

ARTHIST 102. INTRODUCTION TO MAORI ART.

Taught by Ngarino Ellis, in the Department of Art History, The University of Auckland.

**Whaia te iti kahurangi
Me tuoho koe
He maunga teitei**

**Reach for the greatest thing
And if you bow your head
Let it be to the highest mountain**

Kia ora koutou.

Welcome to ARTHIST102 - Introduction to Maori Art. This course examines the artistic production by Maori from our first arrival c800 to the present day. A wide variety of arts will be explored including personal adornment, ta moko, fibre, waka and the whare whakairo. Relationships to other Pacific art forms will also be identified and discussed. These areas will be presented through slides and videos in twice-weekly lectures over 14 weeks. A tutorial programme has also been designed to co-ordinate with the lectures where a closer examination of various aspects of the lectures can be discussed in an informal environment.

By the end of the course students will be able to identify and analyse taonga, place them within a continuum of Maori art and society. It is hoped that this course will encourage students to learn more about the wonderful taonga tuku iho which surround inspire us and encourage students to go on to further studies in this exciting area.

Structure of the course

The course is structured chronologically beginning with our arrival from the Pacific c800 and moving through the arts of body adornment including moko, fibre arts, weaponry, and mahi tarai waka (canoe making). This is followed by a group of lectures on architecture (which will be held in the University's meeting house Tane Nui a Rangi), and repatriation (the return of cultural heritage). The last section of the course is dedicated to arts of the 20th and 21st century, including film, photography, painting, sculpture, and digital media.

THE LECTURE PROGRAMME 2006

Week 1: Origins

27 Feb Introduction
2 March Te Ao Hou: Maori Settlement in Aotearoa, c800-1500

Week 2: Body adornment

6 March Personal adornment 1 : Wood, Bone & Stone
9 March Personal adornment 2 : Pounamu.

Students are strongly encouraged to visit Auckland Museum this week and view the Maori and Pacific personal adornment on display for a good understanding of the materials, design and form.

Week 3: Ta moko

- 13 March** Ta moko 1 : Traditional
16 March Ta moko 2 : Contemporary

Week 4: Fibre

- 20 March** Fibre 1 : Mahi whatu and mahi raranga (twining and weaving)
23 March Fibre 2 : Dress cloaks (kaitaka, kahu kuri, kahu kura, korowai and kahu huruhuru)

Weeks 5 & 6: The arts of war

- 27 March** Weaponry (mau rakau and mau patu)
30 March Waka 1
3 April Waka 2 (video – ‘The Making of Taheretikitiki II’)

Week 6 & 7: Architecture

- 6 April** Whare 1 : Carving (note: this week’s lectures will be in Tane Nui a Rangi, the University’s meeting house on Wynyard Street)
10 April Whare 2 : Tukutuku and kowhaiwhai
13 April Figurative Painting, the art of the Ringatu Church, 1870-1920

Mid-semester Break : 14-29 April

Week 8: Architecture continued

- 1 May** *Guest lecture* – Dr Deidre Brown from Architecture will talk about architecture from 1870 – 1920 including Ringatu and Ratana as well as Rua Kenana’s buildings.

Week 8 & 9: Cultural Heritage

- 2 May** Repatriation of Taonga Maori 1 – the law
8 May Repatriation of Taonga Maori 2 – case studies

Students are strongly encouraged to pay another visit to Auckland Museum to look at works which are discussed in the lectures.

Week 10: Film and photography

- 11 May** Film 1 : Representation of Maori in Film
15 May Film 2 : Focus on Maori Film-makers (including Merata Mita and Barry Barclay)

Weeks 11 & 12: Contemporary art

- 18 May** Contemporary 1 : male (focus on Hotere, Matchitt, Muru, Whiting, Adsett, Jahnke)
22 May Contemporary 2 : female (focus on Kahukiwa, Rapira-Davies, Karaka and Te Waru-Rewiri)
25 May Contemporary 3 : Pacific artists in Aotearoa (including O’Neill, Feu’u, Pule, Tekela-Smith and Hastings-McFall)
29 May Contemporary 4 : ‘Young Guns’ (including Michael Parekowhai, Lisa Reihana, and Gina Matchitt)
1 June Review

Some time that week : Po Whakangahau (study workshop at Tane Nui a Rangi)

This is a study workshop in which we examine the exam from 6-8pm and then have a pot luck dinner in the Dining Hall. After we've cleaned up, some students can keep studying using the resources which are available, such as relevant books.

