are being challenged — with much discomfort and resentment in some quarters. It is, therefore, enormously important that we have some common, non-political arena in which to meet. I firmly believe that there is a large store of pakeha interest and goodwill in the community but that much of it is unharnessed, has no avenue for expression. Maori art

(more even than the language which, for practical reasons, can be available to only a few) can provide that meeting point; an opportunity for younger Maoris to learn more of their heritage and to stand taller as a result and for pakehas to express their interest and respectful curiosity and so to begin understanding the tangatawhenua of this country in terms of both the past and the present.

This of course, places an enormous responsibility on New Zealand institutions not only in terms of the display and care of the Maori art in their collections but also in terms of the way they see themselves in relation to the community as disseminators of knowledge and catalysts for growth and change. Regular corporate evenings; lively family days; imaginative educational outreach programmes were part of the American **Te Maori** experience and they provide a good starting point for us to build upon with additional activities relevant to us here at home. The change of role that this involves for our institutions has financial implications for the Government, too, of course. But again, using the American model, I hope that as part of a greater interaction with the community there will be more corporate support for the efforts of New Zealand institutions in working towards these goals. It would be a great pity if the possibilities explored and the momentum gathered by **Te Maori** in the United States were lost on the exhibitions's return home.

Kia ora tatou.

Mattie Wall

*Note: Matti Wall has been assistant to Bill Cooper for **Te Maori** in New Zealand*

OPENING



The morning of the opening and the first group of elders are called through.

Maui Pomare and Pat Rei.





During the opening ceremony.

The elders leading the crowd into the exhibition.

Celebrations at breakfast.



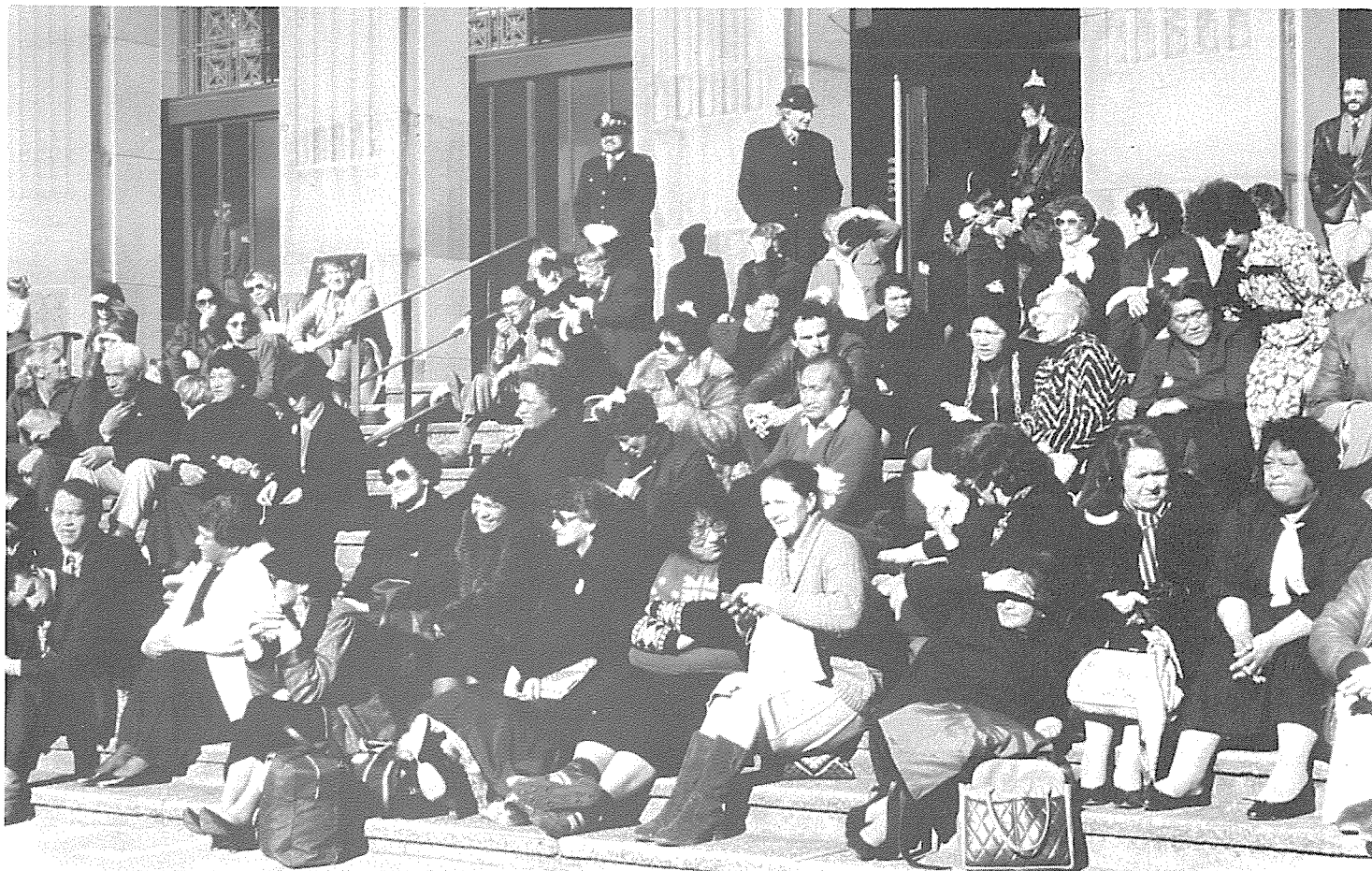


The huge marquee where breakfast was served — it ran full length of the National Museum building.



Tamati Reedy speaking at the evening function on the opening day.





After the breakfast on the front steps of the museum, Wellington managed one of its spectacular days.

LETTERS

Mai i te orokotimatanga o te wahaatai i te wa o te korekore rawa atu:

“Matua te kore . . .

Ka haere iho ki nga tai o te po:

“Ki te po nui . . .

Ki te whanaketanga o te whau a te hau ora:

“Pupuke te hihiri . . .”.

Te tupuranga o te hauora i roto i te po:

“Te po i whiwhia . . .”.

Te whakaraweatanga ai a Ranginui ki tana wahine ki a Papatuanuku:

“He whiwhinga.

Ko te whiwhinga mai i runga,

Ko te whiwhinga mai i waho,

Ko te whiwhinga roto mai rawa,

Ko te whiwhinga i a Ranginui e tu nei”

Ko i a nei te whiwhinga o Ranginui i a Papatuanuku i roto ake i a ia, mai tonu rawa i te ateatana, mau piri raua, ko te aranakitanga i nga turuturu ara, ko te aitanga a nga atua, aa kaati i konei.

Tahurihuri kau ana te maru o te tangata, ki te whakarongorongo kei whea te ahunga mai o te korero. Uuia ki a Ranginui e tu nei i a Papatuanuku e takoto nei, tohia nga hua o te tau hue!

