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HE WĀHINE, HE TAPU

THE SANCTITY OF WOMEN

An exhibition report presented in partial fulfilment
of the requirements for the degree of
Masters in Māori Visual Arts
at Massey University
Palmerston North
New Zealand

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2017

ABSTRACT:

This report contextualises the exhibition, *He Wāhine, He Tapu*. My research into puhi (chief's daughter) and mana wāhine (women of status), along with the methodology and practice which produced this exhibition is discussed. The literature review covers the status of Puhi and other female leaders in traditional Māori society, in particular, the sacredness of the whare tangata (house of humankind, or womb), linking wāhine (Māori women) to the atua wāhine (goddesses) of Māori creation stories. This body of work explores notions of tapu (sacred or restricted) and noa (normal or free from restriction), identity, the complementary nature of the sexes in traditional society and the impact of colonisation. The underpinning questions are; who is the puhi? What role did she play? What makes her special? And where is she today?

The review of artists examines the history of portraiture and early photography, particularly that of Māori, as well as links to contemporary artists working in this genre.

I have used Manawa Kāi Tahu, a cultural, social, environmental and economical framework as a tool for the analytical component, grounding this practice in Māori philosophy, values and tikanga (protocol), and locating this work as culturally relevant within Te Ao Māori (the Māori world view). The six values are – Tohutanga (capability and development), Rangatiratanga (self-determination and upholding the integrity of others), Kaitiakitanga (stewardship and enhancing resources), Manaakitanga (hospitality, health and safety and wellbeing of self and others), and Whanaungatanga (kinship and communication). The exhibition is also positioned within He Tātaitanga Kaupapa āhua toi; a Māori art continuum (Jahnke 2006), using the classes of customary, non- customary and trans-customary art. How this body of work aligns with the categories of non-customary and trans-customary is also discussed.

MIHI:

Ko Aoraki, raua ko Makeo kā Mauka
Ko Waitaki, raua ko Waiaua kā Awa
Ko Takitimu, raua ko Mataatua kā Waka
Ko Waihao, ko Puketeraki, ko Roimata, ko Waiaua kā marae
Ko Kāi Tahu, raua ko Te Whakatōhea kā iwi
Ko Jane Wilson tōku Hākui
Ko Mervyn Wilson tōku Hākoro
Ko Steven Wilson, ko Billy McPherson ōku tukāne
Ko Janelle Wilson tāku ikoa
Nō Timaru ahau
Nō reira, tēna koutou, tēna koutou, tēna koutou katoa

ACKNOWLEDGEMENTS:

I have always had a desire to pursue art as a career, but I never imagined I would be studying at a Masters level. Now that I have reached this achievement, there are many people who have supported me on my journey that I need to thank.

Firstly, my mother Jane Wilson, whose passion for whakapapa ignited a desire in me to know more about our Māori heritage. It was also through my mothers' encouragement that I finished my bachelors' studies and continued on with my art. Also I would like to thank my father and older brother Steven for their support and influence in making me the person I am today.

My grandfather, Charles Robert Gibbs, who passed away March 2014, not long after I had started my Masters, spent the majority of his 80 plus years living in Timaru. The last of his generation, I dedicate this exegesis to him, his memories, his whakapapa and his quiet support. I would also like to acknowledge the support of the late Kaumātua (male elder) Koro Bruce Wikitōa, and Whaea Ruth Garvin, who both supported me by blessing public artworks and connecting me with the local Māori community. I also need to acknowledge the help and assistance of Kaumātua Tewera King for his help with grants to fund my studies and for him and Wendy Heath and their whanau for opening my exhibition with a blessing.

I would also like to thank Kai Tahu iwi and Oranga Pounamu in Christchurch for funding this exhibition and Donna Power from Arowhenua Whanau Services for her support. I also acknowledge Pūrehuroa Massey University for their scholarship in the first year of my Masters. I would like to

thank all those tutors at Massey who supported me throughout my studies; in particular, Robert Jahnke, Ngatai Taepa, Israel Birch, Rachel Rakena, Julia Taiapa and Margaret Forster, the latter, most especially for her kōrero pertaining to puhī and the research direction.

Lastly, I would like to thank those wāhine purotu (women of beauty) ; Virginia Johnston, Legend Laurie, Chanelle Laurie and her mother Denise and daughter Zaliyah, Ngāwai Hyland, Isayah Te Kiato-Snow, Grace Snow, Summer Snow, and their Kuia, Adelaide Couch Snow, who allowed me to capture their āhua in my paintings and to whom this body of work is also dedicated.

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INTRODUCTION:

My initial research began with the question, who is the puhi? I had previously assumed that a puhi was a virgin maiden. My research looked at the role of a puhi, what makes her special? Is she an individual identified only by her status? If so, then what is the legacy or impact upon us as mana wāhine?

