

TE ĀTINGA

*25 Years of
Contemporary
Māori Art*

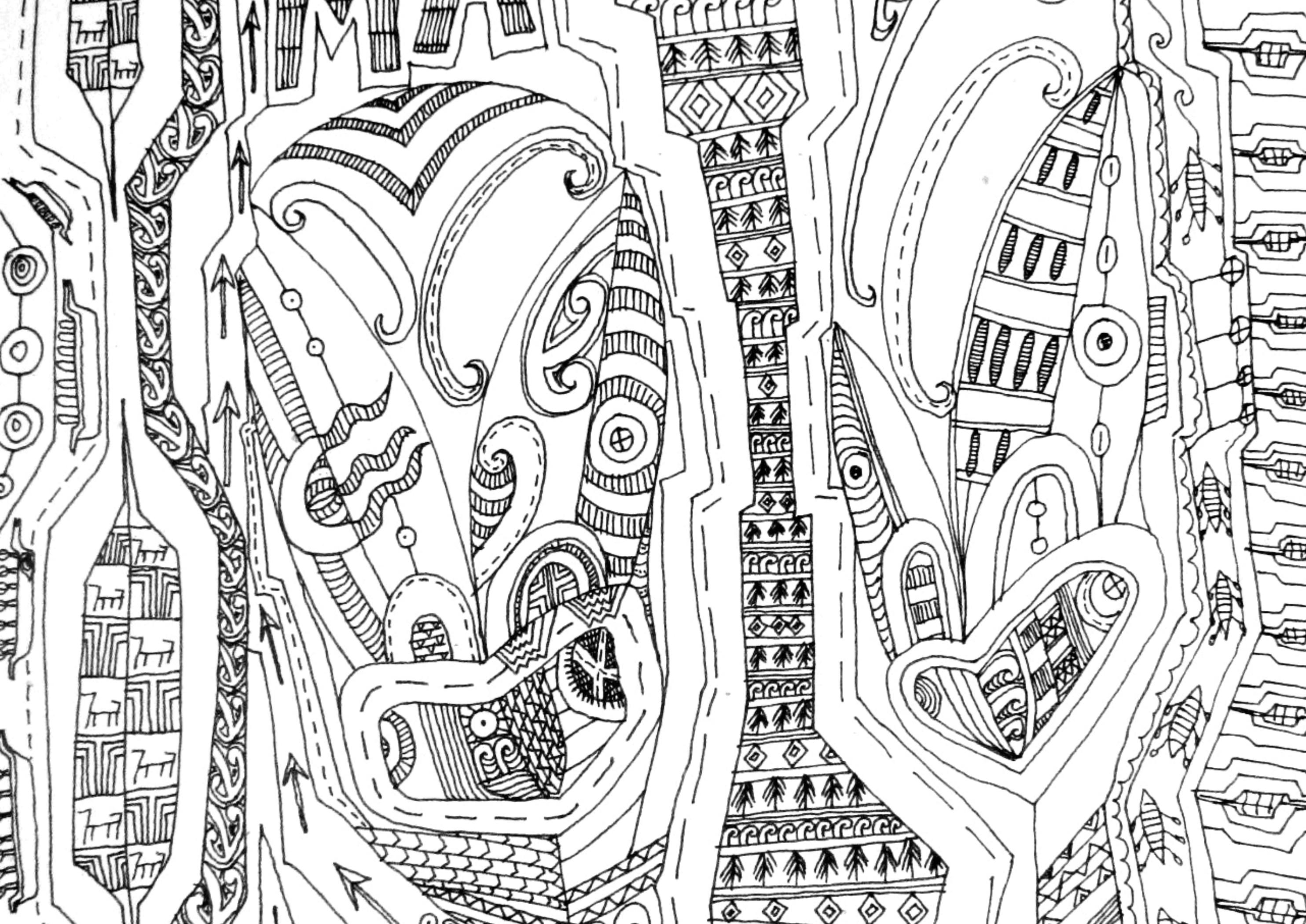
TE ĀTINGA

*25 Years of
Contemporary
Māori Art*

Edited by Nigel Borell

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Tamanui and Lucky Dog go to
Canoe Journeys, 2014 (Detail)
Acrylic on Canvas*

FOREWORD

Te Ātinga is a mainstream Māori arts funding body that focuses on supporting individual Māori artists to explore, experiment, develop and share their creative interests. What makes it different from mainstream New Zealand art is that our Māori art forms can come together to create whānau, hapū, iwi and group events. These rely on individual artists who can help to establish style, identity and standards to give expression to the collective needs.

Te Ātinga polices have helped artists to focus on their art forms and their needs. This encourages innovation and initiatives for cultural exploration that can lead into the use of new materials, technologies and inter-cultural exchanges that modernise and challenge the status quo. It also does simple support processes like helping an artist buy materials to do their mahi.

That Te Ātinga still works for its clients, after 25 years, is a measure of its achievements. It is a credit to its leaders and committee members who have retained its purpose, credibility and integrity.

Ka nui te mihi,

Dr Cliff Whiting ONZ



Installation view,
*Te Ātinga; 25 Years of
 Contemporary Māori Art*
 Mangere Arts Centre
 - Ngā Tohu o Uenuku
 22 June – 25 August 2013
 Photo Sam Hartnett

MIHIMIHI

Pupuhi mai ana te hau i te pae o Matariki
 Te hau angiangi e kawē nei i te reo o te mātu i
 Kohia ngā rau harakeke
 He muka, he whatu, he kupenga
 He kupenga kua whiriwhiria e Te Aue
 He kupenga e hao i te matarau a toi
 I Ngā Puna Waihanga
 Ko Te Ātinga e pupu ake nei
 Tihei mauri ora

Behold, 'tis a wind from the threshold of Matariki
 A gentle breeze that carries the voice of the tui
 It is time to harvest the flax
 A fiber, a twist, a net
 A net fashioned by those of the past
 A net that gathers the many
 From the springs of creativity
 Te Ātinga swells forth
 Tihei mauri ora

Ngataiharuru Taepa
 Chair Te Ātinga Visual Arts Committee
 Toi Māori Aotearoa – Māori Arts New Zealand

TE ĀTINGA

Nigel Borell

25 Years of Contemporary Māori Art

ON 13 AUGUST 1987, a group of Māori art leaders and practitioners were invited to Wellington to convene the first meeting of a ‘contemporary Māori visual arts committee’. The group was comprised of Manos Nathan, Robyn Kahukiwa, Kura Rewiri-Thorsen (Te Waru-Rewiri), Ross Hemera, Aromea Te Maipi and Sandy Adsett.¹ The thinking behind this initiative had come from the Māori and South Pacific Arts Council (MASPAC) under the directorship and guidance of Piri Sciascia, Ereatara (Eric) Tamepo and Cliff Whiting. The new committee soon adopted the name ‘Te Ātinga’ - given by Timoti Kāretu - and this would herald a new era in advancing contemporary Māori visual arts. For the first time, MASPAC, as an entity of the Queen Elizabeth II Arts Council, invested in a model that allocated funding directly to a range of Māori art form committees. Te Ātinga represents an important period in that story and what would develop into a unique funding model.

Te Ātinga gave voice to new developments in contemporary Māori visual arts with a particular focus on supporting rangatahi (youth) involvement and expression.² Distinct from the customary art forms of whakairo and raranga, the visual arts committee of Te Ātinga was free to set its own agenda and in many regards, it did not follow a scripted path.³ When reading the minutes from their first meeting, it is evident that a group of confident, vocal, free-thinking individuals had been assembled and they had clear ideas and strategies to contribute to developing contemporary Māori art.

The committee’s work has been vast: from supporting art teachers and educators with Māori arts resources, initiating arts wānanga regionally and internationally; to influencing policy and governance models; through to supporting artists’ development by way of numerous exhibition projects. There is a rich history here that spans well over 25 years.

This publication then, seeks to give a greater understanding of that story and legacy within the wider context of Māori arts development. The writings highlight the role of



Sunday church service, Nga Puna Waihangā inaugural hui, Te Kaha Marae 1973. Photo John Miller

Te Ātinga and articulate its various endeavours. Professor Robert Jahnke looks at the growth of Māori visual arts in the tertiary sector, making parallel connections to that of Te Ātinga over the past 25 years. Chris Bryant-Toi tracks the growth of the artist gatherings, beginning with the cross-indigenous arts wānanga that started it all in 1995 at Apumoana Marae, Rotorua. These international gatherings remain a powerful global indigenous arts network that is explained in more detail. Anna-Marie White offers a 'health check' on the current condition of Māori arts development and discusses possible future directions for Te Ātinga. This introductory essay opens up a greater backstory, sharing the factors and precursors to the funding of contemporary Māori arts and how Te Ātinga sits within a wider telling of Māori arts history. In so doing, the work of the Maori Artists and Writers Society- Nga Puna Waihangā and MASPAC are pulled into focus to give context and continuity. Numerous research interviews and conversations with artists, administrators, cultural leaders and art students have been captured in these writings. The interviews give voice throughout this publication and they make important contributions. A common theme is that they have all expressed

how Nga Puna Waihangā was the precursor to the work of Te Ātinga. In this essay, both are contextualised within the wider development of a contemporary Māori arts paradigm. Nga Puna Waihangā was a separate organisation that was autonomous to any government-led Māori arts initiative; whereas Te Ātinga was a government-led and supported creation. However, Nga Puna Waihangā is where the beginning of this conversation originates and where this history begins.

TE PUNA WAI KŌRERO

Queen's Birthday Weekend 1973 is remembered for the inaugural hui of the New Zealand Maori Artists & Writers Society which assembled at Te Kaha-nui-a-tiki Marae, Te Kaha. The hui brought together a diverse and progressive group of young Māori artists, writers, performers, musicians, high school students,⁴ Ngā Tama Toa members, local people and prominent Māori leaders of the time.⁵ They met with a common purpose: to celebrate and elevate all manner of Māori creative expression.⁶ This society came to be known 10 years later as Nga Puna Waihangā.⁷ Nga Puna Waihangā was

Workshop, Nga Puna Waihangā inaugural hui, Te Kaha Marae 1973. Photo John Miller



instrumental in bringing attention to the need for funding and the need for Māori artists and their creative endeavours to be acknowledged nationally. The 1973 hui was a turning point in consolidating Māori arts aspirations and for advancing that agenda politically in a unified way.

Tukaki Marae became rather like an anvil upon which was hammered out the voice of concern. ⁸ Witi Ihimaera

For a younger generation today, it could be all too easy to look back on this auspicious hui and allow it to take on an almost mythic connotation.⁹ This assembled group didn't see themselves as pioneering, it was more the simple pragmatism of responding to something that was needed. Nevertheless, it was a well-planned and thought through event influenced by many noted Māori leaders and thinkers that were based in Auckland.¹⁰ Through a strong interconnected network of friends, colleagues and associates, the panui to come to Te Kaha was circulated. A one-off funding grant of \$1,300 was secured from the Queen Elizabeth II Arts Council and \$200 was granted from the Maori General Purposes Fund towards catering costs for the hui.¹¹ Para Matchitt asked his father Hubert Matchitt to secure Te Kaha Marae for the gathering to occur - and it was then "in motion."

Nga Puna Waihangā wanted to address the needs of the grassroots community and the organisation chose the marae as the communal space at which to centre this thinking and activity.¹² "Take the arts to the people" was the aim of this approach.¹³ Hone Tuwhare in his 1974 convener's report remarked:

The humility aspect of artistic endeavour was the correct station to take up and instil among us all, because in the "feed-back" of our talents to the tangata whenua, it did not appear that we had come merely to flaunt our talents and show off, but in turn to renew ourselves, to draw sustenance from the deep roots of the tangata whenua, and the land.

Ralph Hotere, Malta Sidney and Para Matchitt. Nga Puna Waihangā inaugural hui, Te Kaha Marae 1973. Photo John Miller



Kāterina Mataira, Georgina Kirby, Para Matchitt. Nga Puna Waihangā hui, Te Kaha Marae 1983. Photo John Miller

The site of the marae was also thought to help counteract Māori scepticism and lack of engagement with museums and art gallery environments that were regarded as inaccessible Pākehā domains.¹⁴ It was from Nga Puna Waihangā that a demand to

have Māori funding for the arts eventually came to be acknowledged and supported by the Queen Elizabeth II (QEII) Arts Council. In a largely unknown deed, Haare Williams (Chair of Nga Puna Waihangā), Georgina Kirby (Secretary, Nga Puna Waihangā) and Cliff Whiting travelled to Wellington in 1975 to meet with the newly-elected National-led government and its Minister for the Arts, Allan Highet. Highet was also New Zealand's first Minister for the Arts. The purpose of the meeting was to lobby and advocate for the provision of Māori specific funding within the QEII Arts Council.¹⁵

We lobbied for the funding of something that we felt should be substantially established in the artistic psyche of the country. Haare Williams

The Queen Elizabeth the Second Arts Council of New Zealand Act 1974¹⁶ was the first step in responding to a growing demand from Māori to have a fair cut of the arts funding allocation. At this time, Harry Dansey, Tilly and Tamati Reedy and Witi Ihimaera presented a submission regarding Māori art to the QEII Arts Council Bill Committee.¹⁷ However, it was not until the Nga Puna Waihangā meeting with Highet in 1975, that traction was seen with the subsequent Amendment Act of 1978. This enabled the QEII Arts Council to create the statutory body, The Council for Māori and South Pacific Arts (MASPAC). Yet, in a not-so-surprising move, Māori arts funding aspirations were collapsed together with those of Pacific arts representation. This was originally met with criticism and claims of disingenuous manoeuvring.

It was a situation that the National Government had created and we had to live with that, we were sharing the funding. Cliff Whiting

Under the National-led government, the decision to amalgamate both Māori and South Pacific arts funding was seen as a shrewd budget-saving measure. However, Māori and Pacific representation within MASPAC created a unique proposition that provided its own dynamism.

MASPAC, FORECASTING THE FUNDING OF MĀORI ART

Rangipo Nicholson was appointed as the executive officer of the newly formed MASPAC council, yet he did not stay long in the role before moving on. It seems that the Council for Māori and South Pacific Arts initially took a few years to actually start moving and Michael Volkerling (then Director, QEII Arts Council) headhunted a youthful Piri Sciascia from his lecturer position at Palmerston North Teacher's Training College to shake things along, which he accepted in November 1981.

MASPAC initially comprised five Māori and four South Pacific Island nation representatives; the founding Council included performing arts composer and writer Ngoingoi Pewhairangi (Ngāti Porou, Te Whānau-a-Ruataupare), musician and haka exponent Te Napi Waaka (Ngāti Pikiao, Tainui), visual artist Cliff Whiting (Te Whānau-a-Āpanui), Māori arts advocate Georgina Kirby (Ngāti Kahungunu), performing arts exponent Ratu Daniela (Cook Island), literary artist Sefulu Ioane (Samoan), literary artist Florence (Johnny) Frisbie (Cook Island), pianist and composer Paddy Walker (Samoan) and clergyman and composer Kingi Ihaka (Te Aupouri) as chairperson. As this line-up attests, it was a powerful group of individuals and talented leaders assembled from a vast array of cultural positions. Kingi Ihaka is well-remembered for the strong sense of leadership and personality which he brought to the role of chair.

It was interesting when it came to operating as a Council regarding things Māori when you had such a mix of cultures, agendas and differing arts understandings on the one board. Piri Sciascia

Broadly speaking, MASPAC was invested with supporting and assisting Māori and South Pacific artists in the development of their work. In the early planning of MASPAC it would be fair to say that there was not a great deal of consensus around what that might mean and how it might be achieved. Meanwhile, Nga Puna Waihangā was going from strength to strength and taking on a powerful position in representing

the new expressions of Māori art. MASPAC was initially looking to support the customary Māori art forms such as weaving and carving to balance this.¹⁸ The range of art discipline knowledge held by MASPAC members meant that some did not feel adequately equipped to assess funding proposals outside of their field of expertise. As a remedy, sub-committees were formed to help give expert assessment, feedback and knowledge on particular proposals.¹⁹ Around this time (1982), MASPAC received an injection of additional funding which allowed greater administrative and operational scope. Staff numbers grew and, in turn, that fed capability and capacity for a more robust vision for the council.

