TREATY RESEARCH SERIES
TREATY OF WAITANGI RESEARCH UNIT

Emblems of Identity

Painting, Carving and Maori-Pakeha Understanding

W L Renwick (1978, 1987)
Introduction by Peter Whiteford, 2015

Foreword

In 2014 the Friends of the Turnbull Library organised an audio-visual reshowing of a video presentation of W. L. (Bill) Renwick's paper 'Emblems of Identity: Painting, Carving and Maori-Pakeha Understanding', which began life as a keynote lecture to an international educational congress in Adelaide in 1978. Produced in 1987, the video version was narrated by actor Grant Tilly, and this narration was accompanied by the same images with which Bill had illustrated his original lecture. The audio-visual reshowing this year, a DVD replication of the 1987 video, was enthusiastically received, echoing Bill's reception at the Adelaide conference.

As a result of this successful function, the Treaty of Waitangi Research Unit (TOWRU), in conjunction with the Friends of the Turnbull Library, has decided to re-publish *Emblems of Identity*, the booklet that was prepared to accompany the Tilly reading on the video. Both TOWRU and the Friends felt that this was a good way to take Bill's words to a broader audience. *Emblems of Identity* is an important record of a very senior public servant's learned and enlightened perspective at a key period in New Zealand's bicultural history – a perspective which had been, through its distribution to New Zealand schools nine years later, influential in our nation's history.

While TOWRU is not able to reproduce the images that the text addresses, our facsimile of *Emblems of Identity* has a full listing, and this will point readers towards the location of the illustrations. (Additionally, some institutions, including the Stout Research Centre for New Zealand Studies, hold sets of the slides which accompanied the distribution of the booklet; the Centre, and the Alexander Turnbull Library at the National Library of New Zealand, also have copies of the DVD copy prepared in 2014).

Professor Peter Whiteford, currently the Dean of the Faculty of Graduate Research at Victoria University, the original editor of *Emblems of Identity*, generously agreed to provide context for its publication, and his Introduction follows. The Ministry of Education have kindly given permission to reproduce the booklet, while noting that 'content produced in 1987 by the Department of Education may not represent either current Government policy or views of the Ministry of Education.' This caveat gives the selectors of this series an opportunity to restate

that *Emblems of Identity* is best viewed as an historical document which contains significant analyses and insights for its times, the 1970s, when the 'Maori Renaissance' was in full bloom, a phenomenon many pakeha experienced difficulties in understanding.

TOWRU reproduces this booklet in honour of its author, who became Chair of the Advisory Board of the Stout Research Centre after his retirement as Director-General of Education. This is not the place to canvass Bill's many achievements in the world of education, scholarship, race relations and elsewhere. But we hope that the re-publication of this seminal work, which was then widely disseminated work in the late 1980s, a time of rapid progress on Crown-Maori and race relations during the turbulent days of 'Rogernomics', might help prompt a rekindling of interest in Bill's life and his contribution to the national good.

The editors of this series would like to thank Bill's widow, Margery, for kindly providing a copy of *Emblems of Identity* for our initial assessment of its value as a document that deserves to be more widely known. Margery was present at the Adelaide lecture, and has vivid memories of the animated discussion by delegates of Bill's keynote contribution. This was new ground at the time.

Richard Hill,
Treaty of Waitangi Research Unit,
28 July 2015.

Introduction

This version of "Emblems of Identity" represents its third life. It began, as W L Renwick explains in his prefatory note, as a keynote address at an international congress for education through art, held in Adelaide in 1978, the text of which was published by CBS Publishing (Australia). That Bill Renwick should have been invited to deliver that keynote speech is a testament to his standing not just as a thoughtful commentator on cultural diversity in New Zealand, and on the artistic expressions of that diversity, but also to his standing as an educationalist, for he was at the time the Director-General of the then Department of Education. Renwick held that post from 1975 until 1988; indeed, he was the last "D-G", as the Department was swept away in the reforms known as Tomorrow's School – reforms that sought to de-centralise the administration of education within New Zealand, and that produced, in place of the Department, three new organisations – the Education Review Office, the New Zealand Qualifications Authority, and the Ministry of Education. The very idea of a Director-General was abandoned, and with it the visionary leadership found in people like C. E. Beeby and W. L. Renwick.

Bill Renwick's prefatory note explains, in addition, what he wanted to achieve in his address – his focus on painting and carving, his description of the emerging sense of a national identity, and the ways in which two very different artistic traditions came to influence each other. But he does not address the second publication of 'Emblems of Identity" in 1987, beyond noting the exciting developments that had taken place in the intervening years, especially with the momentous international exhibition, *Te Maori*. The background to the second publication is equally interesting, and revealing in its own way of Bill Renwick's personality.

The original address had been presented with significant visual material – over 200 separate slides capturing paintings and carvings that illustrated the theme of his talk – and he had long been of the opinion that the slides themselves made a significant resource that should be made available in some way in New Zealand schools. That there had been no little expense incurred in photographing the images simply re-enforced his belief. And he believed, at the same time, that the text of his delivery was also of sufficient value that it, too, should be made more widely available. To achieve that, he turned to one of the three resource production teams within the Department, the Visual Production Unit. (That unit, together with the Audio Production Unit

and the School Publications Branch, later merged as Learning Media, but that was only after Bill's departure.)

The Visual Production Unit, as its name implies, had as its brief to produce and freely distribute resources for use in New Zealand schools that took advantage of visual technologies. It was a time when slides and filmstrips were still au courant. Regrettably, for a variety of reasons, the project languished unattended for almost nine years, despite the promptings of the author, until increased staffing in the mid-1980s allowed him once again to push it onto the unit's workplan.

The core of the original address – the speech itself, and the numerous slides – remained integral parts of the new production, and they were complemented by a videotape in which the text was voiced by a number of actors with accompanying music, and a multi-media presentation of the slides. The whole project had become considerably more ambitious, and correspondingly more expensive, but the extraordinary value of the slides themselves provided an unparalleled visual resource that would not be available in any other way.

My role in the production was a relatively straightforward one – to edit the text for publication; that of the visual designers was considerably more complex. But for all involved, it was impossible to overlook the fact that this was not only a project in which the boss himself took a keen interest, it was one for which he properly claimed authorship, and over which he exercised a strong sense of proprietorship. That was made very clear when, only a short time after joining the Department, I was "invited" to afternoon tea with the Director-General to discuss the project.

That he remained passionate about the subject was abundantly clear; equally clear was his desire that the project be completed as quickly as possible. He had waited nine long years to see it finished. He wanted it done, and done to a high standard. The afternoon tea was, as anyone who knew Bill would expect, a very civilized affair, and he seemed reassured to learn that his editor had recently returned to New Zealand with a degree from Oxford. "Excellent," he said. "You are the editor, and you must edit it exactly as you see fit." And then he continued, with a smile, "and I shall fight you over every comma."

And he did.

In the end, he was delighted with the quality of the resource as a whole, and with its reception in schools. Shortly after, Bill and the Department had both gone; and if after all "Emblems of Identity" was only a small part of his legacy, it was certainly the most visually arresting.

Peter Whiteford,
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EMBLEMS OF IDENTITY

W L RENWICK

Produced by the Visual Production Unit, Department of Education, 1987.

Booklet designed by Nicholas Clarkson and edited by Peter Whiteford.

Dewey Catalogue No: 709NZ

ISBN 0-477-04845-5

PREFACE

Emblems of Identity was given as one of the keynote addresses at the twenty-third congress of the International Society for Education through Art (INSEA) held in Adelaide, South Australia, in August 1978. The theme of the congress was "The Arts in Cultural Diversity", and I was asked to speak to it against a New Zealand background. The main interest of most of those attending the congress was in forms of visual expression. It seemed to me, therefore, that I should seize the opportunity to show as well as say something about cultural diversity through the visual expression of New Zealanders. So I planned my address in the form of a slide-tape presentation.

To keep my discussion within the hour allotted to it I further decided to talk about painting and carving. Painting is a typically European art form, and I used it to illustrate the emergence of a sense of national identity among Pakeha New Zealanders. Carving, by contrast, is a distinctively Maori form of art: by outlining what it is that makes it distinctive, I highlighted some fundamental cultural differences between Maori and Pakeha New Zealanders. Much of what I presented illustrated the separate development of Pakeha painting and Maori carving, the one summing up the Pakeha experience of life in New Zealand since the arrival of Europeans, the other summing up the very different Maori experience. I ended by making the point that the two traditions are now no longer insulated from each other. Artists whose work is rooted in one tradition are responding to influences from the other cultural tradition. An important new dimension is being added to New Zealanders' sense of their cultural identity. Hence the title.

In the nine years since *Emblems* was first presented there have been exciting developments in the visual expression of Maori New Zealanders. There is very much more that could now be said about their work under the theme of the arts in cultural diversity than was possible in 1978. Writing in 1983, John Bevan Ford referred to the previous decade as a time of revolution in Maori artistic and literary expression. "In 1983", he wrote, "the second growth period of the Maori cultural revival was over. The battle to survive that had taken place between the 19th century and the 1960s had been replaced by a revolution that sought not only the retention of the underlying aesthetic of the past but a revival of its creative genius." (See *Landfall* 147, Vol 37, No 3, September 1983, pp. 293-6.) My piece was written at the mid-point of that decade, when the signs of that revolution were becoming evident but before they were as widespread as they have since become. More recently, the international acclaim of *Te Maori* has brought home to all New Zealanders the spiritual and aesthetic significance of the artistic traditions that stand in front of contemporary Maori artists and carvers.

W L Renwick

ACKNOWLEDGEMENTS

In preparing *Emblems* I was greatly assisted by many people. In particular, I take this opportunity to thank the late Frank Davis, Roger Neitch, Pat Travers, Andrew Drummond, Laurie Lord, John Haseldean, Sue Crockford, Ray Thorburn, Frank Mahoney, Dave Wood, Frank Edwards, Nick Clarkson and Peter Whiteford. The Visual Production Unit has received excellent cooperation from the directors and staff of the various art galleries and museums where the art works illustrated on the slides are housed, and I thank them for their assistance.