“NA NGA TUPUNA I HAUROATIA TE MARU O TANGATA”.

Kei roto matou i naianei i te rau tau hou, e tahurihuri kau ana te maru o tangata, e uuui nei. E nga atua o te po nawai i i whariki to koutou tapu, ihi, wehiwehi me te mana ki raro iho rawa o te wahie i tere mai waho moana i nanahi ake nei? Ranginui, Papatuanuku kei whea korua me nga uri putanga mai i te whiwhinga?

E kui ma, e koro ma nga whakaahuatanga mai te po, i

kawea koutou ki tera whenua tau hou whakaatu ai. Whakairia koutou ki roto i te whare whakaatu taonga o aituā, pera i te waka tupapaku e matakitakina e te tini e te mano. Nawai koutou i tiki atu i te wao nui a Taane mo tenei kaupapa. kei whea koutou e ngaro ana? E koro ma, e kui ma i te po, maranga mai, maranga mai.

E te iwi maranga mai ki a kite ai koe, ko taku kirikau te tutuhanga nei. E aha tenei e tahu nei i taku uma, e kai na te aroha, aue taukiri ee.

“TAEA TE TANGATA KI TE WAEWAE TATAHI I RUNGA WAI, I TE MARAMA O TE TAKOTORANGA TOKA.”

Tenei te titiro i te pupu aketanga o nga poupou o te tuturu turangawairua a ta te maori. I runga i te pohehe e rau kotahi au ara, ratou, matou. Mai nehe, i naiane rangi urunga tomo ki apopo. Na nga taringa anake pea i kite, e kai na te hau.

He mea patuki mai ki au ki te tuhituhi i oku whakaaro mo te hokitanga mai o nga taonga whakaatu a ‘Te Maori’. Ka whakaaro au, e nga whakaahuatanga mai te po, i haere koutou ki whea? Ki era ao kei tua pamamao atu o te hinga o Rona? Korekore rawa, kihai koutou i whakarere ake i te ia o Papatuanuku, haere noho i runga te waka o Tawhirimatea, tau atu ki tera wahanga o Papatuanuku tonu. Nawai koutou, mowai koutou, te take ka uuia koutou, i runga te whakatupato kei tuku koutou hei taonga pangapanga noiho mo tau iwi. Na te mea kua wawahia nga tohunga a Rehua ki a tu wehewehe ia koutou ara, mawai koutou e kawea.

“KO AU TE TAUPA WEHE O TE PUAWAITANGA O NGA MOEMOE”

Te hurumi kau nei hoe taituha, tai ki waho ki te whakangoka i te motu nei. Me hoki au pea ki taku tuatahitanga, ki taku whanaketanga. Ki pihi ki te hiki o te rangi, komako te tangi he manu tui, te tuiti, te tuiti, huia tuia, tui tuia

He oi ano
Koutou, Tatou.
Rangitahi

Kia Hiwa ra! Kia Hiwa ra!
Ka rongo te po ka rongo te ao
I te korero, ite wananga ite tauria
Puatakataka — Puawhiowhio
Aho — nuku te marama ahurangi te marama
Ka takoto ka takoto koutou.
Kite Waotapu — niu — a — Tu,
Tu — te — winiwini, Tu te — wanawana,
Tu i whakaputaina kite whai — ao kite aomarama.
Ka tu — numia, ka Tu — rawea.
Ka Whakaoti — nuku, ka Whakaoti — rangi
Ko o koutou manawa ki o matau manawa
E Taane ka irihia.
Whano! Whano! Haramai te toki —
Haumi e! Hui e! Taiki e!

It took the American people to make us realise we have something important to contribute to the world of art. The aura of success of Te Maori clearly demonstrates that in pre-European, pre-Christian times Maori people practised art to a very high degree. The fact that our ancestors could overcome the limitations of crude tools

to create such art makes us realise they were not the uncouth uncivilised savages as native people were so termed. The Maori has suffered from an inferiority complex. In my generation a lot of Maori felt inferior in the presence of Pakeha. But no matter how much we want to be Pakeha when it comes to the crunch the Maori is not Pakeha. The older I get the more important it is to be Maori. Today I am 100% Maori. If Te Maori is accepted in New Zealand in the same way it was in America it will help create a new sense of pride in and identity with our ancestors, our past and ourselves.

My two visits to America, to the opening ceremony at St Louis and the closing rituals in Chicago, which were necessary before our taonga were uplifted, packed and freighted back to New Zealand, were very emotional experiences. It did not change my own feelings of love and respect towards my ancestors and our taonga. Rather it was the spiritual feeling of the American people that permeated to me — observing them made me proud to be Maori. In St Louis there were 3000 people at the museum at 5.00am in the cold and rain to witness the dawn opening ceremony. Some people had travelled 700 miles.

Once this art has been created it is no longer a piece of wood or stone, but an ancestor with its own individual mauri. The mauri of our art made a deep impression on the American people, especially the employees and volunteer staff of the museums who were looking after them. This was demonstrated in one of our rituals at the completion of an incantation in front of Rua-te-Pupuke. A large block of unpolished greenstone was placed on a mat in the courtyard, and our three Maori women sat around it until it was finally handed over to the museum authorities as a koha. A deep spiritual feeling was revived by this action, for our American hosts and for us. It is important to retain the spiritual values contained in our ancient taonga to give us more esteem for our ancestors and to increase our own spirituality in things pertaining to us today.

Another aspect of Te Maori was the great endeavour of the elders to search out, relearn and revive the old rituals, incantations, karakia, and waiata so they could be expressed on these ancient taonga. Many of these rituals and incantations have gradually been lost. Elders of the Waikato King movement have been responsible for keeping many of these alive. This knowledge did not come from books. It has been collected from others, passed down by elders. I was fortunate when I first came to Rotorua and lived among the Arawas that a few elders liked and trusted me, and helped me to develop my “taha Maori”. There has been a tendency for the Christian influence to do away with and supersede traditional Maori practices. Today we are the poorer for it. It is very important that our taonga are accompanied by the correct rituals and incantations, performed by elders qualified in this knowledge.

I have returned to New Zealand with a great respect for the American people — Te Maori gave them a deep insight into the Maori people. Will the New Zealand public have the same feeling? I don't feel our art has really been appreciated in New Zealand before. Maori and Pakeha can share together equally and take pride in Te Maori as part of our New Zealand heritage.

Ka kuikui, ka koa koa.
 Ka tere ka whanui.
 Waiho ake ahau
 Kia kau ana ite punenga, ite wanaga, ite tauira
 Tuia te kawae! Tairanga te kawae!
 Ko te kawae o Io, kote kawae ote haere,
 Nau mai! Haere mai!
 E nga Iwi, e nga Mana, e nga reo
 E kawae i taku Tua.
 Kia Hiwa ra! Kia Hiwa ra!
 Tena koutou! Tena Koutou!