MASPAC considered a range of options in creating a framework for funding Māori arts, some that worked - whilst other ideas were abandoned early on for the initial response received from Māori communities 'on-the-ground'. From regional strategies to how best reach artist discipline audiences: all ideas were on the table for consideration. A collaborative approach was made to the New Zealand Māori Council but the conversations between the respective chairs Sir Kingi Ihaka and Sir Graham Latimer did not bear fruit; and ultimately the timing was not right in the development of collaborative allies.²⁰

This sense of trial and error was part of the course in finding a way forward. However, one approach that did seem to work was to ask the artists - the practitioners themselves - about what they wanted and how that might be achieved. In 1986, Piri Sciascia and his team of MASPAC staff called a meeting and invited selected Māori artists as a type of focus group, to hear first-hand about what might work for them in relation to a structure and funding support.²¹ The central message from this artist hui was articulated succinctly by Sandy Adsett and his feedback proved to be key. It became clear that it wasn't so much about the 'right structure' as much as it was about the 'right way' to make policy. Piri Sciascia distinctly remembers:

What they did not want as artists was a central agency or structure dictating what art policy should be. They as artists needed to do that. We heard that message and that is when we devised the 'art form committees' approach.

Cliff Whiting was a dynamic member of MASPAC and a great articulator of its work and thinking. He had the ability to reach his artist colleagues and to get traction with ideas in a way that others were not successful in doing. Cliff worked discerningly behind the scenes to help set up the opportunity for a contemporary Māori visual arts committee to be formed. On 13 August 1987, this is exactly what happened with invitations issued to Manos Nathan, Robyn Kahukiwa, Kura Rewiri-Thorsen (Te Waru-Rewiri), Ross Hemera, Aromea Te Maipi and Sandy Adsett.²²

So, to develop policies we needed to bring in the relevant practitioners of the arts to help us develop these policies for funding. This is how the committees ended up being formed. And for Māori, if the traditional couldn't accommodate a contemporary 'outlook' then you had to engage the contemporary artists. This is where Nga Puna Waihangā was very useful because it was dealing directly with the artists and not only that but the young artists who were trying new and different things. So it was an interesting process. Cliff Whiting

Cliff Whiting addressing the Nga Puna Waihangā hui, Te Kaha, 1983. Photograph John Miller

June Grant and Jacob Scott at Nga Puna Waihangā hui, Omaka Marae, Blenheim, 1992. Photograph Gil Hanly



By this time, Nga Puna Waihangā had become a collective and creative force without precedent. Its annual hui and its wider presence within Māori arts nationally was undisputable. It grew exponentially and it received funding support in various ways from MASPAC.

*Nga Puna Waihangā was stunning and you wanted to be there, you wanted to be part of it. However, as it grew, it became a little bit harder over time to run workshops successfully on the marae and with an influx of students and youth it became onerous on the senior artists to have to feed this constantly. It was also hard for Nga Puna Waihangā to feed and develop the various arts disciplines within its fold.*²³ Sandy Adsett

It would be fair to say that MASPAC and Nga Puna Waihangā had differing agendas that talked past one-another and in large part, it was a tenuous relationship with regards to agreeing on funding. Again, it was Cliff Whiting who led an approach to broker a multi-year funding plan that both Nga Puna Waihangā and MASPAC could agree on.²⁴ Nga Puna Waihangā, as a collective of Māori artistic thought and vision, not only predated any government-led response to contemporary Māori art; it created the response. As such, it wasn't beholden to the aspirations and desires that MASPAC might hold for Māori arts development. Not in the same way that Te Ātinga was, as a committee of its own devising, with a connected sense of obligation.



TE ĀTINGA, THE RIGHT PLACE AT THE RIGHT TIME.

Te Ātinga was a convergence whereby the sum was greater than the parts. It sought to capture much of the emerging leadership that was surfacing from various contemporary movements of the mid 1980s: in particular the Māori women's art movement (Kahukiwa and Te Waru-Rewiri) and the burgeoning Māori clay movement (Nathan). With Sandy Adsett and Cliff Whiting at the front, a strong connection to the Tovey generation and to Nga Puna Waihangā was pulled into the fold, whilst most (if not all) had art education teaching backgrounds to draw from. Though not necessarily evident at the time, the assembled group were emerging as leaders, already practised within their own fields as innovators with particular expertise. They had the ability and mandate to work out a vision and articulate it. With the support of MASPAC, they had infrastructure and funding to see that their ideas could be achieved. It is also likely that there was a palatability about the vision and that the vision would fit the times.

*It was exciting, there was this purposely chosen group of Māori coming together for this common goal of trying to advance this kaupapa... whatever we decided that kaupapa might be. So it was a relatively new world that we were moving into with an old world view whilst we were still trying to redefine who we were.*²⁵ Kura Te Waru Rewiri

Key issues identified at this first meeting were the importance of greater Pacific exchange opportunities, better regional reach for contemporary Māori art through exhibition presentations and the allocation of funding grants. Thinking through how to appropriately disperse funding grants specifically for contemporary Māori visual arts was new territory; and in relation to this, a robust conversation around the definition of 'visual arts' took place. Kura Rewiri-Thorsen (Te Waru-Rewiri) was nominated to

Sandy Adsett, 1994. Photo Jim and Mary Barr

Robyn Kahukiwa, 1994. Photo Jim and Mary Barr

Kura Te Waru Rewiri, 1994. Photo Jim and Mary Barr

scope possible exchange opportunities in the Pacific with the strongest connections coming from the Kānaka Maoli (indigenous Hawai'ians).

Eric Tamepo and I travelled to Hawai'i in 1988 with the goal of connecting exchange projects. I had to do some homework as the opportunities didn't come instantly. We had to set-up an opportunity for them to come to Aotearoa ²⁶ Kura Te Waru Rewiri

Other colleagues were also making international inroads at this time: Manos Nathan and Baye Riddell were the recipients of a Fulbright cultural grant that same year. They travelled to New Mexico to meet and learn from Native American potters Blue Corn (Tewa, San Ildefonso Pueblo) and Jody Folwell (Santa Clara Pueblo). Coupled with regular Māori participation at the four-yearly Festival of Pacific Arts offerings, these experiences were all contributing to positive forums for future exchange.²⁷ These early enquiries described the initial beginnings, whereby networks were established, relationships formed and planning advanced that would lead to more substantial offerings such as the Apumoana Wānanga in 1995 (see Chris Bryant-Toi essay in this publication).

Baye Riddell, Blue Corn and Joseph Calabaza at Kotahitanga clay hui, Tokomaru Bay, 1994. Photo Manos Nathan

Manos Nathan, Joseph Calabaza and Blue Corn at Kotahitanga clay hui, Tokomaru Bay, 1994. Photo Baye Riddell



Kura's 1988 visit was a success and a Hawai'ian delegation participated in an exchange and exhibition later that same year.²⁸ Titled *Te Huihuinga*, the exhibition was held at Forum North in Whangarei and was curated by Kura. It was one of the first exhibitions Te Ātinga presented.

At that time we were starting something with presenting and exhibitions. We were trying to sort out what our kaupapa was. Do we apply our tikanga on the marae to the exhibition space? And eventually we decided to do that. It was very quick, we made a quick decision really, so that art pieces would set up (or be orientated) in a way that the roles would be reflected in the whareniui and on the marae when you are taking in manuhiri. So the wero, the karanga, whaikōrero, waiata... this type of structuring. ²⁹ Kura Te Waru Rewiri

While this was a unique plan, it was a quintessentially Māori response and one that considered cultural protocol with the practicalities of configuring space. It offered an alternative way to conceptualise and co-opt the gallery environment. Indeed, it is a cornerstone ethos still championed by Sandy Adsett through his teaching.

With regards to funding grants, John McCormick, QEII programme manager for visual arts, was keen to help Te Ātinga to adequately allocate and distribute funds. Early on in this conversation, questions arose around how to distinguish quality, capacity and professionalism. *John brought the processes and art functionary knowledge to our grant applications where we didn't necessarily have it. John was open and ready to share and this worked really well.* ³⁰ Manos Nathan

The following year, the *Te Ātinga – Contemporary Māori Visual Arts Grant Scheme* (1988) received a number of grant applications and they were ambitious and diverse applications. After assessing and allocating the first intake of grant applications, the intention was that the framework would return to MASPAC's responsibility however that did not eventuate.

Te Ātinga committee membership had its first rotation in 1989 with Robyn Kahukiwa and Te Aromea Te Maipi vacating and Colleen Urlich, Ngapine Allen and Steve Gibbs

invited onto the committee. Steve Gibbs' contribution helped drive the exhibitions and rangatahi artist participation, starting with a strong South Island touring project in 1990. It was a mobile, travelling exhibition that could connect with regional communities whilst also providing visibility for the new committee.

The South Island marae-based exhibitions were some of the projects that I was involved in while working and living in Christchurch as a secondary art teacher at Shirley Boy's High School. It was my contribution as a committee member to Te Ātinga and as a Ngāi Tahu representative with Nga Puna Waihanga. ³¹ Steve Gibbs

'Māori arts for Māori people' was the kaupapa of this series of exhibitions.³² Thirteen young Ngāi Tahu artists exhibited alongside established names in Māori art. The exhibition was hosted at Takahanga Marae in Kaikoura, Te Rehua Marae at Otautahi and finally, at Uenuku Marae at Moeraki.³³ Among the Ngāi Tahu artists in this exhibition was recent Ilam graduate, Peter Robinson.³⁴



The South Island mobile exhibition series was a huge success for Te Ātinga with more to follow. Rangatahi artists and indigenous artists gathered on Te Piritahi Marae, Waiheke Island in May 1993. This was a painting hui with the objective of consolidating the rangatahi contemporary Māori art network, to 'give names to faces', while encouraging a tuakana/teina model of learning and sharing. Many of the young artists came from Ilam or Elam art schools, or were self-taught artists living on the island.³⁵ Artist Richard Bell was a key contact and organiser for this hui. Chris Bryant-Toi remembers being recruited as a young Elam student (after being identified by Georgina Kirby) by Sandy Adsett and Steve Gibbs - who had been given the task of finding the next generation of rangatahi artists to bring into the fold.

Te Ātinga South Island mobile exhibition series. Uenuku Marae, Moeraki, 30 June 1990. Photos Steve Gibbs

Painters Hui Te Piritahi Marae, Waiheke Island. 1993. Photo Steve Gibbs





Colleen Ulrich. Photo Manos Nathan

Painters Hui Piritahi Marae, 1993 (L-R) Gabrielle Belz, Chris Bryant-Toi and Ngaromoana Raureti. Photo Steve Gibbs

In 1993, Sandy Adsett and Steve Gibbs were given some funding to go nationally and search for pockets of rangatahi artists, so I got an odd panui from Sandy saying “turn up to a pub in Parnell.” Brett Graham and myself were the only ones to turn up and they couldn’t figure out why,... where are the rangatahi? It was hard to know how to tap into that network and it was just starting off then. This was my first association with Te Ātinga. From this meeting, Brett and I got the word out about the committee. Chris Bryant-Toi



The hui pointed out a way that allowed Te Ātinga to reach a large number of rangatahi artists that they needed to be aware of, in terms of direction, media strengths and collective commitment. Importantly, the hui also allowed these artists to meet and identify one another to allow them to set up their own artist networks.

*There were actually about three generations of artist attending; there were established artists, senior artists and us rangatahi/emerging artists that no one had heard of. For us rangatahi artists, I think we were just enjoying each other’s company, the fact that we were not alone and we were out from isolation from our respective art schools.*³⁶ Chris Bryant-Toi

Encouraging the next generation of Māori artists to apply for arts grant funding was also part of the hui’s objective.³⁷ Some of the present-day luminaries of contemporary Māori and New Zealand art received their first funding support from this scheme: Chris Heaphy, Peter Robinson, Shane Cotton, Brett Graham, Eugene Hansen - to name just a few. Manos Nathan particularly remembers an application from Peter Robinson as being “utterly refreshing, with a unique view on contemporary Māori art.”³⁸

The success of this hui was soon repeated with another in the summer of 1994, this time on the East Coast at Whangara Marae. Waiariki Polytechnic students Donna Campbell and Sam Mitchell attended, along with Ilam graduates Shane Cotton, Chris Heaphy and Peter Robinson.³⁹ They shared this wānanga opportunity with students from the Toihoukura Māori visual arts programme, a group which included Richard Francis, Randal Leach and John Poi. Like most wānanga, evenings in the whareniui were set aside for kōrerorero and it became clear that there was a distinct difference in art school training and ideology. Colleen Ulrich describes it well:

*With the Waipounamu artists, the fact that their development as young Māori artists had to be an intellectual process or the result of an intellectual decision (and much kōrero amongst themselves) was an eye opener. It was an eye opener for many who have taken for granted their cultural education... there will be those who found the Waipounamu group’s approach too intellectual, but to me it highlights the diversity of approach to present day artmaking by Māori artists. So long as I hear young and old artists questioning the kaupapa under which a work is made, in an attempt to understand what the artist is saying and the direction from which they have approached the process, then I know that Māori creative processes are alive and well.*⁴⁰



Peter Robinson at Whangara Marae rangatahi artist hui, 1994. Photos Steve Gibbs



Shane Cotton at Whangara Marae rangatahi artist hui, 1994. Photo Steve Gibbs.

Shane Cotton in his studio Palmerston North, 1994. Photo Jim and Mary Barr.

‘Untitled’ sculpture by Peter Robinson. Te Ātinga South Island mobile exhibition series, Uenuku Marae, Moeraki, 30 June 1990. Photos Steve Gibbs

Later that year in September, another rangatahi hui was hosted at Ngātokowaru Marae in Levin. Students from Taitokerau Polytechnic (now Northtech) attended along with students from Elam and Toihoukura. Second year Elam painter, Saffronn Te Ratana, travelled from Auckland to attend, as did Richard Bell and Huhana Smith. Interestingly, the following year, Robert Jahnke launched the Bachelor of Māori Visual Arts degree programme at Massey University in Palmerston North. This programme started to offer another distinct dimension to tertiary Māori visual arts education and both Saffronn Te Ratana and Huhana Smith would enrol and move to Palmerston North in 1996. There had never been as many Māori visual arts programmes at a tertiary level and these courses would feed the next generation of Māori visual arts and arts leadership (see Robert Jahnke essay this publication).



Hone Ngata and Steve Gibbs, Ngātokowaru Marae rangatahi hui, Levin, 1994. Photo Manos Nathan



Saffronn Te Ratana, Ngātokowaru Marae rangatahi hui, Levin, 1994. Photo Manos Nathan



Michael Tupaea, Ngātokowaru Marae rangatahi hui, Levin, 1994. Photo Manos Nathan



Huhana Smith, Ngātokowaru Marae rangatahi hui, Levin, 1994. Photo Manos Nathan

After the success of the three specific rangatahi-focused hui, there was a sense of momentum and achievement. This provided a base to reflect on what was working and what was not within the hui/art making format.

*Perhaps as a committee, we ourselves are getting better at running these concentrated workshops for emerging artists. Without doubt they continue to allow the young artists the freedom to grow and develop and to continue with their own networking to the benefit of all concerned.*⁴¹ Colleen Ulrich



Staff of Longhouse Education and Cultural Center, The Evergreen State College, Olympia, Washington, United States of America. From left to right: Micah McCarty (Makah), Linley Logan (Seneca), T'naa McNeil (Tlingit), Tina Kuckkahn-Miller J.D. (Ojibwe), Jesse Drescher (Tongva), Laura Grabhorn (Tlingit/Haida) and Erin Genia (Sisseton-Wahpeton). Photo: Evergreen Photo Services.

Te Ātinga recognised that the future of Māori art and its continued development, lay with emerging Māori artists. Acknowledging that responsibility, Te Ātinga continued to organise rangatahi hui that brought emerging artists into working contact with established artists. This practice encouraged networking, mentoring and peer relationships, whilst providing a forum that also publicly profiled the vibrant and innovative trends of contemporary Māori art and its practitioners.⁴²

The Apumoana Wānanga in the summer of 1995 tested all hui planning to date. It was the culmination of numerous hui and cross-indigenous networking that Te Ātinga had been successfully fostering. With 35 international indigenous artists and 42 Māori artists invited, the gathering was always going to be special. It proved to be just that - it set in motion bonds, relationships and greater conversations across indigenous art communities that are still active today. This network has been extended with each consecutive gathering that has taken place since (see Chris Bryant-Toi essay this publication).