The music accompanying this narration was composed and peformed especially for the resource by Michelle Scullion; the principal narrator is Grant Tilly; minor parts are read by Frank Edwards, Marama Martin, Jane Muir, Malcolm Smith, Alan Scott and Hemi Waenga. The design for the cover of the booklet is based on Gordon Walters's *Kahu* (1977), by kind permission. Grateful thanks are due to all these people for their assistance; also to Alan Roddick (Literary Executor for the Estate of Charles Brasch) for permission to reproduce 'Islands, 2'; to Hone Tuwhare and Richards Literary Agency for permission to reproduce 'Hotere'; and to CBS Publishing (Aust), who first published the text of the speech.

W L Renwick

INTRODUCTION

The teaching resource *Emblems of Identity* consists of three elements:

(a) a videocassette;
(b) a booklet;
(c) a set of slides.

As stated in the preface, the original address took the form of a slide-tape presentation. For this resource, that presentation has been transferred to videocassette; the speech has been printed, together with a catalogue of the art works and a select bibliography; and the original slides have been reproduced.

Teachers thus have acccess to the original oral and visual commentary, through the videocassette; at the same time the slides may be re-arranged and individual selections made for classroom study.

The numbers in the margins identify the particular art work being discussed. These numbers refer to the catalogue printed at the end of the booklet. The numbers are also repeated on the slide mounts.

The text as printed contains some material not included in the address. This additional text is included in square brackets.

In terms of internationally recognised accomplishment, New Zealand's contribution to the visual arts is not great. There are Maori carvings, Frances Hodgkins's paintings, David Low's cartoons, John Panting's sculptures, Len Lye's kinetic experiments and John Hutton's engravings in glass. Other names could be added, but New Zealand artists have caused few ripples beyond their own shores. It is in other terms that we must look for significance if the visual expression of New Zealanders is to be turned into a talking point. And, as it happens, there is a context within which the experience of our artists is significant. It is the growing interest in the development of the arts in countries where artists from different cultural traditions influence each other. For New Zealand illustrates some of the problems of adaptation and development that arise when peoples from two strongly contrasting cultures transplant their traditions in a country where both are newcomers and strangers to each other.

Remoteness and isolation are words that come regularly to mind when people relate New Zealand to the rest of the world. Tucked away in the South Pacific, it shares no frontier with any other country. Despite this clear physical separation, however, the country does not always enjoy the status of a separate national identity in the consciousness of people living outside the South Pacific. There are still a great many people who, if they think of New Zealand at all, think of it, like Tasmania, as one of Australia's off-shore islands.

These reminders strike at deeper uncertainties that New Zealanders - particularly Pakeha New Zealanders - often feel about themselves. Like all people who have shared a colonial experience, they have an identity crisis - a problem of ceasing to be merely derivative, of shrugging off the status of a cultural province, of learning, in Allen Curnow's memorable line, "the trick of standing upright here".[1] Distance and dependence, and the associated feelings of inauthenticity, have been powerful influences in the shaping of a New Zealand consciousness. The state of mind is nicely caught by the poet Charles Brash:

> Always, in these islands, meeting and parting
> Shake us, making tremulous the salt rimmed air;
> Divided and perplexed the sea is waiting,
> Birds and fishes visit us and disappear.
>
> [The future and the past stand at our doors,
> Beggars who for one look of trust will open
> Worlds that can answer our unknown desires,
> Entering us like rain and sun to ripen.]

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[1] 'The Skeleton of the Great Moa in the Canterbury Museum, Christchurch', in *Sailing or Drowning*, Wellington, 1943.

10 Remindingly beside the quays, the white
Ships lie smoking; and from their haunted bay
The godwits vanish towards another summer.
Everywhere in light and calm the murmuring
Shadow of departure; distance looks our way;
And none knows where he will lie down at night.[2]

11 Meetings and partings, arrivals and departures have been woven into the texture of New Zealand social life. These events speak to an island people with divided minds - people
12 who live in one place but whose imaginations are, in part at least, still kindled in a homeland overseas. During the last 150 years the attitudes and emotions associated with them have been a dominant part of the Pakeha consciousness.

But they have not in any important sense been a focus for the feelings and imaginations of
13 Maori New Zealanders. Their views of themselves have been shaped by very different influences. The things that are weak and a source of hesitation and insecurity in the Pakeha culture give strength and coherence to Maori culture. The Maori also arrived as settlers of a new land. They left small overcrowded islands and arrived in a land that seemed boundless. In these liberating conditions they developed a vigorous, distinctive variant of Polynesian culture. Unlike the Pakeha who came later, their culture was self-sufficient and internally consistent, capable of its own autonomous development. It had, to begin with, its
14 own cosmogony. At first all was dark. Then Rangi, the Sky Father, and Papa, the Earth Mother, embraced and bore many sons. These sons, under the leadership of Tane, sought to free themselves and seek the light. Tane stood with his hands, like roots, on Papa, and his legs, forked like branches, on Rangi. He thrust upwards and forced Rangi to the heavens. Light dawned. Earth and sky were separated - and the rain and mist are Rangi's
15 and Papa's sorrow at being parted forever. The brothers then shared the rule of the land and the sea. Tane became the god of forests, Tu of war, Rongo of agriculture, Haumia of food gathering, Tangaroa of seas and fish, and Tawhiri of the winds and storms. The brothers argued. Tu overcame them and commandeered their produce - all except that of Tawhiri, god of the wind. Powerful though he was, Tu was at the mercy of the natural elements of wind and storm and of the forces of human nature. Everything in nature and in life has a sacred aspect, and people will order their lives so that the power of the sacred is acknowledged and respected and, where necessary, placated. Every aspect of Maori life was thus sanctioned by ritual. Birth, marriage, death, fishing and food gathering, expeditions by land and sea, the rules of hospitality and all the organised arrangements of life in the tribe were regulated by tapu.

16 These features of Maori culture came to be focused on the marae, the open space in front of the whare whakairo, the carved meeting house, and in the symbolism of the house itself. The marae is the cosmic centre, the one place on earth that links all living members of the tribe, through their chief, to their ancestors, ultimately to Papa and Rangi. It is on the marae

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[2] 'The Islands, 2', in *Disputed Ground*, The Caxton Press, 1948.

that tribal matters are discussed and decided and visitors are welcomed, and it is from the marae that tribal members are farewelled. Everything that is done on the marae is done in the presence of the whole tribe, the dead as well as the living. The meeting house is indeed a living embodiment of the tribal ancestor. At the highest point of the roof, overlooking the 17
marae, is often found the carved head of the ancestor, surmounted by a full-body carved figure, a tekoteko. The sloping barge boards are the ancestor's arms, with fingers at each end. The ridge pole of the house is his spine and the rafters his ribs. The door inside the porch is his mouth, the window his eye. The inside of the house is the bosom of the 18
ancestor. It is a tapu place and all who enter it must be ritually clean; for everyone who enters the house is entering the ancestor. The inside is fully carved and decorated, every pole and rafter, every panel depicting some aspect of the tribe's genealogy, lore and tradition. Everything of importance to the tribe is thus given authoritative expression 19
through carving. Carving is a sacred activity and carvers possess god-given abilities. Carvers in Maori culture are accordingly men of mana, carefully chosen and trained, tohunga in their own right.

This was the culture with which Europeans began to make contact in the late eighteenth and 20
early nineteenth century. Cook's rediscovery of New Zealand in 1769 began a century in which Europeans progressively settled and dominated New Zealand. The beginnings of 21
this contact coincided with the European cult of the noble savage and with a period of classicism in painting. These influences are at work in some of the earliest European paintings of the New Zealand Maori.

From 1815 to 1840, New Zealand, particularly the North Island, where the great majority 22
of Maori lived, became the scene of missionary activity. Contact between Maori and Pakeha was, however, unregulated. There were massacres and scandals, and Britain stepped in to hold the ring. New Zealand became a British colony in 1840. The Maori 23
people were granted all the rights and privileges of British citizens. Their interests were to be protected by a governor, one of whose responsibilities was to stand between the settlers and the Maori on everything that affected Maori interests. It was a noble intention and it failed.

The settlers were not in New Zealand to give first place to the rights and concerns of the 24
Maori. They were there to build a better life for themselves and to do so as far as possible on their own terms. But the Maori people could not be ignored. New Zealand was not Australia or North America. It was not a continent but a string of islands with no great land 25
mass beyond the beaches and the rivers. The Maori could not be pushed into the hinterland beyond an advancing frontier of settler occupation, there to be out of sight and out of mind. Shorelines and rivers were as essential to the preservation of the Maori way of life as they were to the establishment of Pakeha settlement.

By 1858, Europeans outnumbered the Maori population. The demand for land, all of which 26
had to be purchased from Maori landowners, was outstripping the supply. Pakeha frustration was matched by growing Maori resistance to part with their lands. It was not just 27
a conflict between two different kinds of economy, one based on farming, the other on hunting and fishing. Land to the Maori was more than a commodity to be bought and sold:

it was turangawaewae - a place to stand. It symbolised the history, the mana and the well-
28 being of the tribe. There is a Maori proverb that all wars are over women or over land. The wars of the 1860's were over land.

29 The Pakeha prevailed. The way was opened up for unhindered settlement. The bush was
30 31 burned and cleared. Swamps were drained. The first towns and ports began to take on a more settled appearance. A British form of society was being successfully transplanted.

32 Painting played an important part in this process of establishing a variant of Anglo-Saxon society. For the remainder of the nineteenth century, and well into the twentieth, British models and influences were uppermost. The nineteenth century English watercolour, with its focus on landscape, has been the greatest single influence on New Zealand painting. From the beginning, however, it had to be matched to the unique features of the New Zealand landscape. And from the beginning there was ready acknowledgement of two
33 dominant characteristics of that landscape. Here is Lady Barker writing around 1870:

> It was a true New Zealand day, still and bright, a delicious invigorating freshness in the air ... the sky of a more than Italian blue, the ranges of mountains in the distance covered with snow and standing out sharp and clear against this lovely glowing heaven.[3]

And here is Samuel Butler expressing his feelings about life on a remote sheep station in the foothills of the Southern Alps in 1855:

34 > Never shall I forget the utter loneliness of the prospect - only the little far-away homestead giving sign of human handiwork; - the vastness of mountain and plain, of river and sky; the marvellous atmospheric effects - sometimes black mountains against a white sky, and then again, after cold weather, white mountains against a black sky.[4]

35 A wild, empty landscape with powerful natural features, little sign of human handiwork, and striking impressions of light and line - these were the challenges that the New Zealand landscape threw down to painters, poets and all who have sought to capture its distinctiveness.