Mr Patariki te Rei OBE
 elder of Ngati Toarangatira, Ngati Koata
 Ngati Raukawa
 Ngati Ruanui, Taranaki.
 Ngati Kahurangi, Ngapuhi
 Te Arawa.

Introduction

I am of European and Polynesian descent, of the Tainui, Tokomaru and Takitimu canoes. My tipuna include Sir James Carroll, Sir Peter Buck and Sir Maui Pomare. I have lived in the Te Atiawa tribal area all my life. I am a member of the Christian Royalist Order of New Zealand.

For the last forty years or more I have had a close relationship with the Taranaki Museum. I have provided support for the staff, helped care for the taonga and repaired the cloaks in the museum. I have been deeply involved in supporting Aila Taylor in our struggle to prevent pollution of our waters and Kai Moana.

The Gas Projects

Since the discovery of first the Kapuni gas field and then the Maui field there has been considerable development in Taranaki. Throughout this development scant regard has been paid to Maori concerns.

Problems began with the building of the Maui gas treatment facility at Oaonui. The site chosen was Maori land and in the building Urupa were disturbed. It was only when the developers encountered exceptionally rough weather at sea and heard through the grapevine that local Maori people felt that this was as a result of the disregard of tapu sites that they bothered to discuss matters with our people.

The next plant was the Ammonia Urea plant. This plant was built on the banks of the Kapuni River. The developers had learnt from their experience at Oaonui and when the plant was opened they asked our people to bless the plant. This was done with the sacred waters of the Kapuni River. Only a few weeks later all life in the river was killed by an effluent spill from the plant. The problem did not stop there because they continued to have problems with their effluent and they secretly and illegally trucked it to a nearby cliff and tipped it over into the sea, killing the reefs below.

The biggest plant is the Mobil Synthetic Fuel Plant. This plant uses vast amounts of water taken from the Waitara River and produces a toxic effluent that they wanted to discharge from a long outfall in order to make

it "safe". To build the outfall they wanted to cross our urupa, blast through the reef and discharge their waste where the currents would bring it right back onto our reef and the Kai Moana. Aila Taylor on our behalf presented extensive submissions to the Planning Tribunal explaining why we found this unacceptable. Mobil made no changes to their plans. The planning Tribunal merely recommended that the pipe should be longer.

We appealed this judgement at the Court of Appeal with no success. The matter of the outfall was finally heard by the Waitangi Tribunal along with our concerns about the Waitara outfall. That Tribunal recommended that the Motunui Outfall should be built. Even then the initial response was that the outfall would go ahead and it was only after considerable pressure was applied that the outfall was stopped. At the moment the same waste is being discharged out of the broken Waitara pipe awaiting a decision from the "Task Force" set up to sort these problems out. In the mean time not only has Mobil made no effort to clean up their effluent so an outfall is not needed, they have decided to take even more water from the river and put out even more effluent.

Te Maori

Te Maori is sponsored by Mobil. In the foreword to the book of Te Maori, A Lindsay Ferguson, the Managing director of Mobil Oil (NZ) said this;

"The Maori people rightly prize the mana — the power — of their art and its sacred relationship to their ancestral homes. Thus the magnificent collections that are the pride of their country's museums have never travelled outside New Zealand and this unique art is virtually unknown by the American public. Te Maori represents an important cultural event combining the generosity of the Maori people and the expression of Mobil Oil Corporation's continuing interest in the people of New Zealand. Mobil has had a role in New Zealand since 1896 when it became the country's first marketer of petroleum products. The company is now a partner in a plant currently under construction at Motunui for the conversion of natural gas to synthetic gasoline . . .

. . . Above all, we honor the Maori people who have allowed these splendid works to leave their native land and to travel many thousands of miles for this singular exhibition."

Many of those involved in Te Maori, including Kara Puketapu, Ralph Love, Maui Pomare and the Governor General, Sir Paul Reeves belong to Te Atiawa. These people have been conspicuous by their absence in Te Atiawa's struggles to stop pollution of our waters.

Why Did Mobil Sponsor Te Maori?

Shortly before the opening of the Petralgas Methanol Plant at Waitara I got a phone call from Auntie Ina. Petrocorp (who also run the disastrous Ammonia Urea Plant) had asked us to open and bless this plant. Auntie Ina was upset and angry because two pakeha friends had come to her and advised her against blessing this plant because they thought that Petrocorp were callously using Te Atiawa for a publicity stunt to cover up their atrocious record of ignoring Maori concerns. At the

time I told Ina that we should bless it, to dedicate to god what god had given for the benefit of mankind. After the event it became clear to me that what our pakeha friends had said was the truth. Petrocorp did not care for our values and spirituality, they wanted us there as a public relations gimmick to improve their image.

In the foreword to Te Maori Mobil claims to honor the Maori people and have an interest in the people of New Zealand. If this were true they would have responded to our requests to them to clean up their effluent (which can be done at a moderate cost) and they never would have suggested digging up our urupa. They are sponsoring Te Maori purely to improve their public image. They are using our artefacts as an advertising gimmick and the Maori people who travelled with it as performing monkeys. Our taonga have been degraded to artefacts by the way Mobil has dealt with them and us.

I continue to support Aila Taylor and Te Atiawa's struggle to prevent the draining and pollution of our waters. Whilst Mobil sponsors Te Maori and continues to pollute our coast I cannot support Te Maori. I agreed to go to Chicago for the closing of Te Maori in America, I could not have gone to the opening. Our taonga are precious to me so I was pleased to close Te Maori and bring the taonga home. I still hope that the words spoken by Mobil in the foreword to Te Maori are not lies and that they will honour us by heeding our requests and stopping their pollution.

Mrs Marjorie Rau-Kupa



Perhaps the most important influence for growth ever to overtake any ethnic minority in this highly technical and electronic age is that which emanates from the Te Maori Exhibition. To understand this statement it is essentially necessary to have more than a nodding acquaintance with the effect that colonization has had on the Maori people and the resultant fragmentation which led almost to his complete annihilation as a species and to the destruction of his system. That the final disappearance of the Maori people was indeed part of the built-in expectations of the colonial power, just prior to the turn of the Century, is reflected by the oft quoted dictum, coined by the colonists, that their duty was "to soften the pillow of this dying race." It would not therefore be completely speculative to assume that most of the neglect of things Maori by those who developed the basis for our Modern day New Zealand system and by history, was based on the earlier belief that the Maori would ultimately disappear as an entity. That the Maori people who at the turn of the Century numbered only around 30 to 40 thousand souls would, before the advent of the next century, be numbering more than 500 thousand, must most surely, set the expectations of those earlier prophets of doom in disarray. Today Maori resurgence is impacting upon the nation in a way that the nation never ever dreamed it would or could and suddenly faced by this reality the nation does not quite know how to deal with it or how to manage it.

It is therefore left largely to the Maori people themselves to initiate and sometimes to even force changes needed to cope with this new situation. Probably the greatest resource which makes the modern Maori more suited to do this task is that which comes from his dual ancestry plus the complete compatibility within himself, as a person, of his mixed genes. He combines the rhythm and poetry of his Maori ancestors with the ambitious acquisitiveness and analytical mind of his pakeha forebears, this enables him to comprehend the codified system by which pakeha lifestyle is animated.