The years 1994 and 1995 signalled big structural change for the arts. Creative New Zealand Arts Council of New Zealand replaced the Queen Elizabeth II Arts Council; and Te Waka Toi Māori Arts Board officially replaced MASPAC as the statutory body, with a Pacific Arts Advisory Committee following as a separate panel. Te Ātinga was one of several art form committees (under MASPAC) to make submissions to this restructure in 1994. Their submission outlined the need for an overarching arts body that could umbrella the various legacy art from committees whilst providing flexibility for each and the freedom to determine their own path.⁴³ The submission was taken on board and 1995 saw the swift formation of a body that would house this need: Toi Māori Aotearoa - Māori Arts New Zealand, an umbrella organisation created that year. Te Ātinga's ability to administer contemporary Māori visual arts grants ceased, as the grants were now assigned to Creative New Zealand and Te Waka Toi under the new structure. Te Waka Toi and Toi Māori Aotearoa introduced themselves by way of a large-format, contemporary Māori arts publication, *Mataora the living face*, in 1996.

Rangatahi representation became present on the Te Ātinga committee with Chris Bryant-Toi (1997) joined by Ngataiharuru Taepa (2000). They took a leadership role in driving new rangatahi-focused initiatives that included the 2004 co-curated exhibition *He Rere Kee – Taking Flight* at Tinakori Gallery in Wellington. This show included other indigenous rangatahi artists from Hawai'i, Canada and Alaska. Following in

the tradition of the indigenous artist gatherings, we see continuity and connections made with second generation artists. Dave Galanin (Tlingit) who attended Te Ra Fest Gathering in Gisborne (2000) encouraged his son Nicholas Galanin to not only exhibit in He Rere Kee – Taking Flight but also to enrol in the Masters of Māori Visual Arts programme under Robert Jahnke. This was yet another example of how the indigenous network had grown as a result of the Te Ātinga gatherings.

In this regard, the cross-indigenous gatherings have set in motion an integral way of relating to each other whereby our connections, customs and kinship ties are reignited and reaffirmed as a uniquely indigenous way of collective conversation. Such thinking reminds us that the whakapapa ties that connect indigenous artists of the wider Pacific Rim are real and tangible. These relationships continue to grow and encourage cross-indigenous development by sharing frameworks and models that work for indigenous peoples across the greater Pacific and it has been a powerful collective learning. Tina Kuckkahn-Miller, Director of Evergreen State College, Longhouse Education and Cultural Center, has this to say about such connections with Te Ātinga:

It all began for us with Tina Wirihana's visit to the Longhouse in 1998 with Pat Courtney Gold (Warm Springs/Wasco). From there, Joe Feddersen (Colville) and I went to Aotearoa in 1999 to request permission to host our first gathering. From the gatherings, grew the residency program with Creative New Zealand. The partnership began in 2006 and the artists in residence we have hosted include: Tina Wirihana (2006), Takirangi Smith (2007), June Grant (2008), Henare and Tawera Tahuri (2010), Karl Leonard (2012) and Lyonel Grant (2014).

Out of the residencies has grown our plans to build the Indigenous Arts Campus at Evergreen as well as a proposed MFA in Indigenous Arts. Lyonel Grant will be returning for the third time in 2015 to continue co-designing and developing a whare raranga that will pay tribute to our long-term relationships with Māori artists and arts organizations such as Te Ātinga.

It is clear to see that when indigenous communities have the opportunity to share their learnings, and gain experiences with others, it brings about empowering change. The Māori artists mentioned by Tina Kuckkahn-Miller have become part of a rich history of exchange and knowledge-sharing (see Anna-Marie White essay this publication).

Family of Nations. The grand opening ceremony of Longhouse's carving studio in 2012. The name of the studio is Pay3q'ali (A place to carve) in the local indigenous language of Lushootseed. Photo: Evergreen Photo Services.

REFLECTION AND RENEWAL

Te Ātinga has shaped numerous developments in contemporary Māori art, some subtly and others by taking a leading role. Building on the blueprint provided by Nga Puna Waihangā two decades earlier, Te Ātinga has taken arts wānanga into smaller education-aligned offerings. Over a 21-year span, the rangatahi hui have fostered three generations of Māori artists. Like Nga Puna Waihangā, the marae remains the central site for this work. Conversely, the indigenous artist gatherings have done the opposite; they have forged new territory for large-scale international indigenous visual arts development. This model has provided a powerful platform that privileges indigenous knowledge and exchange. It is a model that is now replicated across an ever-growing network. Furthermore, it is a model that promises more to come, as we have not yet seen the full potential of this forum and what it has to offer the global indigenous arts landscape.

It is fair to say that not everyone is familiar with the work of Te Ātinga and its history. Its achievements have perhaps, at times, been shared or overshadowed by its wider relationship to its funding provider or parent body, Toi Māori Aotearoa. Nonetheless they are significant.

But how do they remain so into the future?

Maybe each discipline has its time. We did have a time when we were taking the contemporary exhibitions overseas to the British Museum, Museum of Man, San Diego, the Te Waka Toi traveling exhibition. These were all driven by what was coming through the Te Ātinga committee.⁴⁴ Sandy Adsett

Two factors are central for Te Ātinga at present. A desire to return to rangatahi hui and regional wānanga, where on-the-ground committees can participate in Māori arts, is a priority. Investing in the next generation of Māori artists is a critical renewal. Having a more co-ordinated and integrated approach to how tertiary Māori arts can support that work in the future seems a natural synergy. The other factor is examining the funding opportunities that allow, or perhaps in some regards dictate, the programme of work.

The most recent restructure of Creative New Zealand in 2014 has prompted a judicious reassessment of where contemporary Māori art has journeyed to.⁴⁵ It is timely then that we reflect on these gains and ponder the circumstances that initiated them. From Nga Puna Waihangā, there was a demand to see Māori arts become a central, unique offering in Aotearoa New Zealand and to be recognised and supported appropriately from the government of the day. This is still an ambition that Te Ātinga is working towards, although perhaps not in the same way as in 1973. However, Māori arts development still requires adequate funding support that accurately reflects its growth and forecasts bold development.

Does the current funding model cater to this aspiration or hinder it?

On the whole, there has been a huge improvement and better understanding by ourselves in the Māori art world but also by all range of relationships and networks. I would expect that when it comes to the further articulation of policy, that the Council are looking to that voice to hear what it is they want to say as opposed to presuming 'what is good for them and the sector.' I still believe that despite CNZ's Māori policy ability today, that we don't want a situation whereby they go off in an office and start writing Māori arts policy....that's the very antithesis to what Sandy [Adsett] was on about, so I didn't ever support that, but I would support it if that connection to what the artists aspirations are, is made.⁴⁶ Piri Sciascia

I don't think we will know the future of it until the reins are let go of. I think there is perhaps the potential for Te Ātinga to pick up on the legacy of Nga Puna Waihangā and that is evident, but ultimately I think the world's our oyster if we let it grow.⁴⁷ Kura Te Waru Rewiri



Te Ātinga committee meeting, Napier, 1993. Back row: Clive Arlidge, Steve Gibbs, Jolene Douglas, Paerau Corneal, Richard Bell, June Grant, Brian Collinge. Front row: Ngaromoana Raureti, Colleen Urlich, Manos Nathan, Maria AmoAmo. Photo Steve Gibbs

ANO HE MANUTAKI – JUST LIKE A LEADING BIRD

Earlier this year, Te Ātinga celebrated Kōkiri Pūtahi, 7th Gathering of International Indigenous Visual Artists, at Kohewhata Marae in Kaikohe. This was an overwhelming success and with more than 150 artists involved, it was the largest gathering that Te Ātinga has staged to date. However, it was also significant as long-standing Te Ātinga leaders Sandy Adsett, Manos Nathan and June Grant retired from their positions on the committee. Perhaps then, it is timely, as a new chapter for Te Ātinga seems imminent. Such leadership is likened to the 'manutaki' or the 'leading bird' in a flock of migrating birds. The manutaki is alert as it leads the flock towards new destinations. Te Ātinga has been fortunate to have had many manutaki and like an efficient unit they have all had turns at leading flight. We acknowledge the manutaki of Te Ātinga over the past 25 years, mindful of the paths they have forged and the places where we have landed along the way. They have groomed young manutaki under their wing who are now ready to take the lead and navigate in new directions and horizons.

Te Ātinga committee meeting, Hastings, 2013. Front row: Colleen Urlich, June Grant, Gabrielle Belz. Back row: Manos Nathan, Sandy Adsett, Ngataiharuru Taepa, Chris Bryant-Toi, Hemi Macgregor, Nigel Borell. Photo Nigel Borell

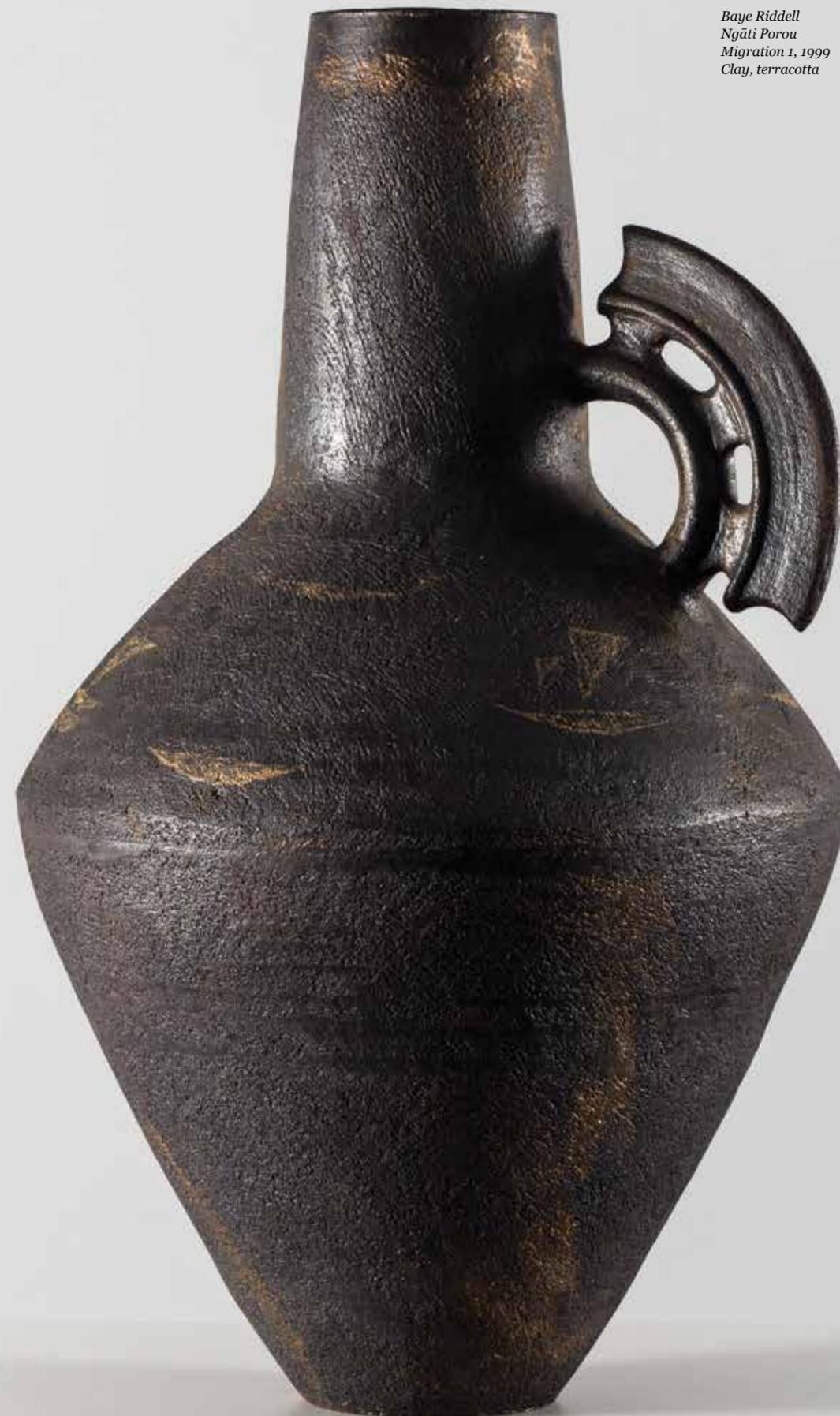


- 1 It was decided at the inaugural meeting that Sandy Adsett would chair this new group.
- 2 Cliff Whiting (personal communication, 21 April 2013).
- 3 Aotearoa Moananui-a-Kiwa Weavers group, established in 1983, was the first arts committee to be created under the MASPAC model. It comprised both Māori and Pacific weavers in its formation until 1994, when the Māori weavers group Te Roopu Raranga Whatu O Aotearoa became a separate committee, in line with the new changes to funding Māori arts through Creative New Zealand, Te Waka Toi and the Pacific Arts Advisory Committee.
- 4 As part of the contingent to attend the first New Zealand Maori Artists and Writers hui were secondary school students from five high schools in Auckland including students from Papakura High School, Mangere College and a number of others. Haare Williams (personal communication 22 August 2013).
- 5 According to Haare Williams, it was the leadership of Hone Tuwhare, Cliff Whiting and Para Matchitt that instigated such a vast array of traditional and burgeoning contemporary Māori art practices and expression to come together in such a strong and cohesive way with the inaugural New Zealand Maori Artists and Writers hui.
- 6 Witi Ihimaera, in his writing about the conference for Te Ao Hou in 1974, recalled that participants included:
“...writers, poets, artists, sculptors, photographers, actors, dancers, carvers and culture group leaders. Among them were Ralph Hotere, Kura Rewiri, Buck Nin, Selwyn Muru, Rei Hamon, Para Matchitt, Tui Zanetich, Micky Wairoa, Paul Katene, Rowley Habib, Dun Mihaka, Witi Ihimaera, Dinah Rawiri, Rose Denness, Ngahuia Rawiri, Roka Paora, Mana Cracknell, Ivan Wirepa, Donna Awatere, John Taiapa, Tuti Tukaokao, Bub Wehi, Elizabeth Murchie, Val Irwin, Syd and Hana Jackson, Sonny Waru, Haare Williams, Don Solomon, Paul Manu, Mihi Roberts, Bill Tawhai, Malta Sydney and Dr Douglas Sinclair.” In Conference at Te Kaha, by Witi Ihimaera, Te Ao Hou, 1974 (page, 22-24).
- 7 For the sake of continuity, the New Zealand Maori Artists and Writers Society will be referred to as Nga Puna Waihangā.
- 8 Conference at Te Kaha, by Witi Ihimaera, Te Ao Hou, 1974 (page, 22).
- 9 Like Te Maori, which also had a similar timeframe and a similar purpose (to recognise Māori art nationally and internationally), it has since taken on a mythic quality in its telling.
- 10 Hone Tuwhare (1974) and Haare Williams (2013) describe the hub of countless planning meetings at various Auckland-based homes that were attended by Harry Dansey, Taura Eruera, Arnold Wilson, Brian McDonald, John Miller, Malta G. Sidney, Ranginui Walker, Bill Tawhai, Peter Sharples, Hone Green, Hana Jackson, Haare Williams, Ngahuia Volkering (Te Awēkotuku), Hone Tuwhare, Pat Hohepa, Selwyn Muru, Eve Davy and Tamati and Tilly Reedy.
- 11 Hone Tuwhare, Convenor’s Report, tabled at the New Zealand Māori Artists and Writers hui 1974, Takitimu Marae, Wairoa. Report held at The Queen Elizabeth II Arts Council of New Zealand.
- 12 Kura Te Waru Rewiri (personal communication, 20 April 2013).
- 13 Haare Williams (personal communication, 22 August 2013).
- 14 As above.
- 15 Cliff Whiting (personal communication, 21 April 2013).
- 16 The Queen Elizabeth the Second Arts Council of New Zealand Act 1974 commenced 1 April 1975.
- 17 Skinner, D. (2008:150) Auckland University Press, Auckland.
- 18 Piri Sciascia (personal communication, 7 June 2013).
- 19 As above.
- 20 As above.
- 21 The MASPAC staff included Piri Sciascia (Director), Karen Waterreus (Secretary), Eric Tamepo (Executive Officer), Walton Walker (Projects Officer) and support from John McCormack (Visual Arts Programme Manager, QEII). In 1988, we see Garry Nicholas (Executive Officer, MASPAC), Jo Dawkins (Programme Secretary), Maria Amoamo (Committee Secretary).
- 22 Ross Hemera tabled his apologies to this meeting as he was overseas on an Air New Zealand travel grant award at the time. (Dawkins, J, 13 August 1987. Contemporary Maori Visual Arts Committee meeting “Meeting minutes” MASPAC offices, Alexander House. 131-135 Lambton Quay, Wellington).
- 23 Sandy Adsett (personal communication, 12 November 2012).
- 24 Piri Sciascia (personal communication, 7 June 2013).
- 25 Kura Te Waru Rewiri (personal communication, 20 April 2013).
- 26 As above.
- 27 See Chris Bryant-Toi essay Ko Te Rā Pūhoro – Te Ātinga Gatherings in this publication.