36 *Mt. Egmont from the Southward*, painted in 1839 by Charles Heaphy, is one of the first paintings to capture these qualities. The dominance of the mountain, its breath-taking beauty, the stress on line and light, and with this, an abstract quality that transcends any literal topographic interest - these give the painting its emblematic character.

37 William Fox was another watercolourist to capture the feel of the New Zealand natural

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[3] Barker, Lady Elizabeth. *Station Life in New Zealand*. Virago Press, 1984, pp.17-18.

[4] Butler, Samuel. *Erewhon*. Penguin, 1970, p.42.

landscape. His colours were too harsh for his contemporaries. But his work has since been admired for the way he conveyed the line and fold of hills. And the feeling of an empty landscape is unmistakable. 38

John Gully's paintings were more acceptable to colonial taste a hundred years ago. Gully was the first to make a living from painting in New Zealand. He was hailed as a New Zealand Turner. He sold well in Australia, too. But the misty, romanticised mountains of his best known works are more suggestive of Scottish mountains and glens than of New Zealand. 39

The range of outside influences broadened in the 1890's and 1900's with the arrival of painters who in various ways reflected trends in European naturalism and impressionism. Petrus van der Velden introduced the approach of the Dutch romantic realists. His *Otira Gorge* paintings were a revelation for their power and expression. Edward Fristrom, a Swede, brought art nouveau. James Nairn, trained in the Glasgow School, introduced impressionism and new approaches to colour and light. 40 41 42

These painters were born outside New Zealand. They came here as painters and applied their techniques to New Zealand subjects. By the beginning of the twentieth century, however, the first generation of New Zealand born painters was beginning to emerge. With them came two distinctive colonial problems: expatriation and the search for a national identity. Frances Hodgkins typified the problem of a young painter feeling that only by experiencing at first hand what was happening in Europe could she develop her work. Roland Wakelin satisfied his yen closer to home - in Sydney. Raymond McIntyre was another to go to Europe. 43 44 45

The search for a national identity took two main forms. The first was for a local Leonardo, a painter who would be the founding father of a New Zealand School of Art. At one time or another these expectations were aroused by Alfred Walsh, Archibald Nicoll and Charles Goldie. The second form of the search was for distinctively New Zealand subject matter. Maori myths and historical themes were an obvious source. *The Arrival of the Maoris* by Goldie and Steele is the best known painting on this theme. Others are Walter Wright's *The Burning of the Boyd*, and Steele's *The Spoils to the Victor*. Another theme was the everyday life of the Maori in their natural surroundings. Until well into the twentieth century it was believed that the Maori race was dying out. It was probably inevitable, therefore, that Maori subjects, when taken up by Pakeha painters, would take on an elegiac character. This showed clearly in portraiture. Lindaeur paved the way with his matter-of-fact ethnographic portraits. Goldie made a reputation on them. Others, including Frances Hodgkins, tried their hand at them. But Maori subjects were alien to Pakeha painters, and the results tended to monumentalism or to sentimentality. 46 47 48 49 50 51 52 53 54 55 56

Social comment was another possibility but it remained for the most part unexplored. The nude, until well into the century, was rarely even a possibility. Evelyn Page exhibited some magnificent nude studies in 1926 and sparked off a controversy on the morality of art. New Zealand painters worked away at portraits, figure painting, still lifes, and a reconsideration of landscape, which had come to include urban landscape. 57 58 59 60 61 62

Then in 1929 and 1931 two things happened that opened the chapter in New Zealand
63 painting that is still being worked out. John Weeks returned to teach and work in Auckland. To those who looked for signs it seemed that the days of expatriation might be coming to an end. Weeks was widely held to be a painter with a future. By returning and remaining, and by continuing to paint and teach, he encouraged other painters to return and still others to remain.

64 The other seminal event was Christopher Perkins's *Taranaki*. Again a painter had come under the spell of Mt. Egmont, enveloped it in light, emphasised its line, and presented it as a powerful symbol. Writing in 1934, A R D Fairburn, the poet and critic, welcomed Perkins's approach:

> There is no golden mist in the air, no Merlin in our woods, no soft warm colour to breed a school of painters from the stock of Turner... Hard clear light reveals the bones, the sheer form of hills, trees, stones and scrub. We must draw rather than paint, even if we are using a brush, or we shall not be perfectly truthful.
>
> Our most characteristic natural forms - ferns, for example, lakes, mountains, and many native leaves such as the kowhai - are geometrical and sometimes rigid... Though the natural bleakness of our man-made scenery - buildings, bridges, railway stations and cuttings, telegraph poles, and so on - does seem to need the burning honesty of a van Gogh to extract what aesthetic truth may lie in it.[5]

65 Had he written this a couple of years later, Fairburn might have taken a work by Rita Angus to exemplify what could indeed be made of the "natural bleakness of our man-made scenery buildings, bridges, railway stations and cuttings, telegraph poles and so on". Her *Cass* is one of those definitive paintings: direct, apparently matter-of-fact, strongly organised, immediately recognisable as New Zealand. And the silence is deafening, the empty hills ominous.

66 Colin McCahon has also wrestled with the New Zealand landscape, analysing its basic
67 forms and rhythms. And his religious paintings, placed in an austere New Zealand landscape, have a feeling of grim longing. That, at least, is how the poet Basil Dowling responds to McCahon:

> The land, until it hugs their bones,
> Looks on not caring for the fate
> Of those who walk like foreigners
> Lonely and inarticulate.[6]

68 Toss Woollaston is a very different painter. Through colour and atmosphere he evokes the

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[5] 'Some Aspects of NZ Art and Letters', *Art in New Zealand,* Vol VI, No 4, 1934, p.215.

[6] 'On Some Painting by Colin McCahon', from the anthology *Nowhere Far From the Sea,* ed. Helen M Hogan. Wellington, Whitcombe and Tombs, 1971, p.39.

emotional impact of landscape. His art is a powerful reminder of the impossibility of limiting any painter's vision by preconceived opinion. Without question, an approach to New Zealand landscape through light, line and selective detail is valid. But in the hands of a Woollaston, so too is an approach through colour and expressionism.

There is much more to be said about contemporary Pakeha painting, but it would take us too far from my theme to say it. As a summing up, then, let it be said that where, fifty years ago, New Zealand painting was a small tributary, uncertain of its direction, or even if there was one, it is now a broad stream whose existence is its own justification. The anguish about identity has become easier to live with. New Zealand painting now has a life of its own; one, moreover, that is felt to be authentic by the painters themselves and those who respond to their works. To that extent, earlier generations of painters have done their work. Many parts of the country have now been painted for up to 150 years and, in being painted, have been made more truly part of the consciousness of New Zealanders.

And the range of interest has broadened. It encompasses virtually all the subjects that painters are likely to concern themselves with simply because they are painters and human beings. They no longer have to carry banners for New Zealand painting. They are painters who happen to be New Zealanders and are working in New Zealand.

That is one part of the search by New Zealanders for emblems of identity - the Pakeha half. But there is another tradition to come to terms with - the Maori tradition. It provides a strong contrast. To begin with, artistic expression was not something to be considered apart from the life of the tribe itself. There is nothing in the Maori tradition corresponding to the romantic conception of artists as inspired individuals who stand at arm's length from society, who are in it but not of it, whose creations are to be judged by their originality and whose works are in some sense a critical commentary on their life and times. The Maori carver was, by comparison, an Establishment figure. Carving was an essential part of the tribe's affirmation of its identity. Carvers were tohunga. Their gifts were a gift of the gods and therefore sacred.

The work of Maori carvers was communal in another important sense. The building, carving and decoration of a meeting house or a war canoe was a vast undertaking. It called for a large labour force, whose activities had to be supported by the tribe. From the identification and felling of the tree to the ceremonial opening of the new house, or the launching of the new canoe, the tapu, rituals and ceremonies had to be observed. Chips from a carver's chisel would bring misfortune unless properly handled. It would be disastrous to throw them on a fire for cooking, or blow them with your breath from the surface of the carving. The master carver might lose his mana and his knowledge and skill. Sickness, death and other tragedies might well visit the tribe.[7]

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[7] The recent novel *Potiki*, by Patricia Grace (Penguin, 1986) contains a powerful expression of the respect accorded a master carver, and the sacredness of the carver's activity.

Big, soft-grained trees flourish in New Zealand. Among the native trees the Maori found on their arrival totara and kauri were particularly well-suited to carved woodwork. In the course of several centuries the New Zealand Maori developed a distinctive variant of Polynesian carving. Its kinship with Polynesia is evident in its preoccupation with the human body as a means of proclaiming the mana of the gods and the tribe's ancestors. Carving is to Polynesia what stained glass windows were to medieval Christendom. In a society without written forms of language it was a permanent visual aid. It displayed, for everyone to see, the tribe's essential belief system and the things about its past it wished to celebrate.

God sticks are one cultural link between Aotearoa and Hawaiiki. Tiki are another. The tiki is the Polynesian equivalent of Adam, the first man. But the main emphasis in Maori carving was on the tribal ancestors. One of the outstanding achievements of the various schools of Maori carvers was the skill with which they adapted the human form to the limiting dimensions of posts and panels.

Maori carving was already highly developed when Cook brought New Zealand to the notice of Europe. The introduction of steel adzes and chisels in place of stone tools brought new possibilities in surface decoration. But in every other respect the advancing frontier of European settlement was damaging to traditional Maori society and its forms of artistic expression. Then came the demoralising defeat in the wars of the 1860's and confiscation of large amounts of tribal land.