Tutorial programme

Students are required to attend one tutorial per week. These are timetabled straight after the lecture on Mondays and Thursdays which is on the ground floor of the Department of Art History at 58 Symonds Street.

Tutorials start in week 2 of the course. Please note the time and place of each tutorial as many of them this year are scheduled to be held out of the tutorial room to take advantage of current exhibitions and other shows.

Please note that there are no tutorials for week 8 (starting 1 May to allow students extra time to research and write their essays)

Tutorials are a crucial part of this paper. Even though they are optional, it is generally recognised that students who do attend gain higher marks on average than those who do not... It is a chance for you to further discuss ideas and concepts brought up in the lectures, for you to examine more closely particular taonga, as well as to meet other students in the paper – very handy when organising study groups.

Week 1: 28 Feb & 3 March - No tutorials

Week 2: 6 & 9 March – In the know: Library tutorial. This tutorial will be held in Room 433, level 4, Kate Edgar Commons. It has been specially designed by staff from Elam Library to help students learn about what is available in the libraries. ALL students are encouraged to attend.

Week 3: 13 & 16 March - Misappropriation of Moko. Through a practical exercise, students will be encouraged to identify and consider some of the issues at stake in terms of the globalisation of Maori culture. Moko will be used as a case study

Week 4: 20 & 23 March - Definitions of Maori art. The whole issue of definitions of what is Maori art and who is a Maori artist is a contentious one. In this tutorial we examine some of the definitions which have been put forward and consider their significance in relation to the toi iho Maori Made Mark©.

Week 5: 27 & 30 March – Museum curatorship. Imagine you have been hired by Auckland Museum as their new curator of Taonga Maori. Through a practical exercise students will examine this possible career.

Week 6: 3 & 6 April – Assignment briefing. The essay is worth 50% of the final grade. This tutorial will provide guidance to students about researching and writing their essays.

Students are strongly encouraged to join and attend the wide range of workshops offered through the Student Learning Centre (SLC). They can be found on the web at www.auckland.ac.nz/slc

Week 7: 10 & 13 April – Building of a whare & analysis of carving. This tutorial provides students with an opportunity to undertake some close visual analysis of particular carvings in Tane Nui a Rangi. Students are asked to do some homework before the tutorial by becoming familiar with different forms of surface decoration and the narratives which accompany them.

Mid-semester Break : 14-29 April

Week 8: 1 and 4 May – No tuts so students can work on their essays

Week 9: 8 & 11 May - Tradition and change in Maori art. For many years, figurative painting was labelled as ‘folk art’ and ‘naïve’. However, following the publication of Roger Neich’s *Painted Histories* in 1994, its importance as an expression of Maori culture has been re-evaluated. This tutorial seeks to examine some of perspectives surrounding this tradition, both historically and in contemporary times.

Week 10: 15 & 18 May - Showing of *Hotere dir. Merata Mita.*

Week 11: 22 & 25 May - Curatorship exercise. Curatorship is one of the primary fields in which art history graduates work. This tutorial introduces students to some of the complexities surrounding the creation of exhibitions in art galleries and museums through a practical exercise.

Week 12: 29 May & 1 June - No tutorials due to the Po Whakangahau (evening study workshop and pot luck dinner) scheduled for this week. See earlier note.

Assessment

This course requires 3 pieces of assessment for this paper. They are all **compulsory** and are set throughout the course in order for you to receive feedback on your learning as the course progresses.

RESEARCH ESSAY -	1500 words. Due 10am Thursday 11 May.
EXAM -	<i>To be confirmed</i>

*** Please note that you can send in your assignments via e-mail (ngarino.ellis@auckland.ac.nz)*

Ehara te pae i te tawhiti rawa ki ngä mea e haere tikatia
No horizon is too far for those properly prepared

RESEARCH ESSAY

This is worth **50 of your final mark.**

It is due on **Thurs 11 May at 10am.**

The word length is **minimum 1250, maximum 1500 words.**

Purpose:

This paper is intended on testing your research and writing skills.