All this should give him a unique sense of balance in his approach to his own future development. The Maori person sees, therefore, that the Native New Zealander be he a Maori or a Pakeha is essentially a being of these two worlds, both from the dual ancestry of the modern Maori and by the cultural values which come to us all from both sides.

So it is that, not by birth alone are we natives but by the bi-cultural and bi-lingual heritage as well, which must soon become intrinsic to our whole national way of life as a Pacific nation. So it is, that at this point in time the Taonga of the Te Maori Exhibition re-enters the stage of New Zealand history. This collection of Taonga, this cultural giant, for so long forgotten and even discarded but now like a mighty resurrection rises up to shake off its dust and to proclaim its message of new life for the culture of the Maori people and indeed for the culture of New Zealand as a whole.

It was no accident that time and events chose, not Aotearoa New Zealand for this but the only place geared for such an historic moment — the “new world”, the centre of the Universe. To understand the extent of Te Maori’s impact upon the peoples of the “new world” is still a little beyond comprehension, however to the Maori people and to the people of New Zealand the message and the challenge is quite clear. Our future security and well being, must be sought not just within our own shores but also from the world beyond. New ideas and new arrangements must not be strangled by things of the past. The only way to deal effectively with the past is to make it work for the future. I think too, that fate chose the new world so that Te Maori while serving us here she also could proclaim her message to the world at large. Te Maori therefore is not only a Taonga, it is a symbol from the past and a challenge for the future.

Te Maori was and is a chronicle of ourselves and of those from whom we come. She returns to us, therefore, as some sought of Quo Vadis to our Maori people. Its message is direct and timely for all New Zealanders. Its message.

“E ahu ana kotou ki hea?”, “Quo Vadis?” or “Whither goest thou?”

“The answer lies with us, within our past and within our future.” Hoki mai e Te Maori! — Welcome Home!

Bishop Manu Bennett

Tena Koe Jan,

Firstly, may I thank you for the opportunity to express some of my feelings on Te Maori.

The ceremony at the opening in St. Louis was one of the most moving events I have ever been involved in. Getting off the bus with all our Kaumatua on that cold, drizzly morning February 1985 and seeing the Tohunga(s) Irirangi Tiakiawa Hamuera Mitchell, Pat Rei and Ching Tutua in Costume sent a chill down my spine. I walked behind them with the Roopu listening to the beautiful deep rich Karakia(s) and I felt that our

Ancestors were right there with us, walking with us, crying and chanting with us also.

I saw some of our Taonga for the first time, e.g., Tutanekai, Pukaki from my Tribal area, and the way they were exhibited pleased me very much. I commended many of our American friends for this. I’m sure our Elders also felt the same, allayed their fears of our Taonga being away from New Zealand.

I am looking forward to Te Maori returning home and I will be visiting and taking part in events in Auckland next year, 1987.

I know I could go on and on, but I hope I have expressed enough for you to work on, Jan.

Kia Ora.

Trevor Maxwell
Ngati-Rangiwewehi Club

Te Maori — a spiritual reunion

Te Maori in the United States of America proclaimed to the world my being Maori and my Maori being. Te Maori in the United States of America proclaimed to the world also, my being Ngati Porou and my Ngati Porou being. It laid claim to me as I laid claim to it. Links were restated and forged.

(Ruatepupuke in the Chicago Field Museum . . . how long you had waited for me your mokopuna to see you for the first time, to weep with you, talk with you: To heal the wounds long inflicted so many years ago. You were a stranger in a strange land until Te Maori came, until we came. We touched you. We warmed you. We touched your keepers; we warmed them. We returned home sad but reassured that you were in good hands, loved and beloved. Ahea ra e kite ai ano . . .).

Yet . . . Te Maori defies analysis.

For me it was a spiritual encounter beyond comprehension. I understood it, yet I didn’t. I knew what was happening, yet I didn’t. Emotionally, it was exhilarating yet draining, capable of moving people to tears without their really knowing why. I could understand why I should cry, but people of another land, another culture?

I recall the evening performance of our NZ cultural group on the day Te Maori was launched in New York. At the end of that evening everyone throughout that theatre linked hands, strangers linked hands, and sang with tears in their eyes “ . . . now is the hour . . . po atarau . . . ” It was pure magic. It was the perfect culmination to a day that started with magic. An old gentleman was heard to say in awed tones . . . “I don’t believe it. If I wasn’t here I wouldn’t believe it. Even now, I can’t believe it. I never thought I’d see the day that ‘hardened’ (his word, not mine) New Yorkers would hold hands with each other, let alone strangers, and sing together, and cry together! Amazing!”

He had tears in his eyes.

I guess that is the other dimension of Te Maori — one which will be talked about for a long time to come. The ability of our taonga to transcend time, cultures and

countries. (... Carol who cared for them, mothered them, scolded them — I guess she will never be quite the same again — nor her truck driver for that matter ...). The ability of our taonga to influence the behaviour of strangers who became whanau (... fresh greenery for Uenuku, roses for a favourite, carnations — and tearful farewells ...).

For me that was Te Maori. A linking of hands with the past; a linking of hands between peoples; a linking of hands across nations. Te Maori — the touching of spirits.

And now, it's Te hokinga mai — The return home.

E ahatia ana e ngai-taua a tatou taonga whakahirahira i waihotia mai nei e nga matua-tipuna? Hei whakamanamana? Hei tikitiki mo te mahuna ranei?

Preparations are already underway for the exhibition of our taonga in Aotearoa. For many the challenge has been grasped with pride and aroha tempered with humility. For some it will be an opportunity to unite and to strengthen an almost lost identity. For others it will be a new discovery into the cultural heritage which is Aotearoa — New Zealand.

Na reira, e nga taonga tapu o te Po, naumai, hokimai, ki te wa kainga.

Tilly Reedy



Recently three events have uplifted the health, attitudes and values of our Maori people on our struggle along the pathway of life towards a united and dignified goal of equity. First — Te Maori language, a Taonga of God given to a small nation called Maori. 'The First Breath of Life'. Free from contamination, saved multitudes of lives during WW-I and WW-II because of its value as an instrument of communication within the Commonwealth Allied Forces. Therefore Te Maori and its language is the plume of my identity, jewel of my prestige and the soul of my dignity.

Second — Te Maori as a partner to the Treaty of Waitangi drafted in Maori. The historical and positive stand and support of Te Maori people by the Anglican and Roman Catholics forced Taiwi to examine their monocultural situation in relation to the health and cultural pains of Te Maori.