The years after the wars were the blackest in Maori history. The tribes who had fought the Pakeha in defence of their land were in a state of physical and psychological withdrawal. Their numbers declined steadily during the nineteenth century. The view of authoritative Pakeha was that their extinction as a race was inevitable.

Happily, this dire prediction did not come about. It is not possible here to describe the spiritual regeneration of the Maori people in any detail. And that not only for the usual reason of lack of time. The fact of the matter is that the history of that regeneration is, as yet, only very sketchily known to Pakeha historians. It is knowledge which, until quite recently, and still for the most part, the Maori elders have kept to their own people. The main outlines of that revival can, however, be sketched. They centre on the mana of a number of men and women who, in various parts of the country, and at different times, provided spiritual or political leadership for their people. Te Ua Haumene, the prophet and founder of the Pai Marire religion; Tawhiao, the second Maori King; Te Kooti, the prophet and founder of the Ringatu Church; Te Whiti of Parihaka; Sir Apirana Ngata, the Ngati Porou leader, Member of Parliament and Cabinet Minister; Te Puea Herangi, the driving force behind the revival of the Waikato people; and Tahupotiki Wiremu Ratana, the prophet and founder of the Ratana Church: these were saviours of the Maori people. They gave their people something to believe in again, new ideals to live by, programmes of action to strive for together. Through their teachings and leadership they restored Maori pride in their own race.

Towards the Pakeha they were ambivalent but accommodating. They resisted further

encroachment of Maori land and fought to have their alienated land returned. But they recognised that there were elements of Pakeha culture that the Maori would have to master if they were ever to take control of their own destiny. Long before it dawned on Pakeha leaders, they realised that their future in their own country would require them to become bi-cultural. Their response to Pakeha culture was in varying degrees defensive. They knew they must come to terms with it. But it was second in importance to the generation of 129
renewed pride in all things Maori. This was to be achieved through vigorous programmes of community development. And at the heart of Te Kooti's, Ngata's and Te Puea's 130
programmes for community development were plans for the restoration of old meeting houses and the building of new ones. Carving and building were the activities around which the other Maori arts and crafts centred.

This rebirth of the spirit came not a moment too soon for carving. The carver's art had been 131
one of the first casualties of Pakeha settlement. Carving was actively discouraged by the missionaries. As one of the main transmitters of Maori, and therefore heathen beliefs, the master carvers were an obvious barrier to missionary influence. The arrival of missionaries led to the disbandment of the carving schools and the loss of traditional knowledge. When, for example, Princess Te Puea set out to revive Waikato carving traditions in the 1930's, there was no one among her people who knew the Waikato designs. They had to be 132
rediscovered - and a valuable source proved to be drawings of Waikato carving, done nearly a century earlier by the English artist G F Angas.[8]

But there was one tribal district where a carving tradition continued unbroken. This was 133
among the Arawa tribe of Rotorua, Bay of Plenty. Te Wero, a great carver in his own right, is the carver through whom Maori carvers of the present day can identify themselves with an unbroken tradition that is as old as the Maori people themselves. Pine Taiapa, for 134
example, made a vital contribution to Ngata's programme for the rebuilding of meeting houses. He authenticated his knowledge of carving from an Arawa carver, Eramiha Kapua of Te Teko, one of Te Wero's successors, whose style in turn owed much to Raharuhi 135
Rukupo, the nineteenth century master carver of Ngati Kaipoha.[9]

The first phase of the regeneration of the Maori spirit thus took the classic form of a rediscovery and a reassertion of traditional forms. It was the work of Ngata, Te Puea and 136
others, and its focus was the modern Arawa School. This has brought us, almost in one stride, to the present day. Ngata died in 1950, Te Puea in 1952. The Maori renaissance of arts and crafts is encompassed by their lifetime. The future of the Maori people is no longer in doubt. Nor is the validity of traditional forms of creative expression. But in the arts, as in other forms of human experience, the victories of one generation can become the 137
problems of the next. The emblems of identity that pleased the fathers do not necessarily satisfy the sons and daughters. A new generation of Maori artists and writers has grown up. And while it has grown up in the shadow of Ngata and Te Puea, and in the mood of

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[8] See Michael King. *Te Puea: A Biography*. Hodder and Stoughton, Auckland, 1977, p.184.
[9] For a further discussion of the continuity of the tradition of carving see the essay by Bernie Kernot, 'Nga Tohunga Whakairo o mua' in *Te Maori*, ed. Sidney Moko Mead (Harry N. Abrams. New York, 1984).

Maori revivalism, it has come under other influences as well. The search for a Maori identity has been meat and drink to these artists throughout their lives. Their respect for Maori traditions is unquestioned. But the traditional forms no longer speak to them as they did to their elders. Much more than any previous generation, they have, furthermore, had to come to terms with Pakeha as well as Maori cultural influences.

Arnold Wilson's work has an important place in contemporary Maori art. He was one of the first Maori artists to be trained in a Pakeha art school. He studied at the Elam School of Art, University of Auckland, in the early 1950's. His work at the time was felt by himself, and seen by other young Maori artists, to be a break with Maori carving traditions. He and others became caught up in the liberating possibilities of Pakeha art forms, with their emphasis on personal expression. Wilson expressed the Maori side of his personality in his work, but an initial break away was necessary before he and some others of his generation could come to terms with their Maoriness.

Coming to terms with their Maoriness has been at the heart of the work of Cliff Whiting and Para Matchitt. Their names are linked together for good reason. Their careers have been strikingly similar. They were born in the same district - Te Kaha - and grew up together. Both are self taught. Both acknowledge, nevertheless, the importance to them of Pine Taiapa, the master carver, and Gordon Tovey, the Pakeha who, in his time, did more than any other to help talented young Maori to develop their artistic abilities. Among their contemporaries, the approaches that Whiting and Matchitt have pioneered are of seminal importance. Whether working separately or together, they have wrestled with the problem of expressing the things that give meaning to Maori communites in ways that the people of those communities can themselves respond to and take part in. They have spent years experimenting with wood and other natural materials. Totara, the timber mostly used by traditional carvers, is becoming hard to get and is expensive. They have therefore turned to chipboard and hardboard. These industrialised materials have two advantages. They can be worked up by unskilled helpers on the basis of a plan provided by the designer of a project. And they provide means by which traditional Maori weaving can be incorporated into an overall design. The choice of materials and the way Matchitt and Whiting use them thus serve their underlying aims - to involve the members of a community, men and women, skilled and unskilled, in projects that affirm their identity and are intended to encourage them to take pride in it.

The redecoration of the Whangaparaoa Houses at Cape Runaway is a good example of what Whiting and Matchitt are seeking to do. These houses are part of the Maori New Zealand. They are vital to the life of a small community living by the sea. As a result of the redecoration, the local people have a visual reminder of their history. Few who drive past this marae complex are aware that it houses an important contemporary art project.

Whiting's approach to carving has become visible to the Pakeha art viewing public through

showings of his mural of the separation of Rangi and Papa. Here we have the oldest and most important event in Maori cosmology: the story of the creation of heaven and earth, of the first pair, Rangi and Papa, and their sons, the family of the gods. It speaks to Maori people, who recognise, through its symbolism, the actors in the creation story, their relationship to each other and their significance. 152

Matchitt's work has also come recently to the notice of a wider public. He designed the great relief mural in the Kimiora House, on Turangawaewae Marae and directed its building. It depicts a series of important episodes in the genealogy of the Waikato. It presents, for the first time, work in a contemporary idiom on a major marae. 153 154 155

Turangawaewae is also Te Puea's marae. When she led her people to it in 1921 the land on which the marae complex now stands was covered in gorse, blackberry and scrub. She was determined to build a community and, through a building programme, to bind together her poor, dispirited people through pride in their own accomplishment. Today, Turangawaewae is a living monument to her vision and determination. The knowledge and skills of carving were central to the realisation of that vision. The houses of Mahinarangi and Turongo are fine examples of the revival of Maori building. Piri Poutapu, one of Te Puea's lieutenants, was sent by her to the carving school at Rotorua to become a carver. On his return to Turangawaewae he established a school for carvers. He was still alive in 1975 when Para Matchitt came to Turangawaewae to work on the Kimiora mural. In his own lifetime Piri Poutapu had himself taken part in the revival of Maori arts and crafts. As Para Matchitt's mural took shape, he watched the creation of what might well prove to be a significant development of Maori carving and associated arts and crafts. 156 157 158

Matchitt and Whiting also paint and draw. Other Maori artists, however, are coming to be known almost solely through their paintings, drawings and illustrations. Sandy Adsett works in acrylic and hardboard. Katarina Mataira also expresses herself through painting. Other Maori painters make visual statements about the dispossession and alienation of Maori people in their own country. Buck Nin's divided pictures are dominated by Maori forms presiding over a land that is being systematically burnt off. Darcy Nicholas's *Memories of a Summer Landscape* makes the same point. The people are remembered in a landscape that was once theirs but has lost its life-giving power. 159 160 161 162 163

Selwyn Muru, in a series of narrative paintings, has reflected on the injustice of Parihaka, where in 1881, the prophet Te Whiti's passive resistance to Pakeha encroachment of tribal land was brought to an end by force of arms, dispossession and imprisonment. 164 165-168

Ralph Hotere's work is very different. You would be hard pressed, in many of his paintings, to identify him as a New Zealand painter, much less a New Zealand Maori. With Hotere we are back in the recognisable world of contemporary international art. 169 170 171 172-174

Let us then widen the focus of discussion and see what the New Zealand experience in the visual arts might have to say about the arts in cultural diversity.

We must start with the experience of colonisation. That has shaped the responses of all
175 New Zealand artists. Theirs has been the long haul of legitimation. The life of the mind is one of the last things to flower in colonial societies.[10] It is not simply that the things of the
176 mind are not greatly valued. There is, as well, the problem of false consciousness. It takes
177 time for people in a colony to come to terms with their own daily experience, to see it for what it is and not as a reflection of life in the mother country from which they have come. It takes time for artists in a colonial setting to come to terms with their own ambivalence.
178 On the one hand, they yearn for authentic forms of expression. On the other, the standards by which they wish to be judged, and against which they want to be seen to excel, are not standards that have been fashioned out of their colonial experience. They are the standards
179 of the cultural homeland from which they have come. From the Pakeha side, then, the history of painting in New Zealand is just one more case study in what has been the
180 standard colonial experience, one that has been worked out during the same period in the United States, Canada and Australia, to mention only English speaking countries with such experience.