Outline:

Essay topics :

1. What are some of the important stylistic traits of taonga Maori dating to before 1500? Explain with reference to 4 taonga which we have studied in the course.
2. Write an essay on the range of Kaitaka, providing examples of **TWO** particular examples.
3. Identify and discuss **TWO** types of taonga made from whalebone (paraoa). You should refer to **AT LEAST TWO** examples studied in the course.
4. Examine the history of Moko worn by men, beginning in the Pacific and ending with moko worn today. Include where it was worn, what it represented and who the tohunga-ta-moko were. Include *brief* notes only on the process.
5. Identify the range of staffs (long two-handed weapons) used by Maori. Discuss with reference to **AT LEAST TWO** specific examples.
6. Identify some of the arguments raised by indigenous peoples and museums for and against repatriation. In the second half of your essay, apply these to a particular case study which we have looked at during the year.
7. In which ways do **EITHER** whare whakairo **OR** waka taua symbolise a human ancestor. Comment with reference to **ONE** particular house or canoe.
8. Identify the ways in which the figurative painting movement was distinct from earlier traditions. Comment with reference to **TWO** meeting houses.
9. In which ways have Maori directors sought to 'decolonise the screen'. Discuss with reference to **TWO** films directed by Maori.
10. Examine the significance of whenua (land, afterbirth) in the work of **at least TWO** contemporary Maori artists.

Help in tutorials

In the second week of the semester there will be tutorials based in the Fine Arts Library at the Elam School of Fine Arts (*see map*) which is right behind the Department of Art History. This is the main library for Art History. The tutorials will be run by the librarians with help from the lecturer. They are aimed familiarise

students with the resources available there. Also, the tutorial in week 6 will be focused on preparing students for essay research and writing. Students are also strongly encouraged to see the lecturer during her office hour to discuss their progress.

Essay writing guide

→ You are expected to start this assignment *at least one month* before the due date.

Choose your question carefully and try to find one that you will have some passion for. This will show in your work. Planning your essay is essential.

Your essay should have an **introduction**, a **body** and a **conclusion**.

It should also use **footnotes**. These are used to reference quotes in the text or place extra notes, which do not really fit, in the main body of the essay.

A **bibliography** should refer to all works you have read *and used* in the essay (at least 5-8 are appropriate), as well as identify people whom you have consulted. It is a good practice to send those who have helped you a copy of your work. *Kaua e whakama*. Whatever you hand in you should be very proud of. These should be listed in alphabetical order and must include: author, title, date and place of publication and publisher, and page numbers too if necessary.

You may like to include maps and other material in your appendices.

CHECKLIST FOR ESSAYS (check these off **before** you hand in your essay)

- ___ Introduction (c150-200 words)
- ___ Conclusion (c150-200 words)
- ___ Main body of text (c1200-1400 words)
- ___ Footnotes at the bottom of each page (or endnotes at the end)
- ___ Bibliography of 5-8 books, articles etc formatted so is alphabetical according to the surname of the author/editor
- ___ Spelling checked
- ___ Grammar checked
- ___ Maori and/or Pacific words checked
- ___ Includes at least one image *with caption underneath stating what it is*
- ___ Typed up or neatly handwritten
- ___ Has a cover sheet with your name, ID number, paper number and year on the front
- ___ Handed in on time either to the Stage 1 essay box, through the front doors at level 1, Art History or e-mailed to ngarino.ellis@auckland.ac.nz

There are *loads of essay writing guides* on the web. Search for 'essay writing guide'.

Student Learning Centre (SLC)

SLC runs a wealth of workshops on essay writing and its particulars, eg how to construct a paragraph, what is an introduction and a conclusion etc. The joining fee is probably one of the best \$10 you could spend at University. Moreover, they also run a

range of computer workshops which students are encouraged to attend as computer skills are certainly one of the skills which many employers are looking for today. Check out their website: <http://www2.auckland.ac.nz/slc/>. Book a workshop online or give them a call on 3737599 ext 88850. As part of SLC, there is Te Puni Wananga for Maori students and Fale Pasifika for Pacific students.

Note about plagiarism:

Plagiarism is the copying of work from someone else without acknowledging this. You will be required to fill in a note to certify that you have not plagiarised in your essay. *Anyone found with a **significant amount** of plagiarism in their essay will receive a 0 grade for their essay.* If you are concerned that this may sound like you please come and see me, or Hilary Jones (the Pasifika mentor) or someone in the Student Learning Centre. It is a practise that can be easily avoided.