Third — Nga Taonga a Te Maori — contributed in no small measure in easing the political saga of USA-NZ relationships. I will be eternally grateful to those courageous people at every level, who had the vision to make possible the events to date. The Americans' response and appreciation of Te Maori on my two journeys to San Francisco and Chicago had to be seen to be believed. There the American people exposed Te Maori to the world and the countries through which our Tupuna ventured over the ages of time. Observing their arohanui and intimate care for Te Maori, their tears, the impeccable presentation, the elaborate security, their spiritual bond with Te Maori, collectively have elevated Te Maori Taonga on a Taumatapu with Tutankhamen, and should never be seen in New Zealand to be relegated to the Museum bits and pieces, areas for the mere purposes of filling spaces.

Finally, the return of Te Maori will affect the health of my wairua, tinana, hinengaro and whaanau. My concern for Te Maori and other Taonga is that they be housed in a Museum specifically designed to accommodate all that is Maori, so that Maori protocol may take place from the karanga — faikore — waiata — hongi — faka-piripiri — hakari — karakia — mihimihi and guided tours of highest educational and dignified presentation. Indeed the standard must never come down from that set in America, by concerned peoples of both countries, including our fanaunga from the Hawaii Islands.

Ma te Matuanui koutou hai arahi.

Arohanui

Hohua Tutengaehe
Kaumatua

It was, for me, a deeply spiritual experience to greet our national treasures on a foreign soil in the United States. The Te Maori expedition has been an important sharing with others; we have shared our history, our art, our culture and our deepest human feelings. The Maori people have made an important statement about their place in the world community through this gesture.

The homecoming of our treasures is almost more important than the travelling away, because for one thing it closes a cycle of activity for which we must give thanks; but for another thing it is an occasion to state clearly and firmly the importance of the Maori heritage in the culture of New Zealand.

Some people question the existence of Museums, and think of them as repositories of dead things. Of Maori artifacts certainly this is not true. They carry within them the mana of the old people, and they are part of the line of descent which stretches from the most distant part and into the most distant future. Let us celebrate that unbroken link as we welcome home our treasured possessions and re-acknowledge them, and let this occasion also be a source of new inspiration for our working artists and for the younger generations who stand ready to make their own contributions to our artistic tradition.

Tai Pewhairangi
Kaumatua
Tokomaru Bay

As I stood outside the National Museum waiting for the first call of the putara on the 16th I was dominated by memories of the kaumatua with whom I've had to speak and negotiate the release of our taonga from my own tribal area to the Te Maori enterprise.

Many of them were resistant and it took a long time to build a tribal consensus in support of the Te Maori Kaupapa. Some of those elders are now dead but a few of those who were loudest in their resistance at that time I was overjoyed to see in the front line welcoming Te Maori back.

I've got mixed feelings about this because I suspect Te Maori has become something of a cultural bandwagon for us. I am concerned at the way the Maori spokesmen are using Te Maori to redefine our culture and our heritage in ways which are not always very well thought out.

My reservations turn on the measure of arrogance which we can collectively bring to bear about this exhibition — about the fact that it has had such recognition — about the status that it has now been accorded as our Maori Art heritage. What has interested me has been the sense of discovery not just among Pakeha artists and people in the art world but also among the Maori people, many of whom had a very minimal perception of this heritage.

I hope when it's all over that our relationship with our taonga will settle down back to the basis of tribal association with the razzmatazz reduced.

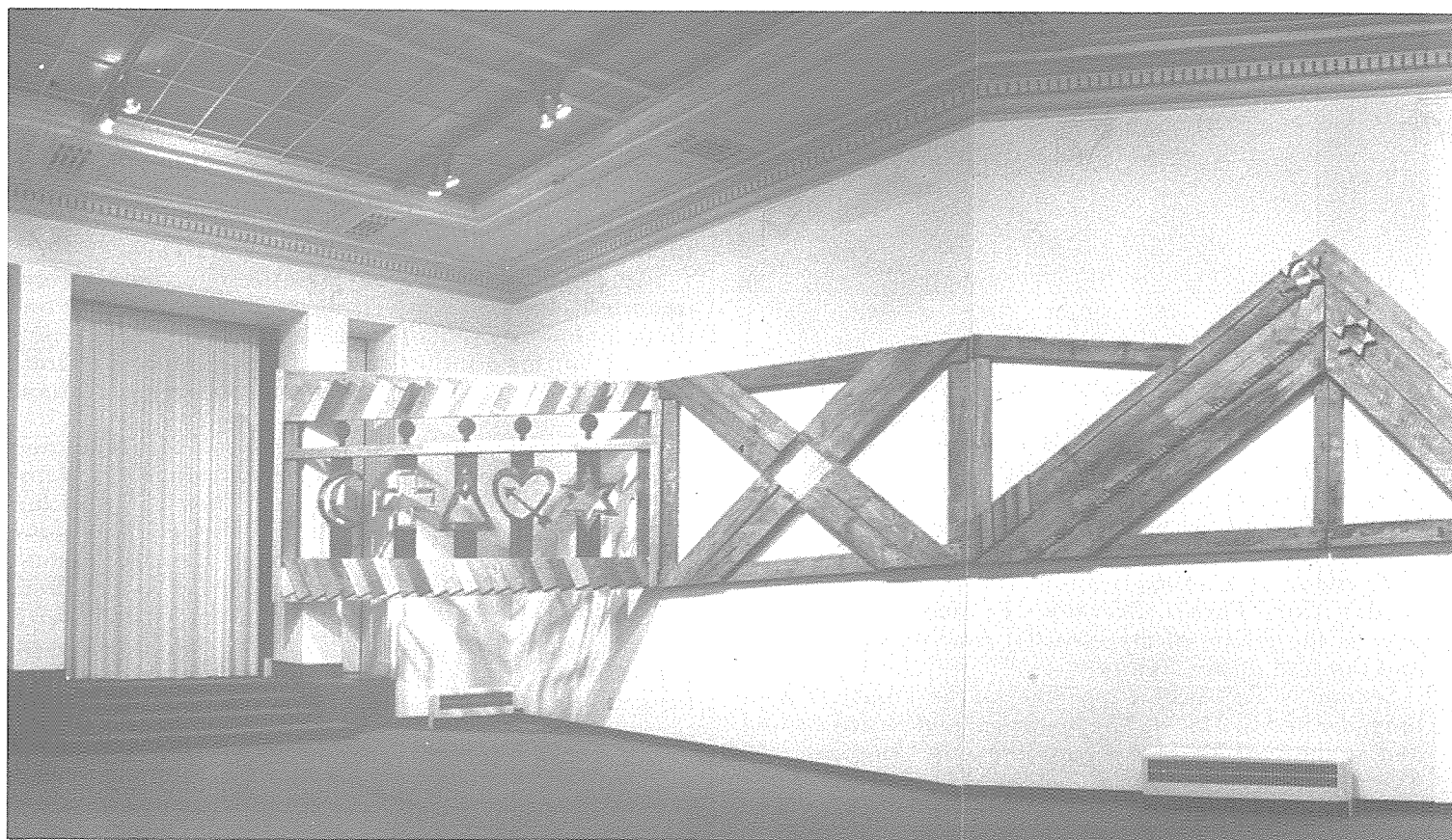
I was proud though as I walked into the exhibition. Apart from the first entrance it was as well presented as at the Metropolitan. It was smaller, tighter, more con-

strained but no doubt there will be plenty of critics around who will analyse it and say how much better it could have been done. But within the scale of resources I think it is well done. I feel proud.