- 28 The Hawai’ian artists included April Drexel, Bob Freitas, Rodney Jensen, Ipo Nihipali, Sean Browne and Al Logurere.
- 29 Kura Te Waru Rewiri (personal communication, 20 April 2013).
- 30 Manos Nathan (personal communication, 19 April 2013).
- 31 Steve Gibbs (personal communication, 13 June 2014).
- 32 Te Ātinga, Mobile Exhibitions report, Steve Gibbs, 1990. Toi Maori Aotearoa Archive. Korea House, 29 Tory St, Wellington.
- 33 The artists involved in the South Island mobile exhibition series included Ngāi Tahu artists Bjorn Solhiem, Peter Robinson, Cath Brown, Tim Te Maiharoa, Bevan Climo, Aden Hoghlan, Turi Gibbs, Shane Jordan, James York, Fayne Robinson, Ross Hemera; Te Ātinga artists Riki Manuel, Sandy Adsett, June Grant, Steve Gibbs, Jolene Douglas, Malcolm Hooper, Erenora Hetet, Colleen Urlich, Toi Maihi, Manos Nathan, Susan Barrett, Diggeress Te Kanawa, Te Aue Davis, Puti Rare, Lydia Smith, Eva Anderson, Christina Wirihana, Ngapine Allen.
- 34 Peter Robinson studied sculpture at Ilam School of Fine Arts (1985-1989).
- 35 Participants included Grace Voller, Chris Bryant (Toi), Nicola Ehau, Chris Heaphy, Ngaromoana Raureti, Fear (Taitimu) Brampton, James Webster, Richard Bell, Tony Manuel, Sam Te Tau, Hinemoa Tuahine, James Winterburn, Brett Graham, Hine Kerekere, Paul Drury (Paora Te Rangiuiaia), Tim Worrall, Joanne Kirikiri, Sandy Adsett, June Grant, Steve Gibbs, Manos Nathan, Jolene Douglas, Gabrielle Belz and Colleen Urlich. International artists included Momoe von Reiche (Samoa), Joseph John (Vanuatu), Gickmai Kundun (Papua New Guinea) and Ian George (Cook Islands).
- 36 Chris Bryant-Toi (personal communication, 12 November 2012).
- 37 Officially known as Te Ātinga – Contemporary Māori Visual Arts Grant Scheme.
- 38 Manos Nathan (personal communication, 19 April 2013).
- 39 From The Young Guns generation, Lisa Reihana also attended the Apumoana wānanga in 1995. Michael Parekowhai is the only artist of this generation that was not affiliated with Te Ātinga and its various hui.
- 40 Te Ātinga, Whangara Marae, Rangatahi artist wānanga report, Colleen Urlich, 1994. Toi Maori Aotearoa Archive. Korea House, 29 Tory St, Wellington.
- 41 Te Ātinga, Levin Rangatahi hui report, Colleen Urlich, 1994. Toi Māori Aotearoa Archive. Korea House, 29 Tory St, Wellington.
- 42 Mahurangi exhibition catalogue statement, Te Ātinga committee, 10-15 March 2000, Pipitea Marae, Wellington.
- 43 Te Waka Toi Submission from Te Ātinga, 1994. Toi Māori Aotearoa Archive. Korea House, 29 Tory St, Wellington.
- 44 Sandy Adsett (personal communication, 12 November 2012).
- 45 On 31 January 2014, the Arts Council of New Zealand Toi Aotearoa Bill became an Act. The Act came into effect on 1 May and replaced the Act of 1994. Under the new Act, Creative New Zealand’s structure is simplified. The existing 28-member governance and funding structure of an Arts Council, Arts Board, Te Waka Toi (the Māori arts board) and Pacific Arts Committee (a committee of the Arts Board) is replaced by a single governance body with 13 members. The single Arts Council is now responsible for policy, strategy and funding allocation.
- 46 Piri Sciascia (personal communication, 7 June 2013).
- 47 Kura Te Waru Rewiri (personal communication, 20 April 2013).



Charlotte Graham
Ngāti Mahuta, Ngāti Tai, Ngāti
Tamaoho
Hōmai te waiora ki ahau, 2012
Acrylic and ink on paper
Auckland Council art collection



Baye Riddell
Ngāti Porou
Migration 1, 1999
Clay, terracotta

Ngataiharuru Taepa
Te Arawa, Te Atiawa
Te Pitau a Tiki #2, 2009
Plywood



NGĀ NGARU E TORU

Robert Jahnke

*the three waves
of tertiary intervention
in Māori art*

INTRODUCTION

Te Ātinga - 25 Years of Contemporary Māori Art is an appropriate title for the exhibition at the Mangere Arts Centre - Ngā Tohu o Uenuku since Te Ātinga was established as a contemporary Māori visual arts committee within the Māori and South Pacific Arts Council (MASPAC) in 1987. At that time many of the younger artists in the exhibition were children or not even born. It was also the year of an art education hui organised for educators by Sandy Adsett at Raupunga. Nga Puna Waihanga was still a force defining and shaping contemporary Māori art. Coincidentally, Queen's Birthday Weekend 2013 marked the 40th anniversary of the inaugural hui at Te Kaha that established the New Zealand Māori Artists and Writers Society that would later become Nga Puna Waihanga. Nga Puna Waihanga brought together a myriad of creative practitioners across a spectrum of creative endeavours and heralded a pantheon of icons including poet Hone Tuwhare and the late Ralph Hotere (1931-2013) whose fame straddled both Māori and Pākehā contexts and Dr Cliff Whiting the latest Māori Icon announced by the New Zealand Arts Foundation. The legacy of Nga Puna Waihanga and MASPAC is referenced by the contributions of other writers in this publication along with the introduction thoughts of Dr Cliff Whiting. Professor Sandy Adsett and Kura Te Waru Rewiri bring to this project a legacy of affiliation not only with Nga Puna Waihanga and MASPAC but also as founding Te Ātinga members.

In its role under Toi Māori Aotearoa – Māori Arts New Zealand, Te Ātinga has been proactive in 'cross-indigenous' wānanga beginning with Apumoana, Rotorua in 1995, which coincided with the first year of the Toioho ki Apati Bachelor of Māori Visual Arts programme at Massey University in Palmerston North. While the latter was the first four-year Māori visual arts degree it was certainly not the first Māori-centric programme within the tertiary sector. This honour goes to the Diploma of Craft Design (Māori) delivered out of Waiariki Polytechnic led by another Te Ātinga founding member, Professor Ross Hemera, in the 1980s. I joined the Waiariki team that included Ross Hemera and Christina Wirihana among its staff in 1988 and graduates

from the programme include June Grant (1989) and Paerau Corneal (1990) among others. Over the years June Grant has painted her Te Arawa ancestral connections and more recently has expanded her repertoire to paint the deeds of contemporary achievers like Moana Maniapoto. 1994 was also the year that Toihoukura at Tairāwhiti Polytechnic in Gisborne began offering a three-year Diploma in Māori Art, which was subsequently a Bachelor of Māori Visual Arts in 2005.

As mentioned, the 1970s and the 1980s were the heyday of Nga Puna Waihangā with its swan song, the *Kohia ko Taikaka* exhibition, in 1990. In the 1990s the impact of Te Waka Toi and subsequently Toi Māori Aotearoa within Te Ao Māori and Te Ao Whānui is indisputable; both remain influential into the new millennium. However, the emergence of a contribution from the Māori art programmes including Toihoukura,¹ Toimairangi in Hastings² and Toioho ki Apiti at Te Pūtahi a Toi the School of Māori Art, Knowledge and Education³ at Massey University in Palmerston North have gained in prominence in the new millennium.⁴ Although it is important to note that the three institutions have had to adapt and realign in order to survive in an ever-challenging tertiary education environment, it is also worth noting that a majority of the artists in this exhibition have an association with the Toioho ki Apiti programme either as lecturers or graduates whilst Master of Māori Visual Arts (MMVA) graduates are also prominent in this exhibition⁵. There is also a strong representation of exhibiting artists connected to the Toihoukura and Toimairangi programmes as tutors and graduating students from the diploma and bachelor's programmes with a number crossing both schools in order to attain bachelor degree status.

NGĀ NGARU E TORU

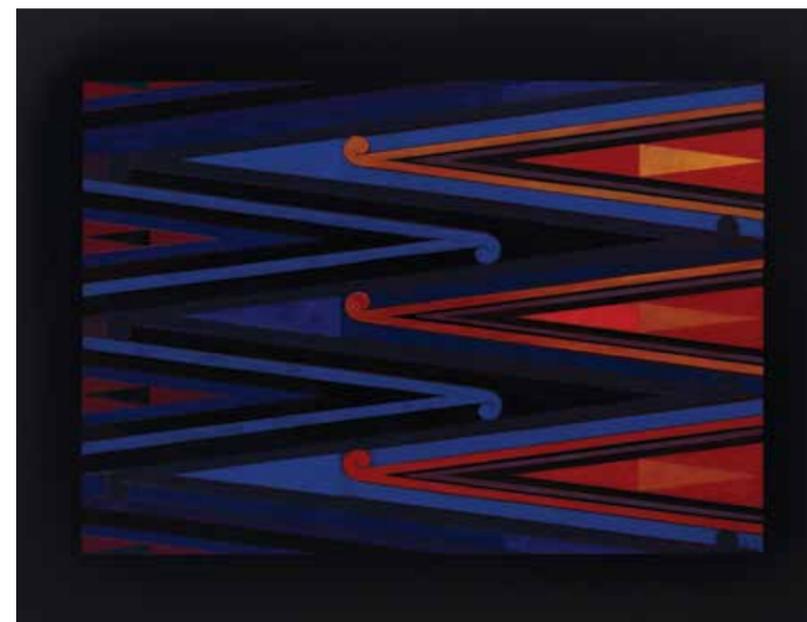
There have been three waves of Māori artist interface with the tertiary environment. The “first wave” occurred during the Tovey era, which saw a number of Māori train under Gordon Tovey’s (1901-1974) transformation of the school environment with a focus on incorporating Māori legends, craft and song into the primary school curriculum. This was a group of artists who moved from the rural environs to urban centres to train in teachers’ colleges including Ardmore, Auckland Teachers’ Training College and ultimately the Dunedin-based course in teaching art and crafts in schools. Among the Tovey generation were Ralph Hotere, Katerina Mataira, Muru Walters, Para Matchitt, Fred Graham, Cliff Whiting and Sandy Adsett. Adsett carries the banner for this generation as the only representative who remains actively involved in tertiary education as the inspirational leader for Toimairangi; a Māori visual arts programme that Adsett established after being influential in the rise to prominence of Toihoukura. In this respect Adsett maintains a continuing mentoring role within the tertiary sector and also within Te Ātinga, as the original chair and a current committee member. In an inimitable demonstration of commitment and leadership Adsett graduated with an MMVA 1st Class Honours in 2006. His example has led to a growing number of MMVA graduates as students migrate from Toihoukura and Toimairangi to Toioho ki Apiti in search of Master’s attainment. Adsett’s contribution to the Te Ātinga exhibition echoes his logo design for the committee with its reduced vocabulary of customary elements incorporating pūhoro and tāniko. Adsett’s work epitomises the *āhua whakawhiti* or trans-customary approach to Māori art where elements of customary form are reconfigured in the creation of work that resonates with Māori. Forever the master of colour; Adsett is certainly the godfather of colour in a way that the late Arnold Wilson (1928-2012) was affectionately known as the godfather of sculpture.

Working beyond institutional capture and outside the Tovey generation is Robyn Kahukiwi, arguably the most visible artist of her generation, whose Te Ātinga offering harks back to the 1990 ‘white out’ series when she presented anonymous Māori women in colonial photographs in anticipation of recognition by their descendants.

The “second wave” of tertiary trained graduates comprises fine arts graduates from the University of Auckland and the University of Canterbury with a sprinkling of others from Otago, Christchurch and Wellington Polytechnics and elsewhere. There are two distinct



Ross Hemera
Ngāi Tahu, Waitaha, Ngāti Mamoe
Koiri Ngaruru, 1992
Mixed media
Private Collection Auckland



Sandy Adsett
Ngāti Kahungunu
Pūhoro Series, 2013
Acrylic on canvas

groups from this period including graduates from the 1970s like Manos Nathan, Kura Te Waru Rewiri, Ross Hemera, Jacob Scott, Jacqueline Fraser, John Walsh and myself. The second group are 1980s graduates with Shane Cotton, Lisa Reihana and Chris Bryant-Toi flying the flag for a group who, for the most part, comprise the urban generation. A number of this group were represented in *Kohia ko Taikaka* in 1990 but rose to prominence in the Artspace exhibition *Choice* in 1990 and *Korurangi* in 1995. Shane Cotton featured alongside Michael Parekowhai, Peter Robinson, Brett Graham, Lisa Reihana, Barnard McIntyre and Chris Heaphy. Jacqueline Fraser, a 1970s Elam School of Fine Arts graduate, was also in the exhibition alongside Emare Karaka and Maureen Lander and Ralph Hotere. Despite the presence of the ‘young guns’ and the enigmatic Hotere, it was Diane Prince’s installation featuring the New Zealand flag with *Please walk on me* that stole the thunder from the show. So much so that the work had to be removed under accusations of treason. Diane Prince currently teaches at Te Wānanga o Raukawa and is an MMVA graduate of the Toioho ki Apiti programme.

Distinctively the “third wave” of graduates represents those who have emerged from the tertiary sector Māori art programmes including Toihoukura, Toimairangi and Toioho ki Apiti. There is an identifiable trait that distinguishes the graduates of the three schools with the former two maintaining stronger links with customary materials, processes and forms; with the latter gravitating towards a more conceptual engagement with Māori issues with less reliance on visual adherence to traditional visual vocabulary. However, there are exceptions to every rule and Ngatai Taepa demonstrates the problem with generalisations with his contemporary exploration of the *Pitau a Manaia* of Natanahira Te Keteiwi of Turanganui a Kiwa in the second half of the 19th century. To a certain extent Ngaahina Hohaia’s poi also align with customary tāniko poi although the materials she uses are implicated in illicit transactions and land alienation while Jermaine Reihana’s rectilinear version of the kirikiore does act as a cultural anchor. It is important to note that only Toioho ki Apiti has offered a postgraduate programme since 1999 and therefore has been fortunate to work with several senior artists and students transferring from one institution to another.



Kylie Tiuka
Ngāi Tūhoe, Ngāi Te Riu,
Te Urewera
Ngā Mōrehu, 2012
Acrylic, graphite, aerosol and
polyurethane on board
Collection of the artist

TOIOHO KI APITI

Ngaahina Hohaia represents the most prominent recent graduate whose educational track prior to the BMVA includes stints at Whitireia, Te Wānanga o Raukawa and Te Whare Wānanga o Awanuiārangī. While a student at Toioho ki Apiti she received a

Te Waka Toi Ngā Karahipi award in 2007 and an Arts Foundation of New Zealand New Generation Award in 2010. Her current poi installation appears as a reconstitution of her BMVA installation *Roimata Toroa* that was acquired by the Govett-Brewster Art Gallery in 2008. The embroidered poi with symbols recall the invasion of Parihaka by government troops. Te Ātinga brings Ngaahina Hohaia back to the Mangere Arts Centre after showing *Paopao ki tua o rangi* (2009), a work that combined a circular installation of poi with a video projection of imagery associated with passive resistance by the Parihaka community and the subsequent invasion. Her peers, at least in terms of completing the MMVA, include Reweti Arapere and his wife Erena Arapere (nee Baker). Preceding them by some years are another stalwart pairing, Ngatai Taepa (current Chair of Te Ātinga) and Saffron Te Ratana, whose contribution to the BMVA programme has given rise to an emerging figurative potential within the programme as demonstrated by Jermaine Reihana with his unique version of the Northern kirikiore pattern entangling and entrapping native flora. With Reweti Arapere there is a street vernacular that colours his vision of warrior figures while Erena Arapere continues her homage to lands visited and ancestors lost in the mist of time through locket-encased photographic images from her 2010 *Pepeha Series*.

Jermaine Reihana
Ngā Puhi, Ngāti Hine,
Hokianga E rere ra I and II,
2012
Acrylic on canvas
Private collection Auckland



Diane Prince and her politically-charged drawings left an indelible commentary on her activist history at the forefront of the protest at Bastion Point and the Beehive. To this day I have fond memories of her beehive paintings as a stinging commentary on a warped sense of democratic justice that can result from the crucible of power.