[Even more than Pakeha art, Maori art has been dominated by the processes of colonisation.
181 At least for Pakeha painters there was the possibility of expatriation.] For Maori carvers, however, there was no alternative but to come to terms with their art in relation to the Maori community in New Zealand itself. [Their relationship to the authority of their carving traditions stands in marked contrast to that of Pakeha painters. As newcomers, the Pakeha have been self-consciously trying to found a national tradition, with its own themes, idioms and standards of critical judgement. As the dispossessed first comers, the Maori have been seeking, by contrast, to maintain and develop their carving tradition as part of a broader revival of Maori cultural forms.] But the generation of Maori artists whose work is now
182 coming to the fore is very conscious that revivalism is not enough. They must breathe new life into old forms and branch out into new ones if art is to be used in the service of Maori identity.

Note the phrase: Maori identity. The phrase "national identity" has already been pre-empted by Pakeha artists and commentators. [There have, as we have seen, been attempts by Pakeha painters to bring Maori themes and subjects into the mainstream of New Zealand painting. But the main concern of New Zealand painting has been with Pakeha themes. It has, moreover, been walled-in by Pakeha artistic pre-occupations - quite as much, in its own way, as the less visible Maori tradition. This is, of course, no more than to be expected in a country where people from different cultural traditions have, for historical reasons, developed their art forms separately. What is interesting, however, is that during these processes of separate development, the dominant culture has been able to assume the legitimacy of its own cultural forms and view of the world.] The search for a national identity through the arts has, in fact, until quite recently, been a search for a Pakeha identity. When, therefore, Maori artists and writers talk about "Maori identity" they are talking about something they feel to be distinctive, something whose values should reflect a

[10] See, for example, the comments of Charles Brasch in *Landfall* (1954): A society can be said to have come of age when it begins to live by the light of an imaginative order of its own.

Maori, not a Pakeha, view of New Zealand and the world. They are drawing attention to a cultural difference that exists within the larger New Zealand community.

[You may well see in this the symptoms of repressed nationalism. These same aspirations, when felt by artists in third world countries, have produced torrents of art celebrating national liberation and new found national identity. That, however, is not the situation of New Zealand Maori artists. Their search for identity is therefore likely to be more traumatic than the one that Pakeha painters had to come to terms with earlier this century.] The tensions between Maori and Pakeha in the larger New Zealand community are an obvious source of subject matter for Maori artists seeking through their art to express the feelings of identity for Maori New Zealanders. There are already signs that this could burgeon as an art of protest. Regardlesss, however, of the themes that Maori painters take up, and the interpretations they give to them, it seems certain that their work will in future be accessible to the New Zealand viewing public in ways it has not been in the past. There is a growing public interest in New Zealand painting. And among those who respond to painting - and to the arts generally - there is a growing awareness that a truly national art must reflect the consciousness of all New Zealanders. Maori painters thus have one advantage over their Pakeha colleagues who, for more than a century, have been trying to build their work into the awareness of New Zealanders. There is now a viewing public and it is becoming responsive to Maori artists as well as to Pakeha.

Pakeha viewers stand to gain greatly from reflecting on the work of artists whose ways of seeing things may be very different from their own. To the extent that it enlarges their understanding of what it is to be a New Zealander, this will be a real gain. Already the works of some Maori painters have added a completely new dimension to that ever present theme of New Zealand painting - the land and the way New Zealanders feel about it. When Pakeha painters have taken landscape for their theme, they have often conveyed the sense of their own transitoriness in a country they have still to make their own. When Darcy Nicholas paints the land, he remembers an ancestral world his people have lost.

Michael Smither and Selwyn Muru have both painted Mt. Egmont. In Smither's vision, it is the physical presence of the mountain amid the Taranaki landscape that stands out, a dominance that is challenged by Pakeha efforts to build something permanent of their own. It is not Mt. Egmont that Muru sees but Taranaki, the Maori name for the same mountain. To the Maori, Taranaki is a sacred mountain, a place of prophetic events and spiritual regeneration. It nestles on its slopes the injustice of Parihaka. It is hard to believe that Pakeha who open their pores to Muru's paintings, and others in similar vein, can remain untouched by the underlying grievances that are part of the Maori reality that has inspired the paintings. And it is equally hard to believe that Maori who view the same paintings will not strengthen their resolve to have their wrongs righted.

The effect on Maori artists of this emergence of Maori art is harder to assess. [It brings us back again to the question of Maori identity in a cultural setting in which Pakeha values, wherever they intrude, tend to dominate. Some Maori artists fear that, as has so often happened in the past, it is the Pakeha, not the Maori, who will gain from cultural exchange.

There is much discussion among Maori artists of what is truly Maori about creative work in the arts when done by Maori. One answer is given by Matchitt and Whiting. Part of their work, the public part, they regard as being entirely the possession of the communities with which they have worked and whose sense of community they have, through their skills as artists, assisted in strengthening. Any acclaim that this aspect of their work receives in the world of Pakeha values is incidental. But there is another part of their work - and it is private. Through it, like other artists, they explore their own ideas and ways of expressing them. They may share these explorations with friends and other artists. They are not greatly interested in displaying this work before the eyes of an impersonal art viewing public. It is, I suspect, more important to them that their personal explorations will, in time, achieve forms of expression that will speak to Maori people and be taken up by them in their own community development projects.

192 Other Maori artists, particularly those who express themselves through painting, may find it harder to stand aside from the valuations of the Pakeha art world.] The artistic values that have come to dominate Pakeha painting are poles apart from those that have informed the work of traditional Maori artists. In the European tradition it is expected that, through exhibition, the artist's private vision will become public property. It is taken for granted,
193 too, that the public addressed is an undefined, impersonal public. This is a long way from the traditional Maori view that creative ability is the gift of Rua, a sacred gift which must be protected, husbanded and used in the service of the people. We may indeed have entered a new phase in the secularisation of Maori art, one in which its cultic power is finally
194 dissipated by being drawn into the mainstream of Pakeha cultural life. On the other hand, Maori art may prove to be vigorous enough to add a dimension to New Zealand painting.

On the evidence to date, it seems likely that, as with other artists, the stances that Maori painters take on the question of Maori identity will be as various as the artists themselves.
195 It is hard to imagine differences of artistic purpose wider than those that inspire the work of Calvin Kereama, Cliff Whiting and Ralph Hotere. Kereama is working within the Maori
196 197 carving tradition, Whiting is adapting it, and Hotere is as much a part of the international painting scene as any Pakeha New Zealander.

Hotere's paintings raise the same questions of meaning as do similar works by Pakeha painters. Their obscure power is beautifully caught in a poem by Hone Tuwhare. The
198 unsettling sense of being excluded from an artist's private world has been expressed countless times before by Pakeha viewers. Here, however, we have a Maori poet responding to works of a Maori painter:[11]

> When you offer only three
> vertical lines precisely drawn
> and set into a dark pool of lacquer
> it is a visual kind of starvation:

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[11] 'Hotere' from *Come Rain Hail*. Publ. by Bibliography Room, University of Otago, 1970.

and even though my eye-balls
roll up and over to peer inside
myself, when I reach the beginning
of your eternity I say instead: hell
let's have another feed of mussels

Like, I have to think about it, man

When you stack horizontal lines 199
into vertical columns which appear
to advance, recede, shimmer and wave
like exploding packs of cards
I merely grunt and say: well, if it
is not a famine, it's a feast

I have to roll another smoke, man.

But when you score a superb orange 200
circle on a purple thought-base
I shake my head and say: hell, what
is this thing, called love

Like, I'm euchered man. I'm eclipsed.

One thing at least seems certain. The cultural borrowing, which has already gone on, will continue. The fact that we can now talk about Maori painting as part of the developing tradition of New Zealand painting is evidence enough of elements of one culture being taken up by members of another. Nor is the traffic by any means one way only. Gordon Walters 201
is one Pakeha painter who has spent years studying the koru, the scroll-like form so charactertistic of much Maori carving and rafter decoration. Walters uses this form as a 202
basis for paintings which combine the simplest of elements in visual fields full of subtle movement. Walters's work is beginning to filter into the community through reproductions. As it does, it gives wider currency to a symbol which, Maori in origin, can 203
perhaps speak to a broader New Zealand identity. Other painters - Frank Davis is one 204
- have steeped themselves in Maori culture and are exploring ways by which the two main streams of the New Zealand experience - Maori and Pakeha - can be mediated through works of art.

This may well be the next phase of the search for a New Zealand identity. In the course of 205
the last 150 years Pakeha and Maori have each separately been struggling with the problems of artistic identity. Has this, however, simply been the prelude to the real task of forging a 206
national identity out of the two separate traditions? And when the question is put in these terms, it becomes immediately apparent how far our contemporary Maori artists have already travelled along that path, and how far most Pakeha artists still have to go. The 207
inadequacy of many authoritative views on New Zealand art also becomes apparent. A R D

Fairburn's opinions begin to look decidedly one dimensional when read again in the light of
208 Maori views of reality. "There is no Merlin in our woods," he said. True enough. But there are taniwha in our streams and the countryside abounds in legendary people. Surely this is such stuff as dreams are made on?

209 Maori art and Pakeha art have until the present time worked out their different destinies in quite separate cultural compartments. Ethnic art and fine arts live in different parts of the mind. Maori art has been part of rural, Maori New Zealand. Painting has been part of urban, Pakeha New Zealand. Maori art is in most parts of the country found in the
210 ethnology section of museums. Paintings are housed in art galleries. [Very few Maori art works other than paintings are displayed in our art galleries.One of the few places where the work of Maori as well as Pakeha New Zealanders is displayed together is in New Zealand House, London. There Inia te Wiata's pole carving keeps company with Frances Hodgkins, Woollaston, and Don Binney. Those who like to hunt the symbol might see this as a happy portent. London may no longer be the arbiter of New Zealand taste. But the example of New Zealand House in London is worth following.]