I felt this kaupapa (theme) was relevant because of the impact colonization has had on the role and identity of wāhine Māori. Linda Tuhiwai Smith comments that it “had a destructive effect on indigenous gender relations that reached out across all spheres of indigenous society” (Smith 2012 pg. 152) I wonder what kind of change could occur if we comprehended our divinity through our link with atua wahine. Smith continues saying; “A challenge within contemporary indigenous politics is the restoration to women of what are seen as their traditional roles rights and responsibilities” (Smith 2012 pg. 153). My body of work aims to celebrate and to explore the timeless and universal attributes of wāhine Māori.

JUSTIFICATION:

I am interested in celebrating the feminine in the Māori world through the connection of puhi with atua wāhine and by seeking to understand of how colonization has impacted on the way Māori view the divinity of wahine. The aspects of tapu and mana of wāhine are an important to my research as I feel they hold some keys as to why Māori women are shown disproportionately in negative social statistics including domestic abuse and rape (Simpson 2005). I ask the question, what qualities do puhi and wāhine atua possess that we as wāhine today may also embody? If young women identified with puhi, would we more readily acknowledge that their tapu not only comes from whakapapa but from their all-encompassing connection to Papatūānuku, Hineahuone, Hinetitama and Hinenuitepo? (Pere cited by Simpson 2005). What can we as a people and as wahine learn about ourselves from these traditional narratives?

PERSONAL REASONS:

As a woman of mixed Māori heritage, I began exploring my identity through whakapapa and mahi toi in my twenties. My journey directed me down the path of Māori visual arts leading me to a greater understanding of the art and culture of my forebears. Initially I was influenced by the work of such Māori artists as Robyn Kahukiwa, Lisa Reihana, and June Northcroft Grant and the customary narratives as told by Ngāhua Te Awekotuku, Patricia Grace and Dr Rose Pere.

Having grown up without knowledge of my heritage or traditional kāika (home), it has taken me a long time to discover who I am as a wahine. My late maternal grandfather Bob Gibbs was the last in his line and my link to our Māori whakapapa. It was his sharp memory at eighty six that I called upon when I embarked on the research paper Mana Wāhine, which centred on the life of his mother, Evelyn Alexandra Gibbs nee Barnes. Unfortunately she died before I was born, and our Māori heritage was lost. There is a sense that each of these portraits is a self-portrait, the artist seeking her identity. What I hope to capture is the divinity and tapu of wāhine Māori, from puhi to kuia, and celebrate what it is to be Mana Wāhine today.

OBJECTIVES

It is the continual marginalization of Māori which continues to see us over-represented in negative statistics. Māori women are one and a half times more likely to suffer from depression and/or anxiety, and are nearly twice more likely to commit suicide than non-Māori. Māori women are six times more likely than non-Māori to be hospitalized as a result of assault or attempted homicide (NZ Māori Statistics 2014). Smith states that Māori women have one of the highest rates of lung cancer in the world and comments that Māori suicide rates have risen sharply over the last decade, making New Zealand amongst the highest suicide rates in the OECD countries (Smith2012). These statistics are not acceptable in this day and age.

The aim of this research is to investigate the contemporary and traditional roles of puhi and the leadership qualities she holds that enhance her mana. Through this body of work I hope to portray the divinity latent in every wahine. The models I selected were of varying ages ranging from child to youth, to adult to elder. By consciously portraying wāhine at different ages I hoped to achieve a body of work that celebrates wāhine through each of her life stages. By using a patterned background based on the elements of tāniko, I aim to place my subjects in an ethereal space. These patterns continue on from my undergraduate work and act as “a type of field, a type of void” (Wiley cited by Golden pg161). The use of the basic triangular element references Tāne’s (God of the Forest) kete matauranga (baskets of knowledge), aronui, and his involvement in traditional narratives of the creation of first woman Hineahuone (Earth-formed Woman) (Grace 1980).

KEY ISSUES

Issues in my work focus on my models and how they embody Te Tapu o ngā Wāhine through their own unique tapu and mana. They are mostly people I know who were readily available for me to photograph. Once I had chosen them, I made a time for them to sit for me and I was fortunate that most wahine were able to wear their own taonga pounamu (greenstone pendants) and kākahu (traditional cloaks). An issue was how to capture their āhua (likeness) with their pose and the composition of the painting. I allowed my models to sit for their portrait with little direction from me as I wanted to capture their natural beauty and individuality. I took lots of photographs, providing several options compositionally. The background pattern elements were then created in Adobe Photoshop along with the superimposition of the models digitally.