Christina Wirihana (Current Chairperson of Te Rōpu Raranga Whatu o Aotearoa) demonstrates her masterful knowledge and consummate skill within the customary art of whatu. Here, gold dyed muka threads are eloquently worked to form a shawl piece titled *Tarapouahi*, 2012. This example demonstrates the importance of tradition and continuity in Māori art and exemplifies the āhua tuturu or customary form where material, process and form maintain a strong kinship with Māori fibre arts. However in keeping with the artist's practice there are always contradictions to customary ideals to explore and unravel in her work.



Rangi Kipa
Te Atiawa, Taranaki,
Ngāti Tama ki te Tauihu
Hinekuku Tangata, 2012
Corian

Rangi Kipa is another artist who brought to the school a range of skills that straddled customary carving and an innate desire to innovate. His two exhibitions navigated an obligatory sense of a need to appease the Toioho ki Apiti demand for an art of difference. A guillotine with a cross-cut saw blade and an oversized child's dummy fashioned from Corian are memorable pieces from the period preceding the iconic Corian tiki and the *Radiare Whare* (2007) at the Museum of Contemporary Art Denver. The Corian tiki facial mask or parata demonstrates Rangi Kipa's formidable expertise in reductionist form and complex inlay as an extension of his tā moko expertise.

Donna Tupaea, an undergraduate of Elam completed her MMVA at Toioho ki Apiti at which time she combined neon light with paint in a memorable 2007 exhibition at the Lane Gallery in Auckland where restraint reigned supreme despite the passages of expressive impasto paint. The Mangere Arts Centre's five-panel mural piece *Manu Toi*, 2010 uses the same elements but the neon appears as an expressionistic scribble across the picture plane with a painted vocabulary that is equally random in its asymmetry with kowhaiwhai accents making an obligatory connection to time and place. The more formal compositions of the MMVA work are now more chromatically random and poly-chromatically charged with the coloured neon time sequenced to intermittently illuminate the work.

With Chris Bryant-Toi, undergraduate of Elam and another MMVA graduate, an assemblage of cans (found, stacked, wrapped and bound) replace the corrugated iron of the recent past. The antennae of used paint brushes introduces an android/humanoid aura while the introduction of Tā Apirana Ngata on the fifty dollar note at the ninth step of the *stairway to heaven* beneath the diamond of pūhoro is provocative in its placement. It is seen as a political commentary on central government's recent restructuring of the arts sector. Cynically its title reads *This is not a mōkihi, it's a youth guarantee kaupapa*; with this, the artist discusses the 'funding tap dance' to secure and position funds to develop Māori arts into the future.

The diamond motif is more specifically anchored in the myth of the diamond atop Maungapōhatu in the work of Kylie Tiuka, whose track through to the MMVA follows Adsett's shift from Toihoukura to Toimairangi. Another Ngā Karahipi o Te Waka Toi recipient, she recently took away the 2013 Rotorua Museum Supreme Art Award for her painting *Te Korihi*. There is, as well, a link to the meeting house Te Whai-a-te-Motu at Ruatahuna through the iconography of birds in flight transplanting the seeds of enlightenment in the form of seedlings of kowhaiwhai empathetically composed of angular manawa lines. There is an overall golden hue reminiscent of the patina of candle smoke that turned the white heke of the whare to honey.

A diamond hovers above the land in Shane Cotton's painting with an asymmetrical cluster of linear meanderings; sometimes figurative often illusive; red, white and pink on black. Is this a Māori diamond or a modernist flourish? With Aimee Ratana, the Tūhoe connection is inescapable with its central diamond motif symmetrically stained like a Rorschach ink-blot. The round house of Rua Kenana, his club and diamond card motifs, horses, muskets, hei tiki and birds perched and in flight, and more clubs and diamonds coalesce as a salute to Maungapōhatu. Diametrically opposed in approach and technique is the work of sister, Saffron Te Ratana. Although, a substrata of relief dots regulate the picture plane like a brail field subsequent dots, linear circles, the graphically inscribe ovals, numerical and text codes alight like random moon landings. 3 tlz.lft and 4 t.l.z.i.f.t<1 are codes that only the artist can decipher but the chromatic range is teasingly Māori.



Saffron Te Ratana
Ngāi Tūhoe
3 tlz.lft, 4 t.l.z.i.f.t<1, 2001
Oil stick, graphite and acrylic
on paper
Private collection Auckland

Hemi Macgregor, undergraduate of Wanganui Regional Community Polytechnic and MMVA graduate brings closure to the Toioho ki Apiti mob under the watchful eye of a surveillance camera. Its colonial trappings are unmistakable; its allegorical target undeniable. Slick in finish, conceptually resonant and politically adroit, the works reverberate with political currency. The connection to Ngāi Tūhoe resounds like the cry of the ruru with its staring eyes a cultural analogy to the piercing stare of the security camera. This is cloak and dagger stuff; a far cry from the hoodies of



Hemi Macgregor
Ngāti Rakaipaaka, Ngāti
Kahungunu, Ngāti Tūhoe
Agent Provocateur # 3, 2012
Mixed media

the MMVA thesis exhibition that pondered identity, celebrated youth culture and promulgated connections with Hinenuitēpō, guardian of the Rarohenga. Macgregor's work is an example of the third category of Māori art today, āhua rerekē or non-customary Māori art where the visual form appears to have no connection with traditional form or practice. However the kaupapa on which the work is founded is relevant to Māori.

TOIHOUKURA AND TOIMAIRANGI

Toihoukura began its journey under Ivan Ehau in the late 1980s. After Ivan Ehau's passing, Sandy Adsett joined Derek Lardelli to launch an approach to art education that fostered the principles of manaakitanga and whānaungatanga with kapa haka and mōteatea providing a foundational framework, with national and international exhibitions forming the aspirational target for students within the programme. In 1996 Sandy Adsett curated *Pātua* at City Gallery Wellington with a signature contribution from Toihoukura that was to lead to an invitation to Bath in the United Kingdom. In 1997 I was fortunate to travel with Toihoukura to the Bath Festival. Among the student group were Henare Tahuri, Tawera Lloyd, Randall Leach, Jonny Poi, Richard Francis and Heeni Kerikeri. The group exhibited at New Zealand House in London with a group of senior artists including Manos Nathan, followed by a performance at the Bath Festival and the *Haka* exhibition that epitomised the Toihoukura approach to art in which performance, art demonstration and an exhibition of art were interwoven while Sandy Adsett's distinctive āhua whakawhiti approach created a Toihoukura identity that was identifiably Māori. During Sandy Adsett's stewardship, Toihoukura staged exhibitions across the country and made international connections in New Mexico, Vancouver and Washington. With the departure of Sandy Adsett to Hastings, Toihoukura embraced tā moko as a signature platform under Derek Lardelli while maintaining its inimitable cultural identity as kapa haka champions with strong ties to Whāngārā mai Tawhiti led by Derek Lardelli.



Steve Gibbs
Ngāti Tamanuhiri,
Rongowhakaata, Ngāti
Kahungunu, English descent
Ehu tai, rippling waters, 2011
Acrylic on board

Within the exhibition Toihoukura representation is led by Steve Gibbs, a graduate of Ilam⁶ with graduates Andrea Hopkins, Carla Ruka and Petera Te Hiwirori Maynard promoting indelible references of customary Māori art with tāniko, sea of mangopare, arcs of koru and simulations of carved rauponga pattern. Like Adsett, customary form is reconfigured in a new medium and a new space but the connection with customary form is indelible in these examples of āhua whakawhiti. Noelle Jakeman, another Toihoukura graduate who also studied at Northland Polytechnic demonstrates a northern affinity with clay, having been exposed to the practice of Manos Nathan and tutelage of Paerau Corneal in her journey towards developing an individual style of Māori maidenhood, caricatured as a busty 'maiden'. The northern tie is also apparent in another graduate of the school, Carla Ruka and Northland Polytechnic trained Amorangi Hikuroa, and educational itinerate Linda Munn whose journey includes Northland, Bay of Plenty, Waiariki Polytechnics and the Whitecliffe College of Arts & Design in Auckland. Maynard, Ruka and Hopkins are also degree graduates from Toihoukura.



Tawera Tahuri
Ngā Ariki Kaiputahi, Te
Whakatōhea, Atihaunui-a-
Pāpārangi me Ngāti Uenuku
Canoe Journeys, 2014
Acrylic on Canvas

NGĀ KAIHANGA UKU

The Northern connection is also apparent in the looming mother figure of Colleen Ulrich, the Lapita connection, Te Ātinga stalwart and an MFA graduate along with curator Nigel Borell, from the Elam School of Fine Arts. To the stalwarts of forms shaped from Papatūānuku must be added the godfathers of clay; Baye Riddell, a 2013 MMVA graduate, with his late 1980s signature handles reiterating the cursive rhythm of the takarangī; Te Ātinga founding and current member Manos Nathan with his iconic tributes to northern carving and unique articulations of manaia that grace his ipu in cursive articulations of Janus manaia heads; and the inimitable Wi Taepa whose vessels appear like recoveries from the volcanic ashes of Pompeii.

Manos Nathan
Te Roroa, Ngā Puhi,
Ngāti Whātua
Ipu Manaia Parirau, 2004
Fired ceramic



The north looms prominently in the contribution of self-taught carver/sculptor Wiremu Ngakuru, who is currently finishing MFA studies at Elam School of Fine Arts, and the silver work of Alex Nathan who was introduced to the art by Michael Kabotie (1942–2009), a Hopi silversmith from New Mexico in the 1980s. His work translates customary Māori art forms into inlaid jewellery, often featuring pāua shell or pounamu. The Te Ātinga work features a more rustic appearance afforded by patina-stained punch mark passages contrasting with pristine or sculpted surfaces. Printmaking makes a noted presence and like the clay movement it is an artform that has found resonance within Te Ātinga with both senior artist Gabrielle Belz and young printmaker Vanessa Edwards presenting pieces that speak to the printmakers' collective *Toi Whakataa*. Edwards, a graduate of Wanganui Regional Community Polytechnic, rounds off the artist contributions with an elegant dry point print of a female huia perched on a human rib cage that floats above a reworked kape rua pattern sitting above a triangulation of floral imprints. It is a technically accomplished work that speaks of the strength in printmaking associated with the Wanganui Regional Community Polytechnic print department.

AFTERWORD

The representation of graduates of the Māori visual arts programmes that evolved out of the 1990s is undeniable in this exhibition and intimately linked to the story of Te Ātinga. The contributions of Toihoukura, Toimairangi and Toioho ki Apiti have demonstrably impacted on the landscape of contemporary Māori art but it remains to be seen whether this phenomenon will dent a prejudiced New Zealand art history that

continues to embrace only a selected group of Māori graduates from the 1980s. There are the 1970s graduates, whose contribution to contemporary Māori art is acknowledged through contributions to Nga Puna Waihanga, Te Waka Toi and Toi Māori Aotearoa, the museum sector and tertiary education. *Te Ātinga - 25 Years of Contemporary Māori Art* makes visible the continued influence of the Tovey generation and a selection of the second wave and third wave of tertiary graduates for Te Ao Māori. The future impact of these graduates on Te Ao Whanui is a chapter yet to be written.

In closing, it is fitting that the Tovey generation have the final word. The staging of *Te Ātinga - 25 Years of Contemporary Māori Art* happened in a year when the light of one New Zealand Icon, the late Ralph Hotere, was dimmed and another ignited with the presentation of an Arts Foundation of New Zealand Icon Award to Dr Cliff Whiting – ‘visual artist, heritage advocate and teacher’.⁷ Fittingly it also marks the recent release of *Cliff Whiting; He Toi Nuku He Toi Rangi*, a book that exemplifies the aspirational words of Professor Sandy Adsett,

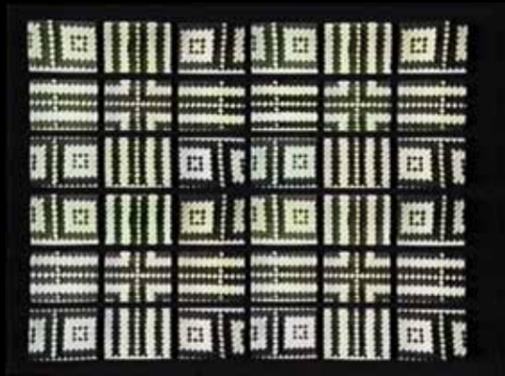
An artist has an obligation to the art of his or her people. It's the people's art. It doesn't belong to you. It must identify Māori to Māori if it is going to remain relevant about our tribal beliefs, values and mana in today's and tomorrow's world.

- 1 Formerly under Te Tairāwhiti Polytechnic and now under the management of the Eastern Institute of Technology.
- 2 Under Te Wānanga o Aotearoa.
- 3 Formerly the School of Māori Studies at Massey University in Palmerston North.
- 4 There have also been a number of Māori art programmes that have evolved during the late nineties into the new millennium that have closed because of institutional reviews or restructuring or the inability of the programmes to gain traction. Toi Hou at the Elam School of Fine Arts in Auckland, the customary Māori art programme at Otago University and the bachelor's programme at Te Whare Wānanga o Awanuiārangī. The bachelor's programme at Te Wānanga o Raukawa maintains its focus on customary Māori art along with Te Wānanga o Aotearoa with its regional whakairo programmes.
- 5 Over fifty percent of Te Ātinga exhibiting artists here are lecturers or graduates of the Toioho ki Apiti Bachelor of Māori Visual Arts (BMVA) whilst 17 also hold a Master of Māori Visual Arts (MMVA) degree. Kura Te Waru Rewiri holds the honour of being the first MMVA graduate in 2000 while Dr Huhana Smith was the first BMVA graduate in 1998. 2013 will see the first PhD in Fine Arts graduate from Te Pūtahi a Toi as a new group of MMVA graduates migrate to higher-level learning and degrees.
- 6 The School of Fine Arts at Canterbury University
- 7 <http://www.scoop.co.nz/stories/CU1308/S00051/2013-arts-foundation-of-new-zealand-icon-awards.htm>

Installation view,
Te Ātinga; 25 Years of
Contemporary Māori Art
Mangere Arts Centre- Ngā Tohu
o Uenuku
22 June – 25 August 2013
Photos Sam Hartnett



Lisa Reihana
Ngāti Hine, Ngā Puhi, Ngāi Tu
Tauira, 1991
Single channel video, 4,3 colour, stereo
sound (screen stills)



Carla Ruka
Ngā Puhi, Ngāti Whatua
Mahuri-Silent Warrior, 2010
Fired clay



Shane Cotton
Ngā Puhī, Ngāti Rangi, Ngāti
Hine, Te Uri Taniwha
Te Here o Te Marama, 2013
Oil on canvas
Auckland Council art collection



Christina Hurihia Wirihana
Ngāti Maniapoto-Raukawa,
Te Arawa,
Ngāti Whawhaka, Ngāti Pikiao.
Tarapouahi, 2012
Harakeke fibre, muka and
raureka dye





KO TE RĀ PŪHORO – TE ĀTINGA GATHERINGS

Chris Bryant-Toi

Te Ātinga, e aue, Te Ātinga taku hei, e pūpū ake nei, e wawau ake nei – Te Ātinga who adorn me, arising, to spring forth¹. The lines of this action song composed by Derek Lardelli continues to resonate with each Te Ātinga gathering or cross-indigenous exchange held every two to five years. Today we can understand and appreciate these gatherings as a ‘force of nature’ whereby indigenous artists assemble to rekindle old and new life-long bonds.

In 2009 when committee members approached Sandy Adsett to design a logo to identify Te Ātinga as a contemporary Maori visual arts collective, he focused on the pūhoro to express cultural strength and artistic refinement.² Pūhoro appears in many visual contexts. Tā moko artists apply pūhoro upon the thighs of a warrior to accentuate the stretching and contraction of muscular movement. Carvers apply this motif upon the prow of a waka to create the illusion of speed as pūhoro visually generates faux bow waves and eddies. Kōwhaiwhai painters apply pūhoro upon the rafters of a tribal meeting house to reference narratives of ancestors commuting to and from various Pacific Rim destinations.

The strategic growth and development of Te Ātinga and its gatherings can also be related to pūhoro. A nucleus group of individual artists and their community supporters would be brought together by Te Ātinga within a region to make art and or to present art under the auspice of a cultural project. Then another group and another would be established. These groups form a their own spiral core that Te Ātinga can further triangulate or network with others to articulate a dynamic artist led contemporary visual art movement that philosophically operates like a pūhoro pattern spanning across nations.