I feel saddened however that we have created the impression that Te Maori is the pinnacle of Maori artistic expression — in a sense the notion that the only good Maori art is dead. That is balanced by my joy that also in the city at the same time are two major contemporary exhibitions of Maori Art. The demonstration that the artistic heritage of our people is very much alive and well and that is enormously important — that was missing overseas. We were seen very much as a past people. Our kaumatua would tangi over these objects and were seen as people looking to a past, when in fact our arts are something with which we live and continue to be nourished by.

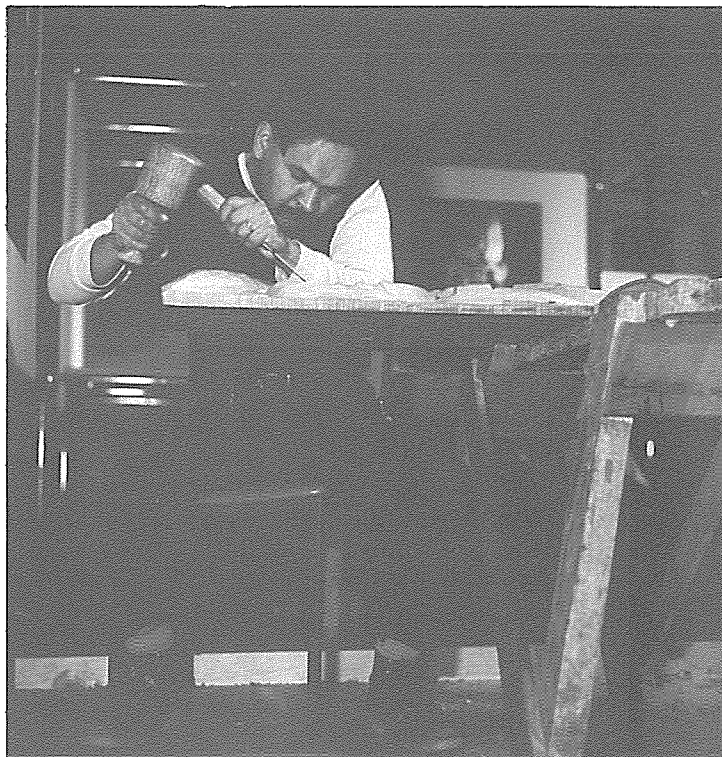
I am deeply aware that we could do Te Maori several times over from the resources that are in our museums at present so it delights me that there are taonga that did not go away with Te Maori which are still here with us and with the opportunity in the future to present to the nation — to amplify the message that has been started by Te Maori. I hope we can do that before the fashion of Maori Art dies and we are back where we were before — tucked away in a corner of our museums, cared for by that little group of specialists who devote their lives to the protection of these treasures. They are a group with whom Maoridom has to establish a new, fruitful relationship. The public will find something else next year.

Tipene O'Regan

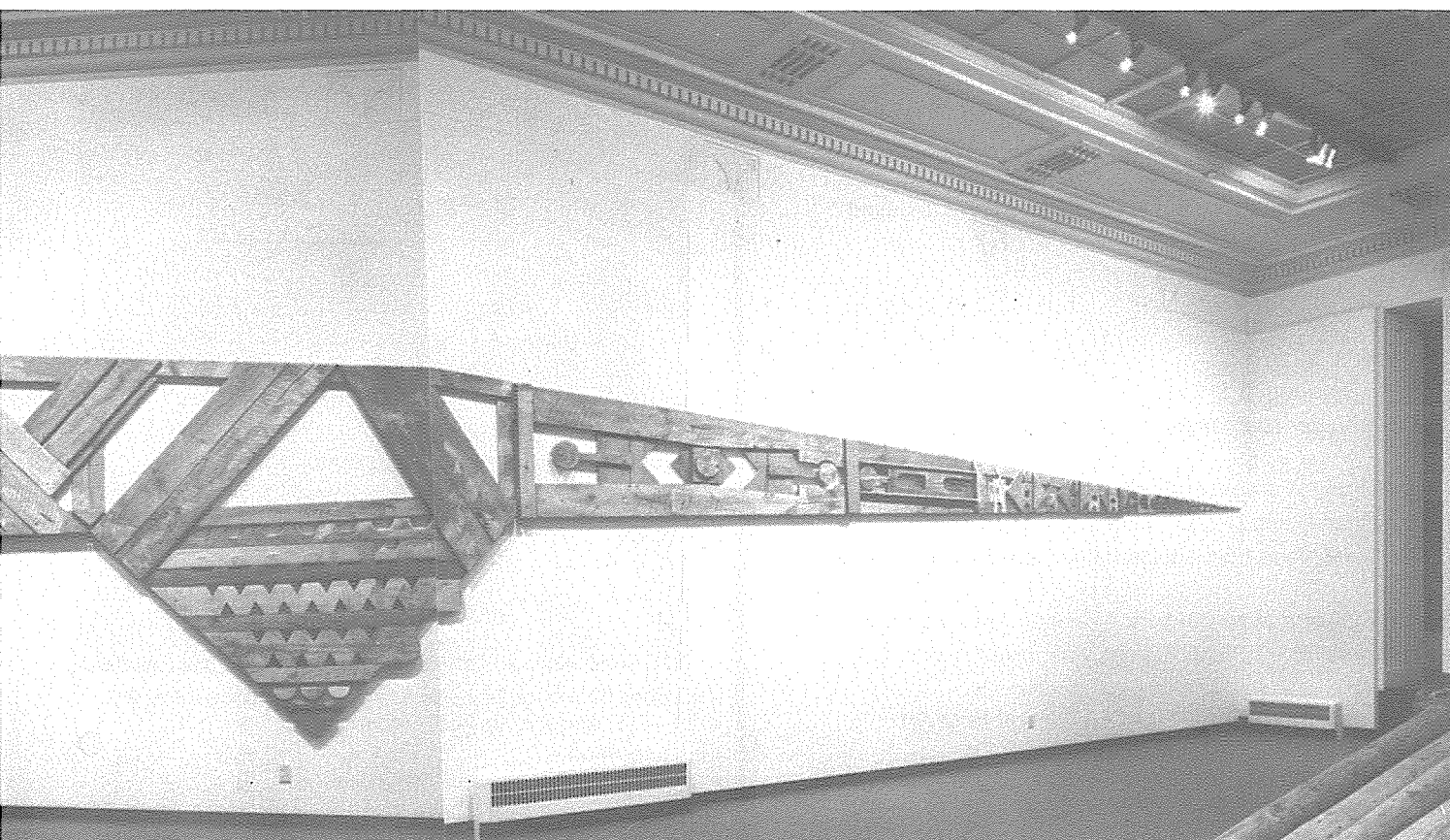




*Maori Carvers and weavers are working daily in the Museum as part of the educational program which has been organised by the Te Maori Management Committee. These activities have attracted much attention as have the contemporary exhibitions which are on at the same time as **Te Maori**.*



*"Huakina" by Para Matchitt is on at the National Art Gallery whilst **Te Maori** is on downstairs.*



EPILOGUE

There seems little more for me to say about Te Hokinga Mai which is not already said in the previous pages or in the accompanying texts which go with the exhibition.