Extensions

You must see me WELL BEFORE THE DUE DATE (**Thurs 11 May @ 10am**) for consideration of an extension. Extensions are not usually granted except on medical grounds. In most cases of illness a medical certificate will automatically allow an extension of time. Family or personal problems may allow for an extension also but you must see me first. Failure to obtain an extension will result in the essay being penalised by 5 marks per week. IT IS DEPARTMENTAL POLICY THAT NO ESSAY CAN BE RECEIVED AFTER THE ESSAYS HAVE BEEN HANDED BACK.

Exam

This is worth **50% of your final mark.**

The date for the exam is yet to be set.

You will not find out which room you will sit your exam until the day.

There are 2 parts to the exam:

Part 1: this is a visual test where students will choose 5 images from a selection of 8 which you will be asked to identify each image and write about its artistic, social, cultural and political context. 5 marks per image. Total this section: 25 marks.

Part 2: You will be required to write an essay on a selection of topics. Near the end of this course an outline will be distributed which summarises the general areas of each section of the final exam. Total per essay : 25 marks. Total this section : 75 marks.

You are encouraged to use your essay which you wrote for the course as **part** of your study. Please note however that the exam essay topics **will be different** from the coursework essay topics.

The *Po Whakangahau Study Work shop* at the meeting house in the last week of term is dedicated to helping you study for the exam.

Other courses in the Art History Department on Maori and Pacific Art in 2006

ARTHIST 205	Contemporary Maori and Polynesian Art [Sem 2, Th, Fr 1-2]
ARTHIST 217/317	Contemporary Pacific Art [Sem 1, Fri 10-12]
ARTHIST 318	Museology and Taonga [Sem 1, Th, Fr 1-2]
ARTHIST 319	Indigenous Women's Art [Sem 2, Mon 10-12]

Full-year Masters Papers 2006

ARTHIST 707	Maori and Polynesian Arts [Wed 9-11]
ARTHIST 712	Postcolonial Theory and the Visual Arts [Th 10-12]

You should also be aware that Maori Studies and Anthropology also run courses that could complement a Maori and Pacific arts focused degree:

MAORI 240	Te Kete Aronui (semester 1 and summer school: Maureen Lander)
MAORI 340	Te Whare Pora (semester 1: Maureen Lander)
MAORI 342	Te Ao Kohatu (semester 2: Dante Botica)

Bibliography

SET TEXT:

This course used to recommend reading **Dorota Stazecka, ed., *Maori. Art and Culture*. British Museum Press, London, 1996**. However, it has been out of print for a couple of years and no book had appeared to take its place. So, I recommend buying or borrowing the following couple of books to gain some understanding of Maori art. They should be available from the University Bookshop in the Information Commons as well as Parsons Bookshop (opposite the Auckland Art Gallery) or any good bookstore, eg Whitcoulls, Dymocks etc.

Mead, H. M., *Te Toi Whakairo* (1995) Auckland: Reed. (\$40).

Pendergrast, Mick, *Maori fibre techniques : a resource book for Maori fibre arts : ka tahi hei tama tu tama* (2005) Auckland: Reed. (\$40).

** Those books highlighted below in **bold** should be the base reading for the section they are in, and are expected to be used for essays.

WHAT IS ART HISTORY? HOW IS IT DIFFERENT FROM OTHER TOPICS?

I realise that many students taking stage 1 courses have never studied Art History before (I didn't before coming to University and now I'm teaching it!). Below I have listed some books which should give you an understanding about what Art History is. You should be aware that critical writing in the area of Indigenous Art History is still relatively new (40 years since Mead started his research and writing) and the first PhD in Maori Art History was as recently as 2003! Nonetheless, the books below are

written with the undergraduate Art History student as their main audience and can guide you in your quest to find out what Art History is about.

** All are in the Elam Fine Arts Library.

D'Alleva, Anne, *Art History Methods and Theories* (2005) – this may be more appropriate to stage 2 or 3 but chapter 1 in particular gives you some advice about what Art History is.

D'Alleva, Anne, *Look! Art History Fundamentals* (2003).

Sayre, Henry. M., *Writing About Art* (2005) 5th edition.