SUMMARY

This report is organised into five sections. Chapter Two reviews literature on the significance of the pūhi, her roles and her ability to traverse tapu and noa. It also discusses ngā atua wāhine and the tapu of te whare tangata. Lastly, it looks at the ability of wāhine Māori to cross over the thresholds of life and death through their connections with atua. The second part of the literature review covers the art practice which has influenced this exhibition, looking at New Zealand portrait painters, namely Gottfried Lindauer, through to a number of contemporary painters and photographers.

Chapter Three explains the methodology underlying the exhibition and is presented under the headings of What, How and Where. It discusses the processes and methods involved in making the body of work and how and where it was hung in the gallery space. Chapter four describes the works in the thesis exhibition *He Wāhine, He Tapu* and Chapter Five provides an analysis and discusses the works in relation to the analytical frameworks presented.

CHAPTER ONE:

LITERATURE PREVIEW

This literature review covers the overarching topics of the puhi, tapu and noa, ngā atua wāhine (Māori goddesses), and ways in which wāhine Māori are able to traverse thresholds. It discusses aspects of the transitions in a woman's life and some of the customs concerned with puberty, birth and menses. Aspects of 'the gaze' are discussed, as well as a discussion of relevant works of art by prominent painters and photographers who have influenced this body of work.

PUHI:

Traditionally, those of chiefly birth claimed hereditary leadership and authority over their tribe. Bound by constraints of whakapapa (genealogy), the idea that mana (prestige) was received through ngā atua (gods) and ngā tīpuna (ancestors) was paramount in Māori society (Buck 1966). There are however, instances in traditional narratives of those of lesser rank obtaining status through acts of heroism; for example, Māuitikitiki-a-Taranga. While a first born son, 'ariki', held superiority over his brothers and their families, when the first born was a female she was treated with the greatest respect, however, she could not function as an elder over her younger brother (Buck 1966).

The common name for a female ariki was 'puhi' – meaning "virgin chieftainess". This aristocratic young woman was a treasured virgin, treated like royalty, protected and attended by female relatives, and betrothed at birth (Simpson pg. 5). From a western viewpoint the puhi has been classified as a "fairy princess" (Huer 1972 pg. 37). Other terms used to distinguish between other rankings of female ariki are; ariki tapairu, the eldest daughter of a chief (Simpson 2005), mariekura is used in Ngāti Kahungunu as an equivalent for ruahine, the most senior woman in the line, and Kahurangi is used for wahine belonging to a lesser rank (Best 1976).

Puhi, as the daughter of a chief, were expected to maintain their virginity until their tomo (arranged marriage), either to fulfil a military alliance, to strengthen tribal lineages or to establish or preserve lasting peace between warring tribes (Buck 1966). This is not to say that affairs did not occur, such as the famed story of Hinemoa and Tūtānekai. There was an expectation that the puhi would act as hostess to all manuhiri and would uphold the mana of her tribe (Huer 1972). Celebrated women such as Hinematiro of Ngāti Porou and Muriwai of Mātaatua were revered as queens and high priestesses. Other notable puhi include Hinemoa, Te Ao Kapurangi and Mahinerangi whose love affairs and bravery are legendary, as well as Wairaka and Hinerau (Simpson 2005). The first Maori Queen, Dame Te Atarangiāhū was given her title on the funeral day of her father King

Kōkori. Princess Piki as she was formally known was the eldest of the King's two daughters (Simpson 2005).

With the effects of colonisation, disenfranchisement of iwi and the breakdown of traditional structures, the puhi has been relegated to a purely ceremonial role, being reserved primarily to lift tapu (restriction) at the opening of whareniui (meeting house) (Simpson 2005). Simpson found that a number of contemporary puhi were thereafter regarded by their iwi as 'the puhi of this marae', and felt the responsibility of upholding and looking after the mana of the marae. An important prerequisite of the girls was virginity, although Simpson did not elaborate why (Simpson 2005).

The matter of whakapapa was decided by the kuia, who also organised everything. (Simpson 2005). The age range of the puhi were from eleven to sixteen and most girls had direct lineage to the principal ancestor. The takahi whare (trampling the house) ceremony was performed at dawn, and after karakia (ritual incantation) the puhi entered the whareniui followed by the tohunga (priest) and everyone else. Heuer (1972) states the reason for a puhi or ruahine being able to perform the function of whakanoa (ceremony to make a place or object safe for the public), is because it was thought that the karakia could endanger women of childbearing age (Heuer 1972).

TAPU AND NOA:

While it is accepted that men have inherent tapu about their person, women are able to straddle the line of tapu and noa (unrestricted), having the power within them over life and death, through their connection with Hineahuone and Hinenuitepo (Murphy 2011). It is the tapu inherent in the female uha or sexual organs, made more potent through the connection of whakapapa to an illustrious ancestor that makes the puhi able to whakanoa (Murphy 2011).

Westerners have made gross generalisations and sweeping statements based on accepted, but uniformed interpretations of Māori narrative traditions and tikanga. For example