To justify some of the extraordinary absences in this magazine is difficult and I think the only way I may have corrected the balance of content was to have had a guest editor — try as I might this person was not to be found.

I wonder too if I had offered a bilingual issue whether this would have attracted some of the elusive content I was after.

A tribute to the **Te Maori** Management Committee for organising such a fantastic program of events and activities to accompany this exhibition and to each of the Maori groups who have hosted **Te Maori** whilst it is in Wellington — the numbers are around 80,000 but by the time I go to print it will be considerably higher. I find myself conjuring up reasons to go into the museum most days simply to partake of the wonderful atmosphere — I'm a devoted museum-goer but this beats any experience I've had previously. I dread **Te Maori** going south!

A tribute also to **Te Reo O Aotearoa** who broadcast from the National Museum for an entire week. Apart from providing much background information it was a delight to have the imbalance in our broadcasting system redressed, albeit briefly, allowing us exposure to a very beautiful language. *More please Radio New Zealand.*

I hope *Agmanz Journal* will be seen as one of the appropriate venues for much discussion which I hope this exhibition will raise and I welcome correspondents and contributions as much from the profession as outside.

Jan Bieringa

PUBLICATIONS

Recent arrivals in the Museum Shop:

German Expressionistic Painting by Peter Selz University/California Press \$39.95. A history of Expressionism in Germany. First published 1957. Includes chapters on *Munich at the Turn of the Century, 1914 and After* concludes with comments on Dadaism: Looks like a good background to *Wild Visionary Spectral* (currently on at N.A.G.)

Expressions: New Art from Germany Saint Louis Art Museum \$38.95 Baselitz, Immendorf, Kieffer, Lupertz, Penck comes highly recommended by L. Bieringa. Lots of illustrations.

Theories of Modern Art by Herschell B Chipp. University of California Press 1968. Good background — good bibliography but not truly contemporary.

Exciting publications from I.C.A. — sold out fast but are on order — should be here soon!! We take orders and hold books for you. We mail out.

Postmodernism \$17.75

Culture and the States \$11.75

Desire \$11.75

French Theories(?) \$11.75

Prices subject to change

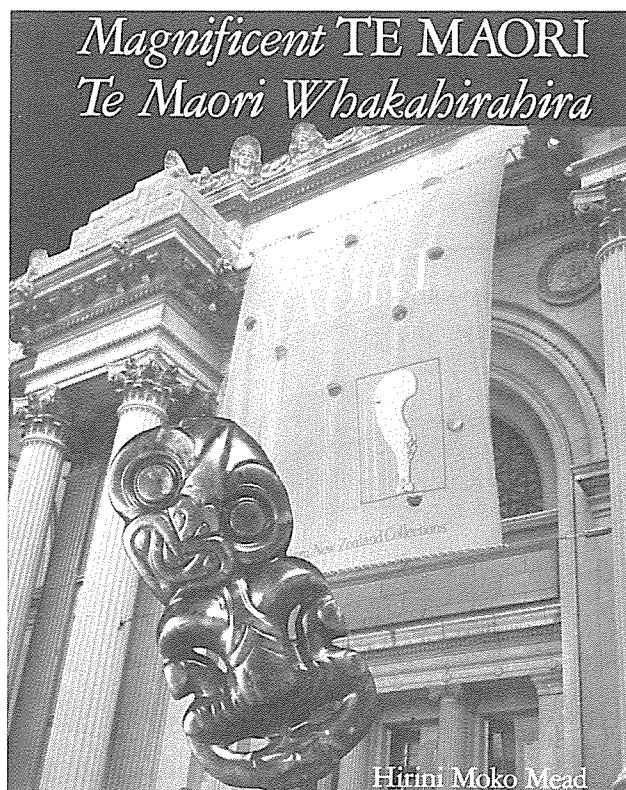
Good Show! A practical Guide for Temporary Exhibitions Smithsonian Press \$32.00. Comes with good recommendations from Louise Pether and Bronwyn Simes.

Museums for a New Century American Association of Museum \$45 (Nett Price). Comes with mixed reactions.

Expected arrivals — some interesting stuff from **Art Metropole**.

Long overdue Wallis; **Art After Modernism**: Essays on Rethinking Representation; expected soon: **Lyotard the Post Modern Condition**.

Magnificent Te Maori (Te Maori Whakahirahira) Hirini Moko Mead. This collection of essays and photographs, reflections and reports on the **Te Maori** exhibition from one of its curators, a loved and respected scholar, is about mana Maori. It is about pride, esteem, dignity. . . Visitors to the exhibition will find their enjoyment of **Te Maori** enriched and extended by Professor Mead's book.



We order books for you. We are open to suggestions. We offer 10% discount to AGMANZ members.

Museum Shop
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Buckle St
Wellington

The Regional conservators at the Auckland City Art Gallery are frequently asked for advice on the care of works of art and items of historical value. **Art Care, The Care of Art and Museum Collections in New Zealand** has been written in order to answer the question most frequently asked by curators, technicians and members of the public in a brief, readily accessible form and to increase their awareness of the public in a brief, readily accessible form and to increase their awareness of the factors that contribute to the deterioration of collections. It includes sections on caring for works of art on paper, photographs, paintings, textiles, fibre-craft, wood, bone, ivory, ceramics, glass, stone and metals. It discusses the effect on collections of the New Zealand environment and includes practical advice on how to improve conditions when resources are limited. An important feature of the book is a list of products for the care of collections available in New Zealand. Conservation treatments are not discussed because they should be carried out by professional conservators. The aim of the book is to make owners and custodians aware of the preventive conservation procedures that should make conservation treatments unnecessary. The book retails at \$12.95 and is available from Auckland City Art Gallery, PO Box 5449, Wellesley St, Auckland 1.

ART CARE

The Care of
Art and Museum
Collections in
New Zealand



CIT CONFERENCE

Report on AGMANZ conference at CIT
Heretaunga 18th August — 20th August

With the financial assistance of the Minister of Internal Affairs James Mack, as President of Agmanz, was able to bring together a number of museum professionals to discuss "Towards the 21st century and Beyond and the changing role of Museums".

Although wider issues were discussed the central issue was the proposed Nga Taonga o Te Motu, and the impact this proposed notion would have on the profession nationally.