Useful websites

<http://www.learningmedia.co.nz/nz/online/ngata/> - Maori-English and English-Maori online Dictionary. Viewed 13.2.06

<http://www.newzealand.com/travel/about-nz/culture/powhiri/the-ceremony/kawa-protocol.cfm> - this is a fantastic interactive website which introduces you to some key concepts in Maori culture, for example the powhiri (formal ceremonial welcome). Great for those new to the culture, and others keen to 'see what's out there'!

www.teara.govt.nz – the New Zealand Online Encyclopedia - this is one of the most detailed websites available including essays on Maori migrations from the Pacific and tribal histories. Video clips, maps and images illustrate this website. Keep checking it as they constantly add more material. A must to view!

www.art-newzealand.com – *Art New Zealand* is the no. 1 publication on arts in Aotearoa New Zealand. On its website you can not only search by artist and subject, but also download some of their articles, including pictures.

www.treatyofwaitangi.govt.nz – go and learn about the founding document of NZ.

www.dnzb.govt.nz – this is the online version of the Dictionary of New Zealand Biography. Very useful re carvers and weavers.

WARNING ABOUT USE OF WEBSITES:

Please do not rely solely on information provided on the web for your research. At University you are still expected to access information in the Library, such as books and journals, which should be your first point of call. If you do use the web check out who the author of any piece of writing is and the date. Sometimes these provide valuable clues of the quality of the information.

* *Some of these are available online through the University's Library webpage. Do a 'Course material search' and then put in the course name and under 'campus' check the 'electronic' box. Voila!*

General - Traditional Life and Culture

- Icons. Nga Taonga. From the collections of the Museum of New Zealand Te Papa Tongarewa* (2004) Wellington: Te Papa Press. MM 069 M986i. (great for images)**
- Hamilton, A., *Maori Art: The Art Workmanship of the Maori Race in New Zealand*, (1901) Wellington: NZ Institute.
- Harrison, Paki, Kahu Te Kanawa and Rawinia Higgins, 'Ch 11 'Maori Art', in Ka'ai, Tania et al (eds.), *Ki Te Whaiiao: An Introduction to Maori Culture and Society* (2004) Auckland: Pearson Longman, pp.116-132.**
- Hiroa, Te R., *The Coming of the Maori*, (1949) Wellington: Maori Purposes Fund Board.
- Makereti, *The Old Time Maori*, (1985) Auckland: New Women's Press.
- Mead, S. M., *Maori Art on the World Scene*, (1997) Wellington: Ahua Design and Illustration and Matau Associates Ltd.
- Mead, S. M., *Te Toi Whakairo: The Art of Maori Carving*, (1998) Auckland: Reed.
- Mead, S. M., (ed.) *Te Maori. Maori Art From New Zealand Collections*, (1986) Auckland: Heinemann**
- (ed.), *Exploring the Visual Art of Oceania*, (1979) Honolulu: University of Hawaii Press.
- Mead, S. M., and B. Kernot (eds.), *Art and Artists of Oceania*, (1983) Palmerston North: The Dunmore Press.
- Neich, R., *Painted Histories* (1993) Auckland: Auckland University Press.**
- Pendergrast, M. and B. Brake, *Te Aho Tapu. The Sacred Thread*, (1994) Auckland: Reed Methuen.**
- Stead, Oliver, *150 Treasures* (c2001) Auckland: D. Bateman, Auckland War Memorial Museum. FA 709.93 A898o. MM 069.5 A89.**
- Williams, H. W., *A Dictionary of the Maori Language*, (1985) Wellington: Government Printing Office.
- Various authors, *Taonga Maori: A Spiritual Journey Expressed Through Maori Art*, (1990) Wellington: Museum of New Zealand / Te Papa Tongarewa, and the Australian Museum.

Early Aotearoa

- Anon, *Ka Tuhiuhi o Nehera*, (1988) Wellington: National Museum of New Zealand
- Davidson, J., *The Prehistory of New Zealand*, (1987) Auckland: Longman Paul.
- Duff, R., *The Moa-Hunter Period of Maori Art*, (1977) Wellington: Government Printer.
- Prickett, N., *Maori Origins: From Asia to Aotearoa* (2001) Auckland: David Bateman. FA 709.26 P947. MM 995.01 P94.**
- Sullivan, A., 'Nga Pakiaka o te Maoritanga. The Roots of Maori Culture', in H. M. Mead and B. Kernot (eds.), *Te Maori. Maori Art from New Zealand Collections*, (1986) Auckland: Heinemann, pp.37-62 ****
- Trotter, M., *Unearthing New Zealand*, (1989) Wellington: GP Books.
- Trotter, M., and B. McCulloch, *Prehistoric Rock Art of New Zealand*, (1981) Auckland: Reed.
- Trotter, M., and B. McCulloch, *Digging up the Past*, (1997) Auckland: Penguin.**
- Wilson, J., (ed.), *From the Beginning. The Archaeology of the Maori*, (1987) Auckland, 1997