Behind this institutional separation of Maori and Pakeha art stand separate networks of
211 specialised knowledge and interest. Scholars and authorities on Maori art are more likely to discuss their interests with ethnologists, archaeologists and anthropologists than they are with directors of art galleries and art historians. But if the Maori and Pakeha streams of New Zealand's cultural life are to commingle, new forms of association and broader networks of scholarly interest will have to be fostered. The symbolism of a carved meeting
212 house, or of the tukutuku panels that line its inside, or of Para Matchitt's Kimiora mural, require specialised knowledge for their understanding. Just as religious painting requires some knowledge of iconography if its symbolism is to be appreciated, so too, does the symbolism of Maori art call for understanding of its own specialised forms of knowledge.
213 Maori symbolism, moreover, is alien to most Pakeha viewers. Christianity is part of the Pakeha cultural tradition in a way that Maori mythology and visual symbolism are not. There is thus important work to be done in art scholarship and art education if New Zealanders are to become sufficiently well informed to appreciate and support culturally diverse forms of creative expression.

Encouraging the arts in cultural diversity is one consequence of taking multi-culturalism
214 seriously. [But it is easier to talk about multi-culturalism than to practise it.] So many things that can be taken for granted when considered from inside a cultural tradition have to be thought out afresh when artists open themselves to the influences of another culture and respond to both.

CATALOGUE OF ART WORKS

1. Ngati Pikiao

The paepae of Te Takinga pataka (The threshold of Te Takinga storehouse) 1860s
Ruato, Lake Rotoiti, Rotorua
National Museum, Wellington

2. Frances Hodgkins

Mother and child c1921
Watercolour
406 x 361
Auckland City Art Gallery

3. David Low

Foster mother 5.3.37
From V. Gollancz, *Years of Wrath: Cartoon History 1932-45*

4. John Panting

Untitled VIII 1973-4
Steel
2440 x 3660 x 2440
National Art Gallery, Wellington

5. Len Lye

Fountain 1976
Stainless steel with heavy steel base, on formica and chipboard, motorised
4600 x 910
Govett-Brewster Art Gallery, New Plymouth.

6. John Hutton

Three Muses
Engraved glass
763 x 508
National Art Gallery, Wellington

7. Colin McCahon

Otago Peninsula 1944
Oil on softboard
9500 x 2600
Dowse Art Museum, Wellington, on loan from private collection

8. William Sutton

Dry September (Bruce Creek) 1949
Oil on canvas
620 x 752
Robert McDougall Art Gallery, Christchurch

9. Evelyn Page

Portrait of Charles Brasch 1937
Oil on canvas
600 x 490
University of Otago, Dunedin

10. Archibald Nicoll

Caroline Bay 1927
Oil on board
285 x 387
Dowse Art Museum, Wellington

11. James Nairn

Wellington Harbour 1894
Oil on panel
228 x 336
National Art Gallery, Wellington

12. Evelyn Page

Lyttelton Harbour c1945
Oil on canvas
339 x 419
Dunedin Public Art Gallery

13. Augustus Earle

At Range Hue a New Zealand fortified village, the Residence of Warri Pork (sic) 1827
Watercolour
241 x 591
Rex Nan Kivell Collection, National Library of Australia, Canberra

14. Cliff Whiting

Te Wehenga a Rangi Raua ko Papa 1969-75
wood and board
2590 x 7590
National Library, Wellington

15. Cliff Whiting

Te Wehenga a Rangi Raua ko Papa 1969-75
wood and board
2590 x 7590
National Library, Wellington

16. George French Angas

Tukupoto at Kaitote, Te Wherowhero's Pa 1844
Watercolour
230 x 325
Rex Nan Kivell Collection, National Library of Australia, Canberra

17. George French Angas

Rangihaeata's celebrated house on Mana Island
1844
Handcoloured lithograph
New Zealand Illustrated

18. Ngati Kaipoho

Poutokomanawa, Te Hau ki Turanga (interior support post) 1842
2530
National Museum, Wellington

19. Ngati Kaipoho

Interior front wall Te Hau ki Turanga ancestral images of Kaitoera (top), Turi (centre), Ngaherehere (bottom) and Raharuhi Rukupo (at lower right) 1842
Total height 3355
National Museum, Wellington

20. John Webber

Cook's Cove 1788
Oil on canvas
600 x 775
Bishop Suter Art Gallery, Nelson

21. John Gilfillan

Native council of war 1855
Oil on canvas
965 x 1225
Hocken Library, University of Otago, Dunedin

22. Augustus Earle

Meeting of the artist and Hongi at Bay of Islands November 1827 1827
Oil on canvas
585 x 875
Alexander Turnbull Library, Wellington

23. Charles Barraud

The Baptism of the Atiawa Chief, Te Puni by Octavius Hadfield in the Rangiatea Church at Otaki 1853
Oil on canvas
635 x 760
National Library of Australia, Canberra

24. Charles Heaphy

View of the Kahukahu Hokinga River 1839
Watercolour
410 x 540
Alexander Turnbull Library, Wellington

25. William Strutt

On the beach Onehunga c1856
Oil on canvas
412 x 765
Alexander Turnbull Library, Wellington

26. Augustus Earle

Entrance of the Bay of Islands, New Zealand 1828
Watercolour
236 x 378
Rex Nan Kivell Collection, National Library of Australia, Canberra

27. Charles Heaphy

Rangitoto Id Extinct Volcano No 2 1850s
Pencil and watercolour
435 x 550
Alexander Turnbull Library, Wellington

28. Gustavus von Tempsky

The ambuscade in Taranaki 1865
Watercolour
223 x 288
Auckland Institute and Museum

29. Christopher Aubrey

Eketahuna 1891
Watercolour
352 x 587
Alexander Turnbull Library, Wellington

30. George O'Brien

Taieri Plains 1867
Watercolour
290 x 700
Hocken Library, University of Otago, Dunedin

31. Christopher Aubrey

Brougham Street, Wellington 1889
Watercolour
404 x 708
Alexander Turnbull Library, Wellington

32. John Kinder

Waikouaiti, Dunedin 1873
Watercolour
247 x 342
Auckland City Art Gallery

33. Charles Heaphy

The Southern Alps 1873
Coloured engraving
116 x 185
from *New Zealand* by F. Von Hochstetter

34. William Packe

Huts on Mesopotamia at Samuel Butler's homestead c1868
Watercolour
126 x 173
Alexander Turnbull Library, Wellington

35. John Buchanan

Milford Sound, looking Northwest from Freshwater Basin 1863
Watercolour
222 x 509
Hocken Library, University of Otago, Dunedin

36. Charles Heaphy

Mt Egmont from the Southward 1840
Watercolour
460 x 660
Alexander Turnbull Library, Wellington

37. William Fox

On the grass plain below Lake Arthur 1846
Watercolour
244 x 353
Alexander Turnbull Library, Wellington

38. William Fox

Bird's-eye view of Waitoi 1848 1848
Watercolour
357 x 555
Alexander Turnbull Library, Wellington

39. John Gully

Mountain pass with rider 1881
Watercolour
440 x 583
National Art Gallery, Wellington

40. Petrus van der Velden

Otira Gorge c1893
Oil on mounted cardboard
526 x 823
National Art Gallery, Wellington

41. Claus Edward Fristrom

Pohutukawa
Oil on card
178 x 251
Auckland City Art Gallery

42. James McLachlan Nairn

Winter morning, Wellington Harbour 1894
Watercolour
267 x 381
National Art Gallery, Wellington

43. Frances Hodgkins

Ruins 1937
Gouache
605 x 788
National Art Gallery, Wellington

44. Roland Wakelin

Preparation for sailing, Double Bay 1963
Oil on hardboard
8636 x 1117
National Art Gallery, Wellington

45. Raymond McIntyre

Self portrait 1915
Oil on panel
515 x 408
National Art Gallery, Wellington

46. Alfred Wilson Walsh

In the bush 1901
Watercolour
425 x 308
Auckland City Art Gallery

47. Archibald Nicoll

The hilltop
Oil on canvas
711 x 915
National Art Gallery, Wellington

48. Charles Frederick Goldie

Tamehana (from life) 1900
Oil on canvas
457 x 355
Auckland City Art Gallery

49. Charles Frederick Goldie and Louis John Steele

The arrival of the Maoris in New Zealand 1898-9
Oil on canvas
1346 x 3225
Auckland City Art Gallery

50. Walter Wright

Burning of the Boyd in Whangaroa Harbour 1809
1908
Oil on canvas
1121 x 1652
Auckland City Art Gallery

51. Louis John Steele

The spoils to the victors 1908
Oil on panel
378 x 260
Auckland City Art Gallery

52. Walter Wright

A native gathering 1912
Oil on canvas
1365 x 2055
Auckland City Art Gallery

53. Gottfried Lindauer

King Tawhiao c1880
Oil on canvas
609 x 495
National Museum, Wellington

54. Charles Frederick Goldie

Memories, Te He 1909
Oil on wood
215 x 290 (oval)
National Art Gallery, Wellington

55. Frances Hodgkins

Maori woman and child 1900
Watercolour
600 x 400
National Art Gallery, Wellington

56. Gottfried Lindauer

Ana Rupene and child 1879
Oil on canvas
865 x 685
National Art Gallery, Wellington

57. Evelyn Page

Pohutukawa Rina c1930
Oil on canvas
910 x 641
Robert McDougall Art Gallery, Christchurch

58. Girolamo Nerli

A study (head of a girl)
Oil on canvas
346 x 241
Auckland City Art Gallery

59. Christopher Perkins

Meditation 1931
Oil on canvas
908 x 711
Auckland City Art Gallery

60. John Tole

Still life 1943
Oil on board
304 x 356
National Art Gallery, Wellington

61. Rhona Haszard

Finisterre, Spain 1926
Oil on canvas
452 x 550
National Art Gallery, Wellington

62. Roland Hipkins

Dalton Street, Napier 1925
Oil on canvas
470 x 600
Hawkes Bay Art Gallery and Museum