The conference was opened by the Hon. Mr Peter Tapsell, Minister of Internal Affairs and Minister for the Arts and then addressed by Mr Hamish Keith, Deputy Chairman of the Project Development Team — this keynote address is printed at the end of this report.

Some of the topics discussed were:

- Interpretation, presentation and the Spiritual Care of Maori Collections;
- National Museological Services and Allied Functions;
- National Conservation Services;
- Training a New Generation of museum professionals — this session was taken by William Trampusch who is Director of Interpretive Education and Special Program Officer at the Colonial Williamsburg Foundation and is here currently on a Fulbright Scholarship;

The last session was Government Initiatives in Culture and Heritage Matters.

Because financial resources were finite a limited number of people, a broad cross section of the profession, was selected to participate and contribute on the above topics.

While Nga Taonga O Te Motu was the central topic for discussion the debates held in small groups touched on most museological concerns, with the final aim being the drafting of a general statement from the profession for the Minister — the basis of which will be a fuller submission by Agmanz.

Among the many positive viewpoints expressed there were concerns and opposing views from Auckland City Art Gallery, Waikato Art Museum, Dunedin Public Art Gallery and the Hocken Library.

The outcome of the meeting was, however, a positive response to the underlying concept expressed in the report, whilst still reserving judgement on some of the details which are to be addressed in the final submission which is due with the Minister in October.

The Statement

"This specially convened conference of professional members of the Art Galleries and Museums Association of New Zealand welcomes with enthusiasm the bold concept presented for the development of the new cultural centre, the National Museum of New Zealand/Te Marae Taonga o Aotearoa in the report "Nga Taonga o Te Motu/Treasures of the Nation".

AGMANZ offers its professional expertise to assist Government with the future development and refinement of the new National Museum concept. We believe it is vital that the museum profession nation-

wide continue to be closely involved with all aspects of the proposal.

AGMANZ regards the following matters as being of particular importance:

- Priority must be given to the establishment of the Interregnum Governing Board, to allow other aspects of the project to proceed.

- In recommendation 20 of the Report, reference is made to the need to establish appropriate training in museum related skills for the staff who will be needed for the National Museum and its related services. This programme of training must be implemented immediately.

- Recommendation 9 of the Report urges the Government to recognise its responsibilities to those collections of national and local importance housed outside the National Collections/Nga Taonga o Aotearoa. AGMANZ sees this as an essential component of a truly national institution. We therefore believe that these responsibilities must be the subject of early consideration and reporting, with particular reference to services which must be provided by the National Museum of New Zealand/Te Marae Taonga o Aotearoa."

AGMANZ intends extending its involvement in the National Cultural Centre proposal by making a further in-depth submission about Nga Taonga o Te Motu.

James Mack
President — Art Galleries and Museums
Association of New Zealand

Keynote speech: Hamish Keith Chairman, National Art Gallery, Deputy Chairman, Project Development Team.

Hamish Keith recalled two earlier occasions when he had been invited to speak to an AGMANZ gathering. The subject of both

had involved the future of the museum profession and, in general terms, the development of New Zealand's national cultures. The first, twenty five years ago, had been a plea for the establishment of some programme for museum training — a suggestion greeted with some scorn by an entrenched profession which believed that a museum career was no special thing and a university science degree was quite sufficient qualification. The second time was early in 1980 after the first round of Te Maori meetings in New York an was an attempt to gain museum support for the project. Again some entrenched members of the profession saw little value in the suggestion and little relevance to the role it might play in the future development of New Zealand's museums — although Keith warmly recalled Dr John Yaldwin's immediate enthusiasm and his description of it as a "once in a culture opportunity".

Keith saw the current conference as a similar challenge and one that, if accepted, could bring in its train immense changes to the nature and status and effectiveness of New Zealand's museums. He urged the profession to put aside narrow and immediate concerns which had their origins in past problems and consider the broad implications of the proposed new national museums — to see them not as some grandiose architectural entity in Wellington, but as an opportunity for the profession to begin again and shape a museum service which would suit New Zealand into the next century — a service which reflected the singular nature of New Zealand national cultures. Museums which could present ourselves, our culture, history and relationship with the natural world and with other cultures, from a distinctly New Zealand perspective.

He referred to the minister's opening speech and asked the conference to consider carefully the implications of what was being said. The importance of the government's support of the concept could not be understated — for the first time in New Zealand we were poised on the verge of a political commitment to the culture. Once that had been made an immense number of changes became possible. Too often those of us who worked in cultural areas underestimated the significance of such a commitment and the difficulties in arriving at it.

Keith expressed his disappointment at what he saw as a narrow and parochial opposition to the concept and emphasised the intention of the Project Development team that it became truly national in significance and its impact. The team had always intended that the very broad concept they had outlined would be designed in detail by the profession as a whole and that its national effects would thus be integral to it from the outset.

Addressing the issue of the report's bi-culturalism, Keith pointed out that the team

believed this simply reflected the true nature of the emerging New Zealand national culture — the thousand year evolution of the culture of the tangata whenua and the recently emerging pakeha culture. The team had conceived of these as two great rivers running through New Zealand society — different in kind, different in the various tributaries that had enriched them, but always with the possibility of meeting in some immense life-supporting estuary. The rich possibilities of the latter should not, however, blind us to the historic fact that in origin each of these cultural streams was distinct and different. Claims that New Zealand was a multi-cultural society were often, in his view, simply no more than a camouflage for an entrenched monoculturalism. While it is certainly true that modern New Zealand was host to a large number of cultural "outliers" only two of the predominant cultures had emerged and flourished only here — that of the tangata whenua and that of the pakeha.

Keith emphasised his belief that one element of the proposal had particular significance for the whole development of New Zealand's museums — Te Whare Taonga Tangata Whenua. The impact of Maori cultural values and the restoration of the museum housing taonga to living participation in a developing culture had enormous implications for museology and represented an immense challenge to everyone in the profession. None of these could be resisted. Te Maori had in any case made them inevitable. Cultural forces already in motion would bring about changes which would occur whether New Zealand's museum profession accepted them or not. The new national museum concept gave us an opportunity to adapt to those changes in a way that the whole of New Zealand would be enriched by them and gave us a platform on which to build an appropriate museum service for an independent and aware New Zealand in the 21st century.

REQUESTS

I am a Master's student at the University of Canterbury currently involved in thesis research on the artist Doris Lusk. I would appreciate any information concerning the artist particularly details of works held in private collections. All replies will be treated in confidence. If you are able to assist, please contact:

Lisa Beaven
Art History Department
University of Canterbury
Private Bag
Christchurch

I am a Master's student at the University of Canterbury currently involved in thesis research on the artist Olivia Spencer Bower. I would appreciate any information concerning the artist particularly details of works held in private collections. All replies will be treated in confidence. If you are able to assist, please contact:

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However it is to Mark Strange And the Photography Department at the National Museum to whom I owe my left arm for the documentation from the first day.

With thanks

Jan Bieringa

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