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](http://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.

<table>
<thead>
<tr>
<th>RESEARCH ESSAY -</th>
<th>1500 words. Due 10am Thursday 11 May.</th>
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<tbody>
<tr>
<td>EXAM -</td>
<td>To be confirmed</td>
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</table>

**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 ngā 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 you 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 whakamā. 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/](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
easy. *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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Days and Times</th>
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<tbody>
<tr>
<td>ARTHIST 205</td>
<td>Contemporary Maori and Polynesian Art</td>
<td>Sem 2, Th, Fr 1-2</td>
</tr>
<tr>
<td>ARTHIST 217/317</td>
<td>Contemporary Pacific Art</td>
<td>Sem 1, Fri 10-12</td>
</tr>
<tr>
<td>ARTHIST 318</td>
<td>Museology and Taonga</td>
<td>Sem 1, Th, Fr 1-2</td>
</tr>
<tr>
<td>ARTHIST 319</td>
<td>Indigenous Women’s Art</td>
<td>Sem 2, Mon 10-12</td>
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Full-year Masters Papers 2006

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ARTHIST 707</td>
<td>Maori and Polynesian Arts</td>
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<tr>
<td>ARTHIST 712</td>
<td>Postcolonial Theory and the Visual Arts</td>
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You should also be aware that Maori Studies and Anthropology also run courses that could complement a Maori and Pacific arts focused degree:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>MAORI 240</td>
<td>Te Kete Aronui (semester 1 and summer school: Maureen Lander)</td>
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<tr>
<td>MAORI 340</td>
<td>Te Whare Pora (semester 1: Maureen Lander)</td>
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<td>MAORI 342</td>
<td>Te Ao Kohatu (semester 2: Dante Botica)</td>
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Bibliography

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<tr>
<th>SET TEXT:</th>
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<tr>
<td>This course used to recommend reading <strong>Dorota Stazecka, ed., Maori. Art and Culture. British Museum Press, London, 1996.</strong> 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.</td>
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** 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.


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**Useful websites**


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.

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**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!*

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*General - Traditional Life and Culture*


Stead, Oliver, *150 Treasures* (c2001) Auckland: D. Bateman, Auckland War Memorial Museum. FA 709.93 A898o. MM 069.5 A89.


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**Early Aotearoa**


**Personal adornment**


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**Ta Moko**


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.


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


Textiles and Fibre Art


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. **


1999 (3 copies)


**Tapa**


**Weaponry**


**Waka**


Mikaere, B., ‘Year of the Waka’, *New Zealand Geographic*, (Jan-March 1990), no. 5, pp. 8-29


**Te tohunga whakairo - the wood carver**


Neich, R., Carved Histories (2001), Auckland: AUP (Tip: see below for related website).

Websites:
• Roger Neich’s list of carvers from Carved Histories: http://www.library.auckland.ac.nz/subjects/maori/guides/maoricarvers_2.htm

Meeting houses - carving and kowhaiwhai

Also see ‘Repatriation’ of this Bibliography, especially re Mataatua

Fowler, Leo, Te Mana o Turanga (1974) – Rukupo was the carver


### Figurative Painting


### Repatriation

** also see references for Te Hau ki Turanga in the ‘Whakairo’ section of the Bibliography.


**Film**


Dennis, J. and J. Bieringa (eds.), *Film in Aotearoa NZ* (1996), Wellington: Victoria University Press. **NZP 791.43 F488**


**MAORI**


Hardy, Ann, ‘Merata Mita’, in Kuhn, Annette (ed.), *The Women’s Companion to International*
Horrocks, Shirley and Roger, ‘Lisa Reihana’ in Clark, Trish and Wystan Curnow (eds.),
Mita, Merata, ‘The Soul and the Image’, in Dennis, J. and J. Bieringa (eds.), Film in Aotearoa
Parekowhai, Cushla, Puea o te Ao: Rise to the surface of the world: Merata Mita and Mana

Once Were Warriors Xeroxed material in the General Library, anthology no. 1 = X97/250.
Anthology no. 2 = X97/673.
Pihama, Leonie, ‘Are Films Dangerous? A Maori Woman’s Perspective on ‘The Piano’’, Hecate
(Special Aotearoa/NZ Issue), (Oct 1994), vol 20, no. 2, p239-42.
Broadsheet (Spring 1993).
Te Awekotuku, Ngahuia, ‘He Take Ano: Another Take: Conversations with Lisa Reihana’, Art
New Zealand (Spring 1993), no. 68.

PASIFIKA
Simeie-Barton, Justine, ‘Tala Pasifika – Pacific Voices on Film’, Wasafiri (Spring 1997), no. 25
: Pacific Writing Special.

Useful websites:
www.nzfilm.co.nz – New Zealand Film Commission
www.filmarchive.org.nz – New Zealand Film Archive
**Contemporary Maori Art**


Mead, H. M., ‘Maori Art Restructured, Reorganised, Re-examined and Reclaimed’, in _Maori Art on the World Scene_ (see above), pp. 228-237


**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 check out 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](http://www.lisareihana.com) (very flash) and [www.natalieroberston.com](http://www.natalieroberston.com).

Also check out Auckland Art Gallery’s website [http://www.aucklandartgallery.govt.nz/](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**


   FA (one on desk copy) 709.93 P117a. NZP 709.9 M25p.

Pule, John, *The Shark That Ate the Sun* (1992), Penguin, Auckland
Taouma, Lisa and John Pule, ‘Mamakava. The Bond of Time’, a catalogue for the exhibition

**Exhibition catalogues**

*Noumea Biennale* (c2002) Nouméa, New Caledonia: Centre culturel Tjibaou.

**Periodicals**

*Art Asia Pacific*
*Art in Australia*
*Art New Zealand*
*Journal of the Polynesian Society (JPS)*
*Te Ao Hou*
*Transactions of the New Zealand Institute*

**Glossary**

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<tr>
<th>Kupu Maori</th>
<th>English translation</th>
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<tr>
<td>Aho</td>
<td>Weft in weaving</td>
</tr>
<tr>
<td>Amo</td>
<td>Front panels in a meeting house</td>
</tr>
<tr>
<td>Aotearoa</td>
<td>New Zealand (note that this term was not used by Maori until the 19th century).</td>
</tr>
<tr>
<td>Ariki</td>
<td>High-born chief, male or female</td>
</tr>
</tbody>
</table>
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
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 works 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.