Figure 1. Powhiri for indigenous manuiri Apumoana Marae, 1995. Photo Steve Gibbs

Petera Te Hīwirori Maynard
Rongowhakaata, Ngāi Tūhoe
Ngāti Kahungunu Ngāpuhi
M.O.K.O (My Own Kind Of)
Guitar #9, 2012
Refashioned guitar
Private Collection

He kāwai pūhoro, he kāwai ātinga – a nexus of pūhoro, a Te Ātinga lineage of gatherings;

- 1995 *International Indigenous Wānanga Symposium of Contemporary Visual Arts* Apumoana Marae, Rotorua
- 2000 *Te Rā Festival*
Toihoukura – Te Tairāwhiti Polytechnic, Gisborne
- 2001 *Asta'bsHil3b axW ti qa'qtu – Return to the Swing*
Evergreen State College, Olympia, Washington, United State of America
- 2005 *Te Mata Gathering*
Toimairangi, Te Wānanga o Aotearoa, Hastings
- 2007 *PIKO*
Keomailani Hanapi Foundation, Waimea, Hawai'i
- 2010 *Te Tihi Gathering of Indigenous Visual Artists*
Waiariki Polytechnic, Rotorua
- 2014 *Kōkiri Pūtahi Gathering*
Kohewhata Marae, Kaikohe

It is commonly held that the 1995 *International Indigenous Wānanga Symposium of Contemporary Visual Arts* was the inaugural gathering and this would come to be known as the Apumoana wānanga. For Te Ātinga at this time, hosting a 'gathering' was not part of the committee's vocabulary as Māori words like 'hui' or 'wānanga' were more familiar terms. Sandy Adsett consciously gravitated toward the word 'gathering' as used by indigenous North American artists to rebrand this event as he felt it was the closest inclusive English word that sounds and looks native.³ In 1995 during the pōwhiri welcome ceremony held at Apumoana marae, invited Nuu-chah-nulth guest artist, Joe David, reminded participants of prior ancestral gatherings by recalling a two hundred year old prophecy of his elders that foretold, "an albino buffalo would be born to signal the gathering of indigenous people."⁴ The 1995 Te Ātinga gathering was seen as a sign of this prophecy further coming to pass.

For contemporary Māori artists the metaphorical pūhoro that assisted in providing the pathway for a 'gathering' such as this to occur was linked with the establishment of the Māori and South Pacific Arts Council (MASPAC) founded in 1978, as part of the Queen Elizabeth II Arts Council of New Zealand. MASPAC's second Chair, Cliff Whiting, acknowledges the *Festival of Pacific Arts* as playing a pivotal role for gathering indigenous artists and their communities together,

*"Since the first Pacific arts festival in Fiji in 1972, the festivals have increasingly become the response by Pacific nations to the erosion of their traditional cultures through exposure to outside influences over the last few hundred years."*⁵

Here we found the opportunity to meet one another and initiate conversations that helped advance investigating further relationships. In 1986 Hawai'iian artist group *Hale Naua III* invited contemporary Māori artists to Hawai'i to meet other Pacific visual artists and this sparked the idea of an exchange programme.⁶ The following year Cliff Whiting approached Sandy Adsett to form a visual arts committee that Timoti Kāretu names – Te Ātinga.⁷

One of the initial projects of Te Ātinga upon inception was to send committee member, Kura Rewiri-Thorsen and MASPAC staff member, Eric Tamepo, to revisit the Hawai'iians via the Hawai'i State Foundation on Culture and Art in order to coordinate a reciprocal exchange to coincide with the *Aotearoa Festival of Arts* held in Whangarei. Kura notes,



*"The exchange is linking with our people in the South Pacific from where we came ... Contemporary art developments are very exciting and, in Hawai'i and New Zealand, are going along the same lines. As a movement, contemporary art has developed to the point where these two people can lead the way for other Pacific peoples."*⁸

Early festivals and workshop exchanges at this time began to foster network relationships with visual artists from throughout the Pacific, Australia and around the Pacific Rim including parts of Asia. A decade later in 2007, Pacific Rim indigenous artists gathered with 38 Māori artists forming the Aotearoa Contingent at Waimea in Hawai'i. Here our Hawai'iian cousins hosted a gathering titled *PIKO*. Te Waka Toi Chair, Dr. Ngahuia Te Awekotuku remembers,

*"PIKO was a major success; it met all its stated goals, and moved beyond them. With the quietly effective leadership of Sandy Adsett and the maternal reassurance of Matekino Lawless and June Grant, our delegation did us proud; our Māori youth were brilliant, humble, funny, helpful, and attentive. And they made some stunning work."*⁹

One of the most engaging indigenous network relationships founded by Te Ātinga, other than with their biological tuakana Hawai'iian relatives, is with the visual artists of North America. The catalysts for forming relationships with American Indian artists, Canadian First Nations artists and their tribal communities were two major exhibitions, *Te Māori* (1984) and *Te Waka Toi* (1992) that respectively toured the major museum and gallery venues of the United States of America. Although *Te Māori* showcased customary taonga, the exhibition became a vanguard for cultural leaders to introduce practicing artists and their performing tribal groups on the world stage to subtly suggest that iwi Māori and indigenous peoples have endured European colonization and modernism – and survived!

The *Te Waka Toi* exhibition following in the footsteps of its curatorial predecessor, set about as the avant-garde to introduce the kāwai hou or contemporary dynamic living face of Māoridom through the work of the descendant artists. It had many aims notwithstanding the desire to link-up with other indigenous networks. Cliff Whiting further explains,

*"Te Waka Toi has never been only an exhibition – it is part of a cultural exchange. It was part of a search to find out about other tribal peoples ... How were their cultures, their arts and all their ways of life surviving, particularly in the fast-moving, hard-hitting culture that Americans live in."*¹⁰

Figure 3
Powhiri, Te Tihi Gathering,
2010.
Photo Nigel Borell

Figure.3.1 Tim Worrall
and Joe David, Apumoana
wananga, Rotorua, 1995.
Photo Steve Gibbs

Figure 2. Over forty two
tangata whenua Māori
artists and thirty five Pacific
Rim manuhiri artists gather
together with Te Arawa at
Apumoana marae, in Rotorua,
1995. Photo Steve Gibbs

Figure 4.
PIKO 2007 Gathering artists
bind themselves and their
artwork around a kūahu altar.
Photo Aimee Ratana.



Jacob Scott
Ngāti Kahungumu, Ngāti
Raukawa, Te Arawa
Kaitiaki, 2013
Acrylic on MDF

For the touring contemporary Māori artists presenting their art form, within these public exhibition forums, after hours and unofficial duties afforded free time to visit regional indigenous artists. They made visits to significant cultural sites, art studios, schools and galleries along with sourcing specialist tools, materials and art making techniques not readily accessible back home. For Māori clay workers Baye Riddell and Manos Nathan it also provided time to become reacquainted with esteemed San Ildelfonso Pueblo potter, Blue Corn, and Manos Nathan recalls the large hakari (feast) Blue Corn hosted for the visiting Te Waka Toi group on this 1992 visit. This is further evidence of reciprocity of cross-indigenous relationships as Ngā Kaihanga Uku and Te Ātinga hosted *“Te Pokepoke Uku- blending of peoples, blending of clays”* a large cultural exchange project with Native American potters from the SouthWest including Blue Corn the year prior in 1991. This was hosted over four venues: Tokomaru Bay, Coromandel, Matatina marae (Waipoua, Northland) and Turangwaewae marae in the Waikato.

In considering the cross-indigenous knowledge sharing and learning that has transpired as part of such gatherings Canadian-based Spirit Wrestler Gallery co-founder and curator, Nigel Reading, recalls his introduction to contemporary Māori art and the profound influence it had upon Joe David having worked collaboratively with tā moko artist, Derek Lardelli, during the Apumoana 1995 gathering – Nigel observes that Joe had *“... a glint in his eye, a knowing smile, as he slowly unwrapped his latest creation for the gallery’s consideration. ... The mask is distinctly Māori, decorated with moko (tattoo) and representative of a culture that has continued to haunt and inspire his own work.”*¹¹

Joe David reflects upon his inaugural gathering experience,

*“... indigenous nations at Apumoana Marae brought with them a momentum of power and purpose that moved through ten glorious days and nights ... and has continued to rumble through the communities and studios of the arts like a cultural thunderstorm, awakening and nourishing a dream of the ancients for the future.”*¹²

Sandy Adsett also notes the power of such sharing and the importance of making offerings when gathering,

*“The really successful international indigenous art gatherings, show the proud cultural ownership artists have, and the enjoyment of sharing their inheritance with like-minded others. We know we have something special to fight for.”*¹³

Following the January 1995 Te Ātinga gathering, Te Waka Toi was to forego a government restructure to become Creative New Zealand – Toi Aotearoa. This restructure threaten not only the modus operandi, momentum and future direction of Te Ātinga, it also potentially compromised other Māori art form committees held by the funding agency. As an act of tino rangatiratanga (indigenous sovereignty) and mana motuhake (independent autonomy), Māori artists with the support of tribal leaders collectively endorsed the kaupapa of Māori art form committees held by Te Waka Toi to structurally move out to become re-established within the charitable trust organization, Toi Māori Aotearoa – Māori Arts New Zealand. An exciting new dynamic to this ever-growing pūhoro spiral was inscribed with this act.

To acknowledge the passing of one millennium and to herald the new, June Grant with the blessing of Te Arawa and the support of Te Ātinga operating within Toi Māori Aotearoa, requested Wetini Mitai-Ngatai to lead a pre-gathering group of Māori and indigenous artists up to the peak of Tarawera maunga for a dawn prayer ceremonial karakia. The sun’s rays momentarily parted the rolling mountain clouds to allow a solitary hawk in flight to punctuate the karakia on cue as sentiments were offered to Te Arikinui Te Atairangikāhu – a fondly remembered sovereign patron of the Māori Arts. Karakia were also invested in two ipu kōkōwai or clay pots filled with ochre pigment provided by Manos Nathan. These ipu were each presented to Melanie Yazzie and the newly wed artist couple who coincidentally met as a result of attending the 1995 Te Ātinga gathering, Sue Pearson and Pi’ikea Clarke.





Figure 5.
June Grant, Melanie Yazzie,
Sue Pearson and Pi'ikea Clarke
holding ipu kōkōwai on Mt.
Tarawera, 1998

Figure 5.1
Wetini Mitai-Ngatai, offering
a dawn karakia and anointing
kokowai atop Mt. Tarawera,
1998. Photo Manos Nathan.

From a Te Ātinga committee perspective the plan was simple. Upon Melanie receiving an ipu on behalf of the North American artists and the Clarke's receiving theirs on behalf of the Pacific artists, they in turn would distribute the sacred kōkōwai to their network of indigenous artists to produce artwork for the 2000 *Te Rā Festival* gathering to acknowledge global millennium celebrations. When the groups reconvened at Māori art school, Toihoukura, in Gisborne for the *Te Rā Festival* no artwork featured the sacred kōkōwai. Upon Sandy Adsett's jovial curatorial interrogation ... red with embarrassment but with an expected emotional tear and smile, 'Navajo princess' Melanie Yazzie bravely confessed, 'You gave us this special gift but you did not tell us that kōkōwai should be mixed with oil as a paint to apply in our artwork.' The profound was instantly rendered profane with the ability to laugh at ourselves.

Every four to five years committee members face the prospect of organizing the next Te Ātinga gathering. Logistically there is always funding, sponsorship, stakeholder partners, venues and services to secure regardless of a global recession. The committee and artists volunteer their time to work with Toi Māori Aotearoa administrators to create an environment and to strategically invite participating artists to attend. Responding to shifts in artistic practice spurred on by advancements in digital technology is a big challenge to address. 2001 *Return to the Swing gathering convener, artist and academic, Tina Kuckkahn, reflects upon the interplay of ancient custom and modern expectation post-2010 Te Tihi gathering by saying,*

"When technology fails, as it often does, all you have is yourself to communicate, heart to heart. The tools of technology can be helpful, such as how Facebook allowed our people back home to gain a window into the world of Te Tihi. At times technology challenged us, with our PowerPoints and DVDs. The Māori tribal groups who presented each night relied only on themselves to communicate the potential message of their identity. There was no need for stage lights nor a symphony of instruments. How they communicated from the essence of their being made the hair on the backs of our necks stand on end. We are grateful, we are humbled. Ajanswamazin. Take heart, be determined, keep going."¹⁴

Gathering artists are essentially hoa haere—friends. Some hoa haere become lovers, others return with their sons, daughters, extended family and national representatives. Some front-of-house hoa haere choose to continue mentoring back-of-house art students. All hoa haere share some connection with the seven pūhoro gatherings to reveal patterning that is interconnected and far reaching as this pūhoro continues to reach out across the Pacific and beyond.

Figure 6.
Assembled artists and
manuhiri, Te Rā Festival
gathering, 2000, Gisborne



Hoa haere that have come in contact with the movement of Te Ātinga proudly wear gifted pūhoro pins like small rā or woven canoe sails. Rolled up in end profile the rā references each artist spiral core gathering from the four winds. When the sail length of the rā is unrolled and set upon inverted waka mast arms, the art and cultural direction of the artists is made visible.

Figure 7.
Kōkiri Pūtahi Gathering,
Kohewhata Marae, Kaikohe.
2014



*Nō te takaitanga i ngā rā me te tukutanga i kia ai, ko te rā pūhoro*¹⁵

- 1 Lardelli, D., *Te Ātinga*, waiata ā ringa, 1995
- 2 S. Adsett, personal communication, June, 19, 2013
- 3 S. Adsett, personal communication, October, 2013
- 4 Te Ātinga, (1995) *Te Ātinga – indigenous visual arts wānanga, Aotearoa, New Zealand*, VHS video, Wellington: Te Waka Toi
- 5 Whiting, C., (c.1988) *He Pānui: 5th Festival of Pacific Arts Townsville, Australia*, Newsletter, MASPAC, p.5
- 6 Whiting, C., (c.1988) *Hawai'ian Artists Visit*, Newsletter, MASPAC, p.3
- 7 Te Ātinga – a gerund literally referencing the 'āti' or tribal origin and descent of people. T. Kāretu, personal communication, November, 2010
- 8 Whiting, C., (c.1988) *Hawai'ian Artists Visit*, Newsletter, MASPAC, p.3
- 9 Te Awēkotuku, N., (2007) *PIKO Internal Report*, Wellington: Te Waka Toi shared to author by S. Adsett.
- 10 Te Waka Toi, (1994) *Taiarotia*, Wellington: MASPAC, p.8
- 11 Reading, N. & Wyatt, G., (2006) *Manawa – Pacific heartbeat*, Auckland: Reed, p.4
- 12 *ibid*, p.38
- 13 Adsett, S. (2012) *Pūkaea*, Hastings: Te Wānanga o Aotearoa – Toi Māori Aotearoa, p. 57
- 14 Adsett, S. (2012) *Pūkaea*, Hastings: Te Wānanga o Aotearoa – Toi Māori Aotearoa, p. 28
- 15 Williams, H., (1844) *Dictionary of the Māori language*, Wellington: Legislation Direct, p.305



Figure 8.
Te Ātinga pin

Figure 9.
Piko Gathering, Keomailani
Hanapi Foundation, Waimea,
Hawai'i, 2007. Photo Aimee
Ratana.