Personal adornment

- Neich, Roger and Fulimano Pereira, *Pacific jewellery and adornment* (2004) Auckland, N.Z. : David Bateman. FA (3 copies) 709.9 N417p. NZP (2 copies) 739.27099 N39.** Simply one of the most authoritative books out there about Pacific adornment.
- Neich, R., *Pounamu*, (1997) Auckland: David Bateman .**
- Prickett, Nigel, *Nga Tohu Tawhito. Early Maori Ornaments* (1999) Auckland, N.Z. : David Bateman in association with Auckland Museum. FA (3 copies) 709.93 P947. MM (2 copies) 736 P94.**
- Riley, M., *Jade Treasures of the Maori*, (1994) Paraparaumu: Viking Sevenses.
- Robley, Major-General, *Pounamu: Notes on New Zealand Greenstone*, (1915) London: T. J. S. Guilford.**
- Skinner, H. D., *The Maori Hei Tiki*, (1966) Dunedin: Otago Museum Trust Board.**
- Skinner, H. D., *Comparatively Speaking: Studies in Pacific Material Culture*, (1974), Dunedin: Otago University Press .**
- Skinner, H. D., 'Maori Amulets in Stone, Bone and Shell', *JPS* 42, Part II, pp.191-203, Part V, pp.310-321.

Ta Moko

- Ellis, E. A. 'Te Kauae o Nga Wahine Maori', in ed. S. Coney, *Standing in The Sunshine*, (1993), Auckland: Viking, pp. 264-5. ****
- Gell, A., *Wrapping in Images - Tattooing in Polynesia*, (1993) Oxford and New York: Clarendon Press and Oxford University Press.
- Jahnke, Robert and Huia Tomlins Jahnke, 'The politics of Maori image and design', *Pukenga Korero (Raumati)* (Summer) 2003, vol. 7, no. 1, pp. 5-31. In fact that whole issue deals with Maori image and design with a variety of Maori authors.**
- Johanssen, D., *Wearing Ink*, (1994) Auckland: David Bateman.
- King, M., and M. Friedlander, *Moko: Maori Tattooing in the 20th Century*, (1992) 2nd ed., Auckland: David Bateman.**
- Neleman, Hans, *Moko* (1999), Zurich: Edition Stemmler.
- Nicholas, A., *The Art of the New Zealand Tattoo*, (1994) Auckland: Tandem.
- Robley, Major-General, *Moko, or Maori Tattooing*, (1987) Papakura: Southern Reprints.**
- Rubin, Alfred (ed.), *Marks of Civilization. Artistic Transformations of the Human Body* (1988) Los Angeles: Museum of Cultural History. **GL 391.65 M34**
- Te Awekotuku, Ng., 'More than Skin Deep', in Elazar Barkan and Ronald Bush (eds.), *Claiming the Stone: Naming the Bones: Cultural Property and the Negotiation of National and Ethnic Identity* (2002) Los Angeles: Getty Press.**
- Te Awekotuku, Ng., 'Ta Moko: Maori Tattoo', *Goldie*, (1997) exhibition catalogue, Auckland: ACAG and David Bateman, pp. 108-114.**
- <http://www.tamoko.org.nz/> - general Ta Moko site

http://tongan_tattoo.tripod.com/TonganTattoo/index.html - Tongan tattoo written by Ni

Powell (tattooists based in Hawai'i)

Tatau

Tatau (2003). Exhibition catalogue, Adam Gallery, of *Pe'a: Photographs by Mark Adams and Measina Samoa: Stories of the Malu* by Lisa Taouma. FA 709.93 T216. NZP 391.65 T21.

Mallon, Sean and Uili Fecteau, 'Tatau-ed: Polynesian Tatau in Aotearoa', in Sean Mallon and Pandoro Fulimalo Pereira (eds.), *Pacific Art. Niu Sila* (2002) Wellington: Te Papa Press, pp. 21-38.

Prager, E., *Tatau: Maohi Tatau*, (1993) Auckland: Tupuna Productions.