63. John Weeks

The yellow jug
Tempera on cardboard
390 x 490
National Art Gallery, Wellington

64. Christopher Perkins

Taranaki 1931
Oil on canvas
508 x 914
Auckland City Art Gallery

65. Rita Angus

Cass 1936-7
Oil on canvas
368 x 463
Robert McDougall Art Gallery, Christchurch

66. Colin McCahon

6 Days in Nelson and Canterbury 1950
Oil on canvas
875 x 1120
Auckland City Art Gallery

67. Colin McCahon

The Marys at the Tomb 1950
Oil on canvas
806 x 1054
Auckland City Art Gallery

68. Tosswill Mountford Woollaston

Grey River and Mount Davey 1960
Oil on board
915 x 1206
Private collection, Christchurch

69. William Fox

Powhata Roa, Taupo 1874
Watercolour
247 x 325
Private collection

70. Colin McCahon

Nelson Hills 1947
Oil on board
882 x 603
Private collection, Auckland

71. Doris Lusk

Tobacco fields, Pangatotara, Nelson 1943
Oil on cardboard
457 x 533
Auckland City Art Gallery

72. Tosswill Mountford Woollaston

Mount Malita 1943
Oil on board
1220 x 2820
Todd Motors Collection, Wellington

73. William Sutton

Nor-wester in the cemetery 1950
Oil on canvas
1517 x 1822
Auckland City Art Gallery

74. Evelyn Page

Nude in doorway 1964
Oil on canvas
744 x 617
National Art Gallery, Wellington

75. Rita Angus

Portrait (Betty Curnow) 1942
Oil on canvas
775 x 647
Auckland City Art Gallery

76. Ray Thorburn

Modular 13 Series 2 1970
Acrylic on hardboard, four panels each
508 x 508
National Art Gallery, Wellington

77. Brent Wong

Tide of change 1969
Acrylic on hardboard
917 x 1370
Dowse Art Museum, Wellington

78. Don Peebles

Relief construction/yellow and black 1966
Painted wood on panel
1219 x 1219
Auckland City Art Gallery

79. Melvin Day

Goblet: Uccello series 1969
Oil on canvas
1524 x 1524
National Art Gallery, Wellington

80. John Drawbridge

Space move
Acrylic on canvas
1295 x 991
Ministry of Foreign Affairs, Wellington

81. Patrick Hanly

Figures in light (17) 1964
Oil on canvas
1276 x 927
Auckland City Art Gallery

82. Don Binney

Pipiwharauroa mating 1963
Oil on board
1219 x 917
Auckland City Art Gallery

83. Tony Fomison

Portrait of a Kitchen Lag 1970
Oil on canvas
914 x 635
National Art Gallery, Wellington

84. Jan Nigro

Man from the city 1971
Oil and liquitex on canvas
762 x 914
National Art Gallery, Wellington

85. Jeffrey Harris

Brother and sister 1976
Oil on hardboard
Private collection, Dunedin

86. Colin McCahon

The Care of Small Birds, Muriwai
Necessary Protection 1975
Acrylic on canvas
1765 x 927
Estate of Olivia Spencer Bower, Christchurch

87. Robert Ellis

Cosmopolitan city 1965
Acrylic and oil on hardboard
1219 x 1219
National Art Gallery, Wellington

88. Philip Clairmont

Self portrait 1975
Acrylic on hessian mounted on board
895 x 724
National Art Gallery, Wellington

89. Philip Trusttum

No 6 Miro's bed 1970
Oil on board
1435 x 971
National Art Gallery, Wellington

90. Paul Olds

Riverbed, Otira 1962
Oil on canvas
660 x 800
National Art Gallery, Wellington

91. Don Driver

Vertical relief 1974
Acrylic on canvas
1877 x 2350
Govett-Brewster Art Gallery, New Plymouth

92. Garth Tapper

Southdown boy 1966-69-70
Oil on hardboard
648 x 787
National Art Gallery, Wellington

93. Michael Smither

Railway station, bridge and old steps 1967
Oil on hardboard
1130 x 813
National Art Gallery, Wellington

94. Colin McCahon

Moby Dick seen off Muriwai Beach 1972
Acrylic on canvas
914 x 1524
Private collection, Auckland

95. Grahame Sydney

Limp sock 1977
Egg tempera on gesso
600 x 510
Private collection, Dunedin

96. Milan Mrkusich

Four Elements Above (crimson) 1965
Oil on canvas
1625 x 876
Auckland City Art Gallery

97. Michael Illingworth

Man and woman figures with still life and flowers
1971
Oil on canvas
762 x 660
Auckland City Art Gallery

98. Ralph Hotere

Winter landscape, Sangro River 1963
Acrylic on board
735 x 960
Dunedin Public Art Gallery

99. Ngati Tarawhai

Head of an ancestor 1860s
Ruato, Lake Rotoiti, Rotorua
National Museum, Wellington

100. Ngati Pikiao

The paepae of Te Takinga pataka (detail)
(the threshold of Te Takinga storehouse) 1860s
Ruato, Lake Rotoiti, Rotorua
National Museum, Wellington

101. Ngati Tarawhai

Ancestral figure (detail) 1860s
Ruato, Lake Rotoiti, Rotorua
2480 x 950
National Museum, Wellington

102. Te Arawa

Tauihu of a wakataua (prow of war canoe)
attached to Teremoe (detail) 1830s
National Museum, Wellington

103. Te Arawa

Tauihu of a wakataua attached to Teremoe
(detail) 1830s
National Museum, Wellington

104. Te Arawa

Taurapa of a wakataua (stern post of a war canoe)
(detail) 1830s
National Museum, Wellington

105. W. Hall Raine

Maori craftspeople working on restoration
of Te Hau ki Turanga 1936
National Museum, Wellington

106. Photographer unknown

Craftsmen at work
National Museum, Wellington

107. Photographer unknown

Canoe construction
National Museum, Wellington

108. Charles Heaphy

Kauri forest, Wairoa River, Kaipara 1839
Watercolour
478 x 375
Alexander Turnbull Library, Wellington

109. Mervyn Taylor

Giant Kauri 1954
Engraving
166 x 111
Private collection

110. Ngati Kaipoho
Chief Carver Raharuhi Rukupo

Poupou in whare whakairo Te Hau ki Turanga (ancestral figures in Te Hau ki Turanga) 1842-3
National Museum, Wellington

111. Ngati Kaipoho

Poupou in whare whakairo Te Hau ki Turanga (ancestral figures in Te Hau ki Turanga) 1842-3
National Museum, Wellington

112. Waimate Pa, Ngati Ruanui

Taumata a tua of Rongmatane (godstick, replica)
pre 1845
310 (length)
Original, Auckland Institute and Museum

113. Ngati Toa

Greenstone hei tiki named Te Pirau
950 x 550
National Museum, Wellington

114. Ngati Kaipoho

Interior front wall Te Hau ki Turanga ancestral images of Kaitoera (top), Turi (centre), Ngaherehere (bottom) and Raharuhi Rukupo (at lower right) 1842
Total height 3355
National Museum, Wellington

115. Ngati Kahungunu of Wairoa

Tekoteko 1820s
Upper figure 500, total height 1150
National Museum, Wellington

116. Ngati Tarawhai

Ancestral figure (detail) 1860s
Ruato, Lake Rotoiti, Rotorua
2480 x 950
National Museum, Wellington

117. Augustus Earle

Distant views of the Bay of Islands, New Zealand 1827
Watercolour
260 x 441
Rex Nan Kivell Collection, National Library of Australia, Canberra

118. Gustavus von Tempsky

British camp surprised by Maoris who were driven off with heavy losses 1865
Watercolour
216 x 286
Auckland Institute and Museum

119. Burton Brothers

At Taumaranui in the King Country 1885-6
National Museum, Wellington

120. Burton Brothers

Rewi Maniapoto of the Ngati Maniapoto 1885
National Museum, Wellington

121. Photographer unknown

Te Ua Haumene (Maori prophet)
Alexander Turnbull Library, Wellington

122. Photographer unknown

Tawhiao Matutaera Potatau Te Wherowhero, second Maori King
Alexander Turnbull Library, Wellington

123. Richard Laishley

Te Kooti at Rotorua, 1887 1887
Pencil
126 x 140
Alexander Turnbull Library, Wellington

124. W F Gordon

Te Whiti 1886
Pen and ink
171 x 146
National Museum, Wellington

125. Photographer unknown

Sir Apirana Turupa Ngata c1932
Free Lance Collection, Alexander Turnbull Library, Wellington

126. Photographer unknown

Te Puea Herangi 1952
Alexander Turnbull Library, Wellington

127. R T Way

Tahupotiki Wiremu Ratana 1922
Alexander Turnbull Library, Wellington

128. Photographer unknown

Welcoming party from Wanganui district
Probably at Rotorua during visit of King George V
1901
Auckland Star Collection, Alexander Turnbull Library, Wellington

129. Photographer unknown

A gathering at a meeting house
Details unknown

130. Photographer unknown

Hone Taiapa, carving in progress
National Museum, Wellington

131. Augustus Earle

A taboo'd storehouse at Range Hue, Bay of Islands, New Zealand (sic) 1827-8
Watercolour
205 x 346
Rex Nan Kivell Collection, National Library of Australia, Canberra

132. George French Angas

Monument to Te Wherowhero's favourite daughter 1847
Handcoloured lithograph
The New Zealanders Illustrated - London, Thomas McLean, 1847, plate 10

133. Wero of Ngati Tarawhai

Tiki a Tamamutu: interior view 1880s
The Spa Hotel, Taupo

134. Ngati Kaipoho

Poutokomanawa, Te Hau ki Turanga (interior support post) 1842
2530 (height)
National Museum, Wellington

135. Raharuhi Rukupo

Self portrait of Raharuhi Rukupo
Chief Carver of Te Hau ki Turanga 1842
National Museum, Wellington

136. Hone Taiapa and others

Tukaki. Whanau-a-Apanui c1939-40
Te Kaha

137. Ngati Kaipoho

Interior Te Hau ki Turanga 1842
National Museum, Wellington

138. Arnold Wilson

Tane Mahuta II 1954
Totara
1524 x 609 x 457
Collection of the artist

139. Arnold Wilson

Tane Mahuta 1954
Wood (plane)
609 x 305 x 305
Collection of the artist

140. Cliff Whiting

Haka party 1965
Kauri
925 x 800
Private collection

141. Paratene Matchitt

Untitled 1971
Painted wood
2275 x 2330
Radio Gisborne, Gisborne

142. Paratene Matchitt and team

Kimiora mural (detail) 1975
Mixed media
3500 x 24000
Turangawaewae Marae, Ngaruawahia

143. Cliff Whiting

Houta Ketake 1976
Mixed media
2240 x 920
Private collection

144. Photographer unknown

Cliff Whiting dyeing kiekie in mud Koroniti, Wanganui River
details unknown

145. Paratene Matchitt

Kimiora mural construction 1975
Particle board
3500 x 24000
Turangawaewae Marae, Ngaruawahia

146. Photographer unknown

Tukutuku workers 1974
Whangaparaoa

147. Photographer unknown

View of Whangaparaoa - the marae, church, school, medical rooms and post office 1974

148. Photographer unknown

C Whiting, P Matchitt and M Brownie Kowhaiwhai workers 1974
Acrylic on wood
Whangaparaoa Marae, Whangaparaoa

149. Paratene Matchitt, Cliff Whiting and community

Northeast wall, dining hall mural Whangaparaoa Marae 1974
Acrylic on board
1371 x 3048
Whangaparaoa

150. Paratene Matchitt, Cliff Whiting and community

Northwest wall, dining hall mural Whangaparaoa Marae 1974
Acrylic on board
1371 x 3048
Whangaparaoa

151. Cliff Whiting

Te Wehenga a Rangi Raua ko Papa 1969-75
Mixed media
2590 x 7316
National Library, Wellington

152. Cliff Whiting

Te Wehenga a Rangi Raua ko Papa 1969-75
Mixed media
National Library, Wellington

153. Paratene Machitt and team

Kimiora mural 1975
Mixed media
3500 x 24000
Turangawaewae Marae, Ngaruawahia

154. Paratene Matchitt and team

Kimiora mural during construction (detail) 1975
Particle board
Turangawaewae Marae, Ngaruawahia

155. Paratene Matchitt and team

Kimiora mural during construction (detail) 1975
Turangawaewae Marae, Ngaruawahia

156. Whites Aviation

Turangawaewae Marae, Ngaruawahia

157. Ngati Mahuta, Waikato

Turongo 1938
Turangawaewae Marae, Ngaruawahia

158. Ngati Mahuta, Waikato

Mahina-a-Rangi, the great house of the tribes of the King Movement 1929
Turangawaewae Marae, Ngaruawahia

159. Cliff Whiting

Women pulled up the pegs, held the chain and hugged the surveyor from *Bitter Payment: War at Waitara* by Sarah Woods and Michael Keith.
Pen and ink
180 x 120
Commissioned for School Journal Part 4 No 2 1978

160. Sandy Adsett

Maramataka
Acrylic on board
9200 x 9200
Private collection

161. Katarina Mataira

Moko I 1977
Acrylic on board
832 x 1018
Collection of the artist

162. Buck Nin

Untitled 1974
Watercolour
Location unknown

163. Darcy Nicholas

I am 1967
Acrylic on canvas
Location unknown

164. Selwyn Muru

The glory that was Parihaka (Parihaka Series)
1975
Oil on hardboard
1330 x 970
Ministry of Foreign Affairs, Suva

165. Selwyn Muru

Bryce rides into Parihaka (Parihaka Series) 1975
Oil on hardboard
850 x 1030
Collection of the artist

166. Selwyn Muru

Titokowaru in hiding from the troops (Parihaka Series) 1975
Oil on hardboard
1200 x 930
Collection of the artist

167. Selwyn Muru

Titokowaru (Parihaka Series) 1975
Oil on hardboard
799 x 550
Collection of the artist

168. Selwyn Muru

Portrait of John Bryce (Parihaka Series) 1975
Oil on hardboard
720 x 610
Collection of the artist

169. Ralph Hotere

Cruciform II, Human Rights Series 1964
Acrylic on board
1829 x 1219
Hocken Library, University of Otago, Dunedin

170. Ralph Hotere

Black Painting, Human Rights Series 1964
Acrylic on board
1829 x 1219
National Art Gallery, Wellington

171. Ralph Hotere

Black Painting VIII from *Malady* a poem by Bill Manhire 1970
Acrylic on canvas 1780 x 710
Dunedin Public Art Gallery

172. Ralph Hotere

from *Malady Series* 1970
Acrylic on canvas
1829 x 914
Private collection

173. Ralph Hotere

from *Malady Series* 1970
Acrylic on canvas
1174 x 1219
Manawatu Art Gallery, Palmerston North

174. Ralph Hotere

Song Cycle banners 1975
Acrylic and dyes on canvas
3000 x 900
From exhibition at Barry Lett Galleries (R K S Art) Auckland (1976)

175. Photographer unknown

Woollaston's palette and paint table 1976

176. Frances Hodgkins

The hilltop c1908
Watercolour
737 x 562
National Art Gallery, Wellington

177. W H Allen

F A Shurrock carving the Massey Memorial, Christchurch 1930 1930
Oil on canvas
650 x 500
Dunedin Public Art Gallery

178. Felix H Man

Frances Hodgkins painting in her studio - Corfe Castle 1945
Alexander Turnbull Library, Wellington

179. H Linley Richardson

Mrs Thornley of Titahi Bay 1931-2
Oil on canvas
495 x 584
Victoria University, Wellington

180. Robin White

Sam Hunt, Bottle Creek 1970
Oil on canvas
1219 x 1676
Auckland University, Auckland

181. Te Whanau-a-Apanui

Te Koha a te Iwi (A gift from the tribe) 1975-83
Wood
each 915 (height)
Te Whanau-a-Apanui Area School, Te Kaha

182. Buck Nin

Ko wai te waka e kau mai nei.
What is this canoe that swims my way. 1976
Acrylic on hardboard
1410 x 1515
National Art Gallery, Wellington

183. Selwyn Muru

Te Whiti dreaming (Parihaka Series) 1975
Oil on hardboard
Collection of the artist

184. Selwyn Muru

Titokowaru (Parihaka Series) 1975
Oil on hardboard
799 x 550
Collection of the artist

185. Selwyn Muru

Homage to Captain John Bryce (Parihaka Series)
1975
Oil on hardboard
1200 x 1370
Collection of the artist

186. Selwyn Muru

Te Whiti dreaming (Parihaka Series) 1975
Oil on hardboard
1200 x 840
Collection of the artist

187. Photographer unknown

The opening of Selwyn Muru's Parihaka Series
1975
Dowse Art Museum, Wellington

188. Colin McCahon

Takaka - Night and Day 1948
Oil on canvas
889 x 2108
Auckland City Art Gallery

189. Darcy Nicholas

Memories of a summer landscape 1976
Acrylic on board
978 x 978
Private collection

190. Michael Smither

Mt Egmont 1976
Acrylic on hardboard
838 x 1130
Private collection

191. Selwyn Muru

Mt Egmont (Parihaka Series) 1975
Oil on hardboard
1100 x 1250
Collection of the artist

192. VPU Photographer

Interior of the Dowse Art Museum,Wellington

193. George French Angas

Tukupoto at Kaitote, Te Whereowhero's Pa 184
Watercolour
230 x 325
Rex Nan Kivell Collection, National Library of Australia, Canberra

194. VPU Photographer

Interior of the Dowse Art Museum,Wellington

195. Calvin Kereama

Amo
Wood
Hato Paora Maori Boys' College, Feilding

196. Cliff Whiting

Landmarch 1976
Coloured inks
430 x 690
Private collection

197. Ralph Hotere

Black Painting I 1968
Lacquer on board
605 x 1220
Govett-Brewster Art Gallery, New Plymouth

198. Ralph Hotere

Zero Series Black painting: Red/Green/Indigo 19
Lacquer on board
605 x 1220
Auckland City Art Gallery

199. Ralph Hotere

Black Painting II 1969
Lacquer on hardboard
1237 x 630
Robert May collection, Dowse Art Museum, Wellington

200. Ralph Hotere

Cover design for *Come Rain Hail*,
poems by Hone Tuwhare 1970
Bibliography Room, University of Otago, Dunedi

201. Ngati Kaipoho
Kowhaiwhai in Te Hau ki Turanga 1842
National Museum, Wellington

202. Gordon Walters
Painting No I 1965
PVA on hardboard
Auckland City Art Gallery

203. Gordon Walters
Book covers

204. Frank Davis
Metamorphosis
Silkscreen
Estate of the artist

205. Colin McCahon
Parihaka Triptych 1972
Acrylic on canvas
1755 x 4375
Govett-Brewster Art Gallery, New Plymouth

206. Colin McCahon
Parihaka Triptych (left panel) 1972
Acrylic on canvas
1755 x 4375
Govett-Brewster Art Gallery, New Plymouth

207. Ralph Hotere
Tau Mai (detail) 1977
Lacquer on masonite 15 panels
Overseas arrivals Customs lounge
Auckland International Airport

208. Ralph Hotere
Tau Mai (detail) 1977
Lacquer on masonite 15 panels
Overseas arrivals Customs lounge
Auckland International Airport

209. Photographer unknown
General view of Maori Court
National Museum, Wellington

210. VPU Photographer
Interior Dowse Art Museum, Wellington

211. Ngati Kaipoho
Poupou and tukutuku in Te Hau ki Turanga
1842 (poupou) and 1936 (restoration of tukutuku)
National Museum, Wellington

212. Paratene Matchitt
Kimiora mural during construction (detail) 1975
Mixed media
Turangawaewae Marae, Ngaruawahia

213. Ngati Kaipoho
Tukutuku in Te Hau ki Turanga 1936
(during restoration)
National Museum, Wellington

214. Gordon Walters
Kahu 1977
Screenprint
378 x 285
National Art Gallery, Wellington

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