Joe David speaking at the powhiri



Cliff Whiting and John Bevan Ford



Lillian Pitt and Agela Cikaiotoga



Simon Lardelli, Richard Franics, John Poi and Junior Taare



Alex Nathan



Richard Francis, Randal Leach, Henare Tahuri and Denise Wallace



Native Americans and First Nations presenting to the group



Rick Bartow speaking at the powhiri



Rick Bartow, Wiremu Tawhai and Kuru Waaka



Joe David



Lisa Reihana



Harry Fonseca, Ito Waia and Judy Watson sharing a laugh



Hera Johns, Charlotte Graham and Darcy Nicholas



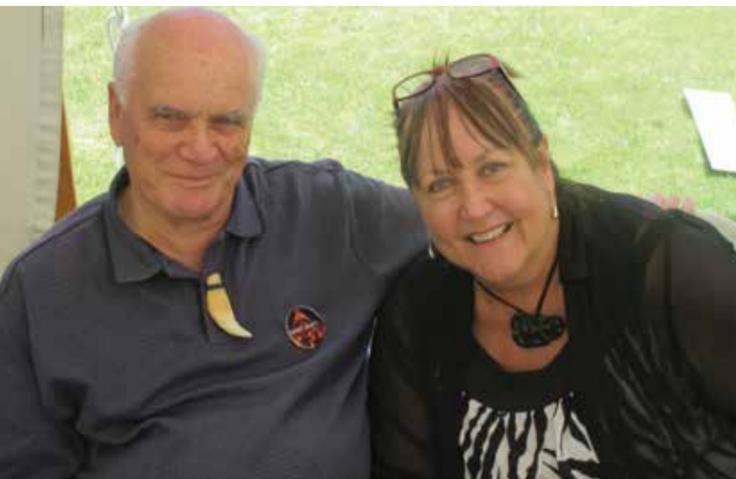
Lyonel Grant



Sekio Fuapopo



Steve Gibbs, Colleen Urlich, Derek and Rose Lardelli, Lillian Pitt



Sandy Adsett and June Grant



Hera Johns



Fred Graham, Selwyn Muru, Peter Jemison, Clive Arlidge, Para Matchitt and Sandy Adsett (photo B. Edmunds)



Bob Jahnke, Matekino Lawless, June Grant, Dorothy Grant and Christina Hurihia Wirihana



Maureen Lander



Richard Zane Smith, Baye Riddell and Manos Nathan (photo B. Edmunds)



Gabrielle Belz



Toi Te Rito Maihi, Maureen Lander, Kata Linton and Bethany Edmunds (photo B. Edmunds)

TE AHI KAA: A FUTURE FOR TE ĀTINGA AND CONTEMPORARY MĀORI ART

Anna-Marie White



Te Ātinga has played a significant role in the development of contemporary Māori art in the last 25 years. The task of this essay, however, is to imagine the path of Te Ātinga in the years going forward. In keeping with the philosophy 'ki mua ki muri', this vision of the future is seen through the lens of the past and with a focus on what is happening in contemporary Māori art today.

In recent times contemporary Māori art has enjoyed a period of comfortable success. This is the result of decades of activism, advocacy and participation in the New Zealand art world. A number of Māori philosophical movements and kaupapa Māori groups have contributed to this stability; in particular: Ngā Puna Waihanga, the Māori art schools' and government-affiliated organisations such as Te Ātinga and Toi Māori Aotearoa. Their work contributes to the broader profile of contemporary Māori art at the frontiers of the New Zealand, Western and global art world.

It is important to note, however, that this vision of health is not a perspective shared by all. In 2009, art historian Peter Brunt wrote that he:

"happened to catch a public talk by Michael Parekowhai, Lisa Reihana and Brett Graham, billed as a response ... by 'the contemporary generation'. Afterwards Michael ... posed the question: So who's after us? Give they were no longer the 'young guns' and were now 'established' and 'successful', who were the current crop of young Māori artists and what were they doing? What was the current state of play for contemporary Māori artists now? ... Names were named but as for the state of play, no-one was really too sure."²

While this statement may be dismissed as dated, no comprehensive survey of contemporary Māori art has occurred since 2002.³ In this respect, *Te Ātinga: 25 Years of Contemporary Māori Art* is timely. It would be fair to say that Te Ātinga has not been on the front line of every development in Māori visual arts. Rather, there is a constellation of Māori artists, curators, art historians and rangatira at work in the global art world. To illustrate this point, the following is an audit of recent and current activities- over this past year- that have contributed to the profile of Māori visual

Cliff Whiting
Te Whānau-a-Apanui
Te Waka Toi, 1990

arts. This list of achievements not only describes the current state of play but also reveals the particular role that Te Ātinga has played and provides some guide as to the position that they might take in the future.

Māori currently occupy key leadership roles within the New Zealand arts infrastructure. Most recently, art historian Jonathan Mane-Wheoki, was Head of the Elam School of Fine Arts at the University of Auckland, the most prestigious art school in the country, and Head of Arts and Visual Culture at the Museum of New Zealand Te Papa Tongarewa (Te Papa). Mane-Wheoki and fellow art historians, Deidre Brown and Ngarino Ellis, have been working on a significant Marsden Fund research project, 'Toi Te Mana: A history of indigenous art.' This project will enable them to produce a much-needed textbook of Māori art, founded on a Māori method of art history.

Michael Parekowhai, a professor at Elam, is arguably the most successful artist in New Zealand. The legacy of his 2012 Venice Biennale exhibition, *On First Looking into Chapman's Homer*, and its signature art work from that exhibition is on display at Te Papa as part of the permanent collection. There is also a public and corporate fundraising campaign to secure a second work from this exhibition for Christchurch city.⁴ His colleague, Peter Robinson, one of the first artists to represent New Zealand at Venice, is an associate professor at Elam. His interactive installation *If you were to work here: the mood in the museum* 2013 was a popular and well-publicised art work in the 2013 Auckland Triennial as was *Ka Kata Te Po* 2011, a major collaborative sculpture by Saffronn Te Ratana, Ngatai Taepa and Hemi Macgregor.

Saffronn Te Ratana, Ngatai Taepa and Hemi Macgregor
Ka Kata Te Po, 2011
Installation view (detail)
Te Manawa Art Gallery,
Palmerston North.
Photo Brad Boniface



At an international level, the *Sakahàn: International Indigenous Art* (17 May - 2 September, 2013) exhibition was staged at the National Gallery of Canada, Ottawa. This landmark exhibition was a survey of the best art work by indigenous artists of the last decade and declares this global movement as a new trend of international art. Art works by Fiona Pardington, Michael Parekowhai, Brett Graham and Rachael Rakena (their collaborative installation, *Aniwaniwa* 2010) were selected for *Sakahàn*. Te Papa curator Megan Tamati-Quennell was a curatorial advisor to the *Sakahàn* project. Auckland Art Gallery Toi o Tāmaki curator Ngahiraka Mason contributed to the catalogue; a powerful essay which interrogated the state of Māori art in a global art context.⁵

Curators Reuben Friend and Shelley Jahnke visited the *Sakahàn* exhibition and met with National Gallery of Canada staff and visiting artists. They had travelled from the Pacific Arts Association conference in Vancouver (6–9 August, 2013) where they had been part of a larger contingent of Māori and Pasifika artists that included Margaret Aull, Leilani Kake and George Nuku. Along with Ema Tavola, the curators delivered a session on 'The Millennial Generation' or 'New School of Contemporary South

Pacific Art'. Friend and Jahnke continued to New York to present the same session at the International Curatorial Programme in Brooklyn and then on to Venice for the 2014 Biennale. As Brisbane-based Friend summarised in a Facebook post: "flat out networking and get [sic] the word out about Maori/Pacific arts aunty."⁶

On the home front, Shane Cotton's major touring exhibition *Hanging Sky* showed at City Gallery Wellington (1 June - 6 October, 2013). This exhibition accompanied by a significant publication that featured an essay by Australian-based, Ngā Puhī curator Geraldine Kirrihi Barlow. Brett Graham was the subject of a major interview in the premier art magazine, *Art New Zealand*.⁷ Israel Birch presented a solo exhibition of new work at the Auckland Art Fair (7–11 August, 2013). Recent graduates of the Toioho Ki Āpiti school of Māori Visual Arts held exhibitions at Aratoi, the Wairapapa Museum of Art and History (*Pūwawau*, 10 August - 15 September)⁸ and Bath Street Gallery, Auckland (*Matatau*, 21 August - 14 September 2013).⁹ *Matatau* was curated by Professor Robert Jahnke and included art works by him and Israel Birch, one of the lecturers on the Toioho Ki Āpiti programme.¹⁰ This expression of manaakitanga is rarely seen in the commercial sector of the New Zealand art world but is characteristic of the Māori visual arts community.

Last, but not least, are the recent achievements of Te Ātinga and affiliated artists. *Uku Rere: Ngā Kaihanga Uku and Beyond* (14 July - 27 October, 2013), the long overdue survey of the Māori clay artists' collective, opened at Pataka in Porirua and is currently touring the country with great success. And of course, this exhibition – *Te Ātinga: 25 Years of Contemporary Māori Art* (22 June - 25 August, 2013) – at the Mangere Arts Centre – Ngā Tohu o Uenuku in Auckland.

It is important to emphasise that Te Ātinga has played an intrinsic role in many of the activities outlined above and many of these artists have been, or remain, involved in Te Ātinga projects. The committee itself has, however, maintained a low profile. Te Ātinga has long provided artists with grants to develop new bodies of work, to travel and to take up exhibition opportunities within New Zealand and abroad. Te Ātinga, along with other Toi Māori Aotearoa committees, have sent delegations to past Pacific Arts Association conferences and will look to play a role when the next conference is hosted by the Auckland War Memorial Museum in March 2016.

The indigenous art gatherings have been the most prescient achievement of Te Ātinga. These are acknowledged by the American Indian art historian Jolene Rickard, in her *Sakahàn* catalogue essay, as formative in the development of the global indigenous art network.¹¹ Recently, Toi Māori Aotearoa called the first Māori art curators' hui. This roopu has had their fourth meeting in July 2014 and are now looking to establish their kaupapa. But as Brett Graham has recently stated: "To know that indigenous curatorial practice has come of age and that as artists we don't need to go through Western channels for validation is empowering."¹²

Given the initial kaupapa of Te Ātinga to represent new developments in Māori visual arts, one would expect this commemorative exhibition to reflect the movement audited above. That is not necessarily the case. This audit describes the dominant profile of contemporary Māori art, which is firmly embedded in the Western fine art infrastructure. This representation of Māori is conditioned by Pākehā tastes and expectations about contemporary Māori art.

While Te Ātinga is a government-funded organisation, this committee has fostered a distinct 'culture' of Māori visual arts. This comprises an intergenerational group of artists working in a wide range of visual media and with strong reference to the customary Māori art tradition and contemporary Māori politics. This group fosters a sense of equality and collectivity, which is reflected in the selection of art works for this exhibition. In these respects, *Te Ātinga: 25 Years of Contemporary Māori Art* is a rare vision of a Māori contemporary art world. This single result is the most important contribution that Te Ātinga has made, and can continue to make, in the years going forward.



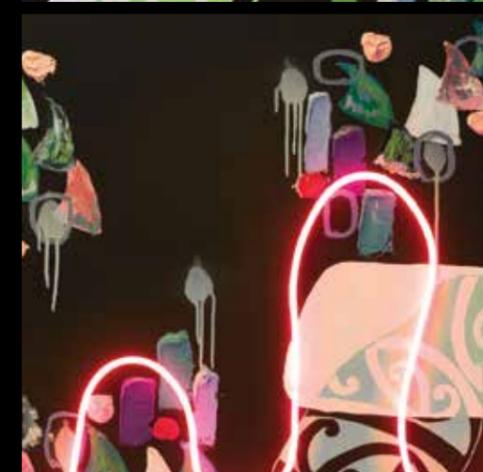
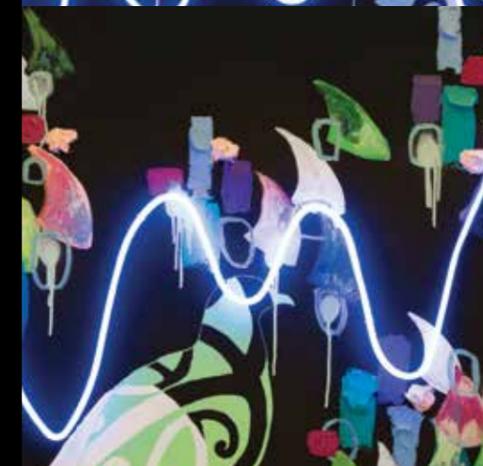
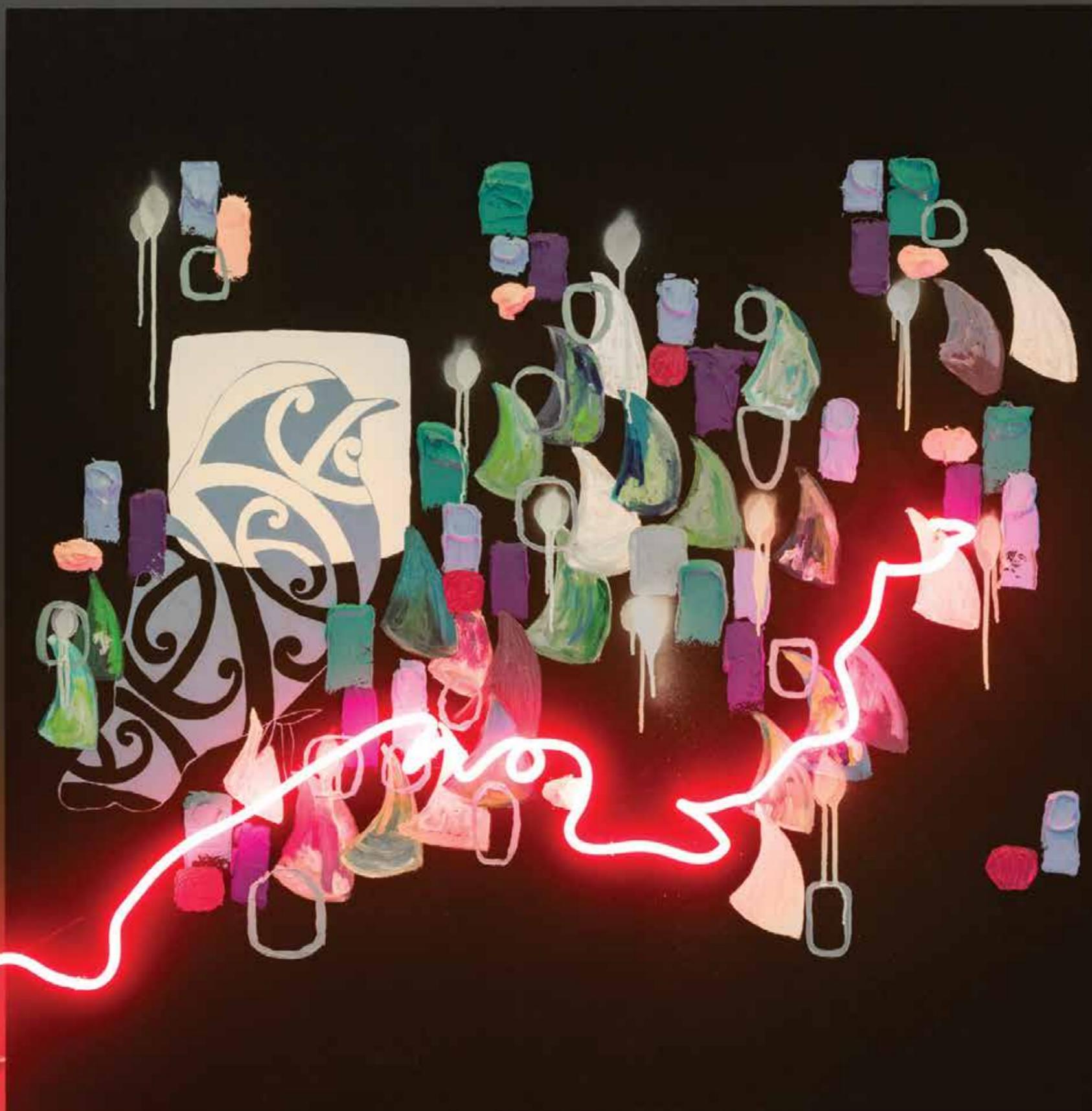
This disjunction, however, provides some explanation about the uncertainty around the current state of play in the Māori visual arts. Namely, the next generation of contemporary Māori artists have emerged from kaupapa Māori art programmes and are influenced by Nga Puna Waihangā and Te Ātinga leaders. These artists engage with mātauranga Māori with a high level of care and respect and they are conscientious about the way in which their art work represents Māori. These artists have not gained wide support from Pākehā curators, who have tended to support Māori artists from the traditional art schools and not affiliated with Te Ātinga. While this next generation identify the art gallery as a primary site for their practice, these artists look to Māori curators working in art galleries for support and opportunity. While the Māori curatorial positions are an important development in New Zealand art, Māori representation in these sites is still governed by Pākehā customs, politics and power. Given these limiting conditions at home, the international indigenous art world is promising and Te Ātinga has played an active role in the building of a pan-indigenous art community.

Ultimately, the success of kaupapa Māori art relies on autonomy and the ability to implement a collective strategy for Māori art development. The 2011 Waitangi Tribunal Report on the WAI 262 claim recommends a range of government reforms to ensure the right of Māori to control their cultural identity and knowledge. As these recommendations take effect and funding for the arts in New Zealand changes, it may be that Te Ātinga, as a committee of Toi Māori Aotearoa, evolves into a new and more independent form? Until that time, however, it remains the role of Te Ātinga to tend to the home fire of Māori visual arts, particularly as Māori artists increasingly launch from the local to the global art worlds.

*Natalie Couch in the printmaking studio, Kōkiri Pūtahi Gathering, 2014
Photo Nigel Borell*

- 1 These include Te Puia, New Zealand Māori Arts and Crafts Institute; Toihoukura at the Eastern Institute of Technology, Gisborne; Toimairangi Te Kura in Hastings; and Toioho Ki Apiti at Massey University in Palmerston North.
- 2 Peter Brunt quoted in 'Round Table: The State of Art and Discourse in New Zealand' in Christina Barton (Ed.). Reading Room: A Journal of Art and Culture. Art Goes On 3, p. 8.
- 3 There were a cluster of contemporary Māori art survey exhibitions associated with the turn of the millennium including: Pūrangiāho: Seeing Clearly 2001 at Auckland Art Gallery Toi o Tāmaki; Techno Maori: Maori Art in the Digital Age 2001 at City Gallery Wellington and Pataka, Porirua; and Taiawhio: Continuity and Change at the Museum of New Zealand Te Papa Tongarewa.
- 4 This is an online crowdfunding campaign. See <https://www.pledgeme.co.nz/1276>. Retrieved 27 August 2013.
- 5 Ngahiraka Mason, 'The State of Māori Art in an International Context' in G.Hill (et.al) (2013) Sakahān. International Indigenous Art. Ottawa: National Gallery of Canada, pp. 86-96.
- 6 Reuben Friend. (2013, August 12). Shared photo comment. Retrieved from: <https://www.facebook.com/reuben.friend>
- 7 Anna-Marie White, 'An International Indigene: Engaging with Brett Graham' in Art New Zealand 146, 2013, pp. 38-47.
- 8 This exhibition included Karangawai Marsh, Bridget Reweti, Terri Te Tau, Rongomaiaia Te Whaiti and the Mata Aho Collective (Erena Baker, Sarah Hudson, Terri Te Tau and Bridget Reweti).
- 9 Matatau featured work by Robert Jahnke, Israel Birch, Tanu Aumua, Ngahina Hohaia, David Pearce, Terri Te Tau and Rongomaiaia Te Whaiti.
- 10 The other lecturers on this programme are Rachael Rakena and Ngatai Taepa.
- 11 Jolene Rickard, 'The Emergence of Global Indigenous Art' in G. Hill (et.al) (2013) Sakahān. International Indigenous Art. Ottawa: National Gallery of Canada, p. 58.
- 12 Brett Graham quoted in 'An International Indigene: Engaging with Brett Graham' in Art New Zealand 146, 2013, p. 39.

Donna Tupaea-Petero
Ngāti Tūpa- Taimui,
Ngāti Pūkiao
Manu Toi, 2010
Neon and acrylic on board
(5 pieces)
Auckland Council art collection



APPENDIX A

Key dates and events mentioned in the text

- 1964 The Queen Elisabeth The Second Arts Council of New Zealand is formed
- 1973 Māori Artists and Writers Society (Nga Puna Waihanga) holds inaugural hui at Te Kaha
- 1974 The Queen Elisabeth The Second Arts Council of New Zealand Act 1974 passed, Commenced 1 April 1975
- 1976 Cliff Whiting, Georgina Kirby and Haare Williams travel to Wellington to lobby for a Māori arts funding body to be established.
- 1978 The Queen Elisabeth The Second Arts Council of New Zealand Amendment Act 1978 passed, Commenced 12 October 1978.
- 1978 The Council for Māori and South Pacific Arts (MASPAC) is created under the QEII Amendment Act 1978
- 1983 MASPAC supports the formation of two art form committees:
Mana Whakairo carvers committee
Aotearoa –Moananui-a- Kiwa Weavers
- 1984 *Te Māori* exhibition opens in New York, The United States of America (10 September)
- 1986 Nga Kaihanga Uku; the National Māori Clayworkers' Association is co-founded by Baye Riddell and Manos Nathan
- 1987 First meeting of the Contemporary Māori Visual Arts Committee held in Wellington (13 August)
- 1987 Additional Māori art form committees established by MASPAC:
Te Ope o Rehua – Contemporary Māori Dance and Drama
Puatatangi – Contemporary Māori music
- 1988 Committee member Kura Rewiri-Thorsen (Te Waru Rewiri) travels to Hawai'i to meet artists and arts educators to scope cross-cultural exchange.
- 1988 Timoti Karetu gifts the Contemporary Māori Visual Arts committee the name Te Ātinga
- 1988 Te Ātinga host a Hawai'ian Artist exchange- present the exhibition *Te Huihuinga* at Forum North in Whangarei (22 October – 20 November)
- 1988 Baye Riddell and Manos Nathan are the recipients of a Fulbright Cultural Grant to travel to the USA to meet and learn from Native American potters: Blue Corn (Tewa people, San Ildefonso Pueblo) and Jody Folwell (Santa Clara Pueblo)
- 1990 *The Waitangi Commemorations 1990*. Te Atinga presents the Waitangi Celebrations Banners project as part of the New Zealand Sesquicentennial events (6 February) Waitangi.
- 1990 MASPAC adopts the name and logo; Te Waka Toi to identify its new aspirations. Māori and South Pacific arts are separated into two sub-committees: Māori Arts Committee (MAC) and South Pacific Arts Committee (SPAC)
- 1990 Te Ātinga, led by Steve Gibbs, tours a series of marae based mobile exhibitions in the South Island. Takahanga Marae, Kaikoura (18-20 May). Te Rehua Marae, Christchurch (28 May-1 June). Uenuku Marae, Moeraki (30 June – 1 July)
- 1991 *Kohia Taikaka Anake, Exhibition of Contemporary Māori Art* opens at National Art Gallery
- 1991 Te Taumata Art Gallery becomes New Zealand's first contemporary Māori fine arts gallery and opens in Auckland. (Created by Nga Puna Waihanga –Tamaki Makaurau, funding from Northern Regional Arts Council, Māori Development Corporation and Te Waka Toi)
- 1991 MASPAC – Aboriginal Art exchange. Paki Harrison, Tina Wirihana, Emily Schuster, Eddie Te Manu, Manos Nathan and Marea Timoko travel to Arnhemland (28 September – 12 October)
- 1991 Te Ātinga host a silversmith workshop with Michael Kabotie (Hopi Nation) at Raupunga Marae. (4-18 October)
- 1991 Nga Kaihanga Uku host Te Pokepoke Uku wānanga and tour with a group of professional Native American potters: Al Qōyawayma (Hopi nation), Blue Corn (Tewa people, San Ildefonso Pueblo), her son Joseph Calabza, Jody Folwell (Santa Clara Pueblo) and her daughter Susan Folwell of New Mexico and Arizona. Tokomaru Bay (May 6-14)
- 1991 Te Ha – Contemporary Māori Writers committee is formed
He Awahi Tikanga-Protocol within the arts committee is formed
- 1992 *Te Waka Toi, Contemporary Māori Art from New Zealand*, tours the USA.
- 1991 Te Ātinga presents an exhibition at the Memphis in May International Festival where New Zealand is the featured country. Memphis, Tennessee, USA. The exhibition then travels to Koa Gallery in Hawai'i (10-28 June)
- 1993 Te Ātinga stage their first Painters Hui (9-13 May), Te Piritahi Marae, Waiheke Island.
- 1993 Manos Nathan and Collen Ulrich curate *Te Atinga Contemporary Māori Art* at Waitangi Resort Hotel, Bay of Islands (12-24 July)
- 1994 Arts Council of New Zealand Toi Aotearoa Act 1994 is passed (1 July). Te Waka Toi is established and replaces the MASPAC statutory body. Creative New Zealand Arts Council (CNZ) replaces QEII.
- 1994 Te Ātinga run two rangatahi arts wānanga: Whangara Marae, Whangara (23-28 January) and Ngatokowaru Marae, Levin (September 11-14)
- 1994 Arts Council of New Zealand Toi Aotearoa appointed: Brian Stevenson (Chair), Cliff Whiting, Lewis Moeau, Jennifer Morel, Alexandra Morrison, Toroa Pohatu, Mahe 'Uli'uli Tupounuia.
- 1994 Te Waka Toi board appointed: Ngapo Wehi (Chair), Jonathan Mane-Wheoki, Elizabeth Ellis, Wiremu Tawhai, Roma Potiki, Te Atamira Winitana
- 1995 Toi Māori Aotearoa-Māori Arts New Zealand is established as the operational arm to the various Māori arts committees.
- 1995 Te Ātinga host a Wānanga of Contemporary Indigenous Visual Arts, Apumoana Marae
- 1996 Te Waka Toi, Māori Arts Board of Creative New Zealand in partnership with Toi Māori Aotearoa release the publication *Mataora the living face, contemporary Māori art*.
- 1996 Sandy Adsett and Para Matchitt curate Patua: Māori Art in Action (2-23 March) City Gallery Wellington
- 1996 Te Ātinga present the exhibition *Te Toka-a-Toi* as part of International Festival of the Arts at City Gallery Wellington (1-24 March)
- 1996 Te Ātinga run rangatahi arts wānanga at Northland Polytechnic, Whangarei (30 June-5 July)
- 1997 Te Ātinga presents the exhibition *Haka*, it tours England, Ireland, Scotland and New Zealand
- 1997 Te Ātinga run a rangatahi arts wānanga: Apumoana Marae, Rotorua (1-8 February)
- 2000 Te Ātinga presents the exhibition *Mahurangi* Pipitea Marae, Wellington (10-15 March)
- 2001 The Auckland Art Gallery Toi o Tāmaki presents the large-scale exhibition *Pūrangiaho- Seeing clearly*, curated by Ngahiraka Mason (15 September – 25 November)
- 2002 Te Waka Toi launches *toi iho*- Māori made mark of quality and authenticity (February)
- 2002 Te Papa Tongarewa Museum of New Zealand presents the large scale exhibition *Taiāwhio- Continuity and Change* (1 June - 8 December 2002)
- 2003 Kiwa - Pacific Connections opens at Spirit Wrestler Gallery Vancouver, Canada.
Curated by Nigel Reading (September 20 - October 20)
- 2004 Chris Bryant-Toi and Ngataiharuru Taepa curate the cross-indigenous rangatahi exhibition *He Rere Kee Taking Flight* 13 February - 22 March. Tinakori Gallery, Wellington
- 2004 *Whenua* exhibition opens at Tinakori Gallery, Wellington.
- 2005 Toi Māori Aotearoa presents *Māori Art Meets America* project in San Francisco.
- 2006 Chris Bryant-Toi, Ngataiharuru Taepa and Hemi Macgregor organise *Ngaru Rua* rangatahi artists' wananga, Matatina marae, Waipoua.
- 2006 *Manawa, Pacific heartbeat- A celebration of contemporary Māori & Northwest Coast Art* (February 11 - March 11, 2006) Spirit Wrestler Gallery Vancouver, Canada.
Curated by Nigel Reading & Gary Wyatt
- 2007 Māori MARKet is staged at the TSB Arena in Wellington City.
- 2009 Creative New Zealand decides to disinvest in the *toi iho* trademark of quality and authenticity.
- 2009 Māori art MARKet 2009 is staged at Pataka Museum and Te Rauparaha Events Centre. (9 - 11 October)
- 2011 Toi Iho Kaitiaki Incorporated (TIKI) re-launches the *toi iho* Māori made mark of quality and authenticity - after Creative NZ made a decision to disinvest in it in 2009.
- 2011 Māori Art Market 2011 held at Te Rauparaha Arena, Porirua City (6 - 9th October)
- 2011 Te Atinga stages Ngaru Roa 2011 National Rangatahi Art Conference, Poupatate marae, Halcombe (7-14 July)
- 2013 Te Ātinga stage the exhibition- *Te Ātinga -25 Years of Contemporary Māori Art* Mangere Arts Centre- Nga Tohu o Uenuku (22 June - 22 July 2013)
- 2014 *Kōkiri Pūtahi, 7th Gathering of International Indigenous Visual Artists* (14th - 27th January) Kohewhata marae, Kaikohe.
- 2014 On 31 January, the Arts Council of New Zealand Toi Aotearoa Bill became an Act. The Act came into effect on 1 May and replaced the Act of 1994. Te Waka Toi and Pacific Arts Advisory Committee are dissolved.
- 2014 Longstanding Te Ātinga committee members Sandy Adsett, Manos Nathan and June Grant retire from the committee (February)
- 2014 Te Ātinga launches the publication - *Te Ātinga -25 Years of Contemporary Māori Art* at Toi Māori Art Market 2014, TSB Arena Wellington (14 November)

APPENDIX B

Te Ātinga Contemporary Māori Visual Arts Committee service

Sandy Adsett	1987-2014 founding member (Chair 1987-2004)
Manos Nathan	1987-2014 founding member (Chair 2004-2005)
Kura Te Waru-Rewiri	1987-1991 founding member
Robyn Kahukiwa	1987-1989 founding member
Aromea Te Maipi	1987-1989 founding member
Ross Hemera	1987-1991 founding member
Colleen Urlich	1989-present
Ngapine Allen	1989-1993
Steve Gibbs	1989-1997
June Grant	1991-2014
Ngaromoana Raureti	1993-1994
Derek Lardelli	1994-1997 floating membership
Paerau Corneal	1994-1996 floating membership
Chris Bryant-Toi	1997-present (Chair 2007-2010)
Gabrielle Belz	2000-present (Chair 2005-2007)
Ngataiharuru Taepa	2000-2008, 2010-present (Chair 2010-present)
Dorothy Wateford	2005-present
Hemi Macgregor	2005-present
Nigel Borell	2008-present

Robert Jahnke
Ngāi Taharora, Te Whānau a
Iritekura, Te Whānau a Rakairoa
Declaration of Independence, 2007



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Reweti Arapere	Noelle Jakeman	Baye Riddell
Erena Arapere	Robyn Kahukiwa	Carla Ruka
Gabrielle Belz	Rangi Kipa	Jacob Scott
Chris Bryant-Toi	Derek Lardelli	Wi Te Tau Pirika Taepa
Shane Cotton	Hemi Macgregor	Ngataiharuru Taepa
Vanessa Edwards	Petera Hiwirori Maynard	Tawera Tahuri
Steve Gibbs	Linda Munn	Saffronn Te Ratana
Charlotte Graham	Alex Nathan	Kura Te Waru Rewiri
June Grant	Manos Nathan	Kylie Tiuka
Ross Hemera	Wiremu Ngakuru	Donna Tupaea
Amorangi Hikuroa	Diane Prince	Colleen Urlich
Ngaahina Hohaia	Aimee Ratana	Christina Hurihia Wirihana
Andrea Hopkins	Jermaine Reihana	

The artists whom contributed works to help tell this story of Te Ātinga-nga mihi nui kia koutou!

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WRITING CONTRIBUTORS

Cliff Whiting
Ngataiharuru Taepa
Professor Robert Jahnke
Chris Bryant-Toi
Anna-Marie White
Nigel Borell

GENERAL EDITOR

Nigel Borell

PROOFING AND EDITORIAL ASSISTANCE

Naomi Singer

PHOTOGRAPHY

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Te Ātinga - 25 Years of Contemporary Māori Art
22 June – 25 August 2013
Curated by Nigel Borell
Mangere Arts Centre – Ngā Tohu o Uenuku

Front and back cover design
Petera Te Huiwiri Maynard
Rongowhakaata, Ngāi Tūhoe
Ngāti Kahungunu Ngāpuhi
Matariki, 2013 (Detail)
Ink on paper

TE ĀTINGA

Te Ātinga, e Aue,
Te Ātinga taku hei
E pupu ake nei.
Te Ātinga, e Aue
Te Ātinga, taku hei
E wawau ake nei.

E kore e Waimemeha,
No te po-hakune atu, hakune
mai.
E kore e takarita,
No te po tipu, po rea

Karanga mai!
I te maruanuku o waimatua
Ka tu a takahi, toitu ki taiao
Ki te Ao Marama e,
Hei a ia te ao nei,
Mai te huka o te tai,
Ki te Ao Parauri e.

Te Ātinga, e Aue,
Te Ātinga taku hei,
E Wawau ake nei.
Te Ātinga taku hei,
E pupu ake hi !

Composed 1995 by Derek Lardelli ONZM,
Ngāti Porou, Rongowhakaata
Ngāti Konohi (Ngāi Te Riwai),
Ngāti Kaipoho (Ngāi Te Aweave).