Sulu'ape, P., 'Tatau', *Fomison: What Shall We Tell Them?* (1994), exhibition catalogue,

Wellington: City Gallery.

Textiles and Fibre Art

Toi Maori. *The Eternal Thread. Te Aho Mutunga Kore* (2005) exhibition catalogue. Porirua: Pataka. FA 709.93 T646m

Hindmarsh, G., 'Flax. The Enduring Fibre, in *New Zealand Geographic* (April-June 1999), no. 42, pp. 20-53.

Lander, Maureen and Toi Te Rito Maihi, *He Kete He Korero* (2005)

Auckland: Reed [stories of people's favourite kete]

Mead, S. M., *Traditional Maori Clothing*, (1969) Auckland: Reed [out of print but fab].

Mead, H. M., 'Clothing Fashions in Traditional Maori Society', *Maori Art on the World Scene*

(as above), pp.96-101. **

Mead, S. M., *The Art of Taniko Weaving*, (1999) Auckland: Reed. MM 746.41 M48

1999 (3 copies)

Paka-Titi, R., *Rangimarie: Recollections of her Life* (1998) Wellington: Huia Publishers.

Pendergrast, M., *Maori Fibre Techniques. Ka Tahi* (2005) Auckland: Reed.

Pendergrast, M., *Feathers and Fibre: A Survey of Traditional and Contemporary Maori Craft*, (1984) Auckland: Penguin. FA SL 709.27 F288

Pendergrast, M., *Kakahu*, (1997) David Bateman, Auckland. FA and FA SL 709.93

P397k.

Puketapu Hetet, E., *Maori Weaving*, (1989) Auckland: Pitman.

Te Awakotuku, Ng., 'Te Pa Harakeke' in *Standing in The Sunshine*, (1993) ed. S. Coney, pp.

278-279, Auckland: Viking. **

Te Kanawa, D., *Weaving a Kakahu*, (1992) Wellington: Bridget Williams Books. MM 746.41

T26. FA SL 709.93 T266.

Tapa

- Drake, Maile, 'Ngati Pepa: Making Tongan tapa in New Zealand, in Sean Mallon and Pandora Fulimalo Pereira (eds.), *Pacific Art. Niu Sila* (2002) Wellington: Te Papa Press, pp. 53-64
- Koojiman, S., *Tapa in Polynesia*, (1972) Honolulu: Bishop Museum Press.
- Neich, R., and M. Pendergrast, *Pacific Tapa*, (1997) Auckland: David Bateman**
*** FA (3 copies) and FA SL 709.9 N417. NZP 746.099 N39.
- Pritchard, M. J., *Siapo*, (1984) American Samoa Council on Culture.
- Pule, John and Nicholas Thomas, *Hiapo. Past and Present in Niuean Barkcloth* (2005) Dunedin: University of Otago Press*** FA 709.9 P9812. NZP 746.099623 P98 (2 copies)**

Weaponry

- Best, E., *The Pa Maori*, (1975) Wellington: Dominion Museum Bulletin 6.
- Best, E., (edited by Jeff Evans), *Notes on the Art of War* (2001) Auckland: Reed.
- Crosby, R. D., *The Musket Wars: A History of Inter-Iwi Conflict 1806-45*, (1999) Auckland:
Reed.
- Duff, R., 'The Evolution of Maori Warfare in New Zealand', *New Zealand Art Newsletter*,
10(3):114-129.
- Evans, J., *Maori Weapons in Pre-European New Zealand* (2002) Auckland: Reed
- Fox, A., *Prehistoric Maori Fortifications*, (1976) Auckland: Longman Paul.
- Makereti, *The Old Time Maori*, (1986), Auckland: New Women's Press.**
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Waka

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Specific artists?

If you want to study specific artists, students are advised to visit the **E. H. McCormick Library** on the first floor of the Auckland Art Gallery. It is open on Tuesdays and Wednesdays 10.30-4.00 and has brilliant files on many artists.

For Shane Cotton checkout the latest catalogue where there is an extensive bibliography in the back detailing pretty much everything and anything that has been written about him.

Some artists also run their own websites. Check out www.lisareihana.com (very flash) and www.natalierobertson.com.

Also check out Auckland Art Gallery's website (<http://www.aucklandartgallery.govt.nz/>) which has a really good online collection which includes many of the contemporary works which we look at in the lectures, complete with images and more information.

Contemporary Pacific Art

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Glossary

Kupu Maori

English translation

Aho	Weft in weaving
Amo	Front panels in a meeting house
Aotearoa	New Zealand (note that this term was not used by Maori until the 19 th century).
Ariki	High-born chief, male or female

Atua	God
Au rei	Cloak pin
Aute	Paper mulberry bush
Epa	Angled internal panels in a meeting house
Haehae	V-shaped grooves in carving
Hapu	Sub-tribe
Harakeke	Some wrongly translate this as flax. The correct term is harakeke.
Hawaiki	Original homeland of Maori
Hei matau	Fish-hook shaped pendant
Hei tiki	Human-shaped pendant
Heke	Rafter in a meeting house
Heru	Comb
Hoe	Paddle
Hoeroa	Long, curved whalebone staff
Hukahuka	Cloak attachments, either rolled tags or strips of leaf
Iwi	Tribe
Kakahu (or kahu)	Cloaks
Kahu huruhuru	Feather cloaks
Kahu kuri	Dog-skin cloak
Kahu kura	Precious red-feather cloak
Kapeu	Pendant with a curved lower end
Kete	Woven basket
Kete whakairo	Decorated woven basket
Kiekie	Type of fibre used in weaving
Koropepe	Spiral pendant
Korowai	Precious dress cloak
Kowhaiwhai	Painted patterns on the heke of a meeting house
Manaia	Bird-like motif used in carving
Marakihau	Sea-monster motif used in carving
Muka	Harakeke fibre
Mau patu	The art of the cleaver
Ta moko	The practice of moko
Pa	Fortified settlement
Papahou	Square form of waka huia (see below)
Paru	Black swamp mud used to dye fibre
Patu	Cleaver
Piupiu	Garment worn during kappa haka around the waist and shoulders. Cf rapaki.
Pounamu	Greenstone
Poupou	Carved posts around the edge of a meeting house
Poutokomanawa	Central pillar(s) of a meeting house
Rakau	Tree, staff (long weapon)
Rangatira	Chief
Rapaki	The predecessor of the piupiu.
Raranga	Plaiting
Rei puta	Whale tooth pendant
Tahuhu	Ridgepole in a meeting house
Taiaha	Long wooden staff decorated with carving
Tane	Man
Tanekaha	Dye used to colour fibre red-brown
Taniko	Close weaving usually seen along the edge of a dress cloak
Taonga	Treasured item handed down from our ancestors
Tatua	Woven belt used to carry objects such as weapons
Taurapa	Sternpost of a waka
Tekoteko	Carved figure at the apex of the front of a meeting house
Ti kauka	Cabbage tree
Tiki	Human figure carved in wood
Tohunga	Specialist
Tuere	Prow of a waka
Tukutuku	Woven panels in a meeting house
Turuturu	Carved peg used in weaving

Wairua	Spirit
Waka	Canoe, vessel
Waka huia	Container for small precious objects
Wahine	Women
Whakairo	Decoration
Whanau	Family
Whare	House
Whare whakairo	Fully decorated house
Whatu	Twining
Whenua	Land; afterbirth

Language is a key element of the course and so students will be encouraged to use Maori terms for the art discussed in this course. One of the aims of the course is to challenge some of the ways in which taonga Maori have been described in the past. Several terms will be critiqued and their correct translations presented. These include:

- ‘Cleaver’ as a translation to ‘patu’ (instead of ‘club’)
- ‘Taonga’ as a translation of ‘object in museum’ (instead of ‘artefact’)
- ‘Fully decorated house’ instead of ‘carved house’ (as the house is decorated with more than just carving)

Some words in Maori cannot be adequately translated into English but rather should be understood as key words within the Maori language. Examples of this include ‘mana’, ‘tapu’ and ‘moko’. These will be explained during the course.

Maori words should not be italicised as te reo Maori is an official language of Aotearoa New Zealand.

Each lecture will build on this list and present words relevant for the lecture. For example in the lecture on weaponry you will be introduced to a range of terms used to describe different types of staffs and cleavers. These will be included on your handouts.

For your assessment you are strongly encouraged to learn appropriate terms for the works you are considering.

Use of macrons and double vowels: You will note that the above list does not include macrons or double vowels. According to the Maori Language Commission this should be encouraged. I don’t personally as this is how my grandparents wrote Maori (they were native speakers) so this is how I do. It’s up to you, but I would recommend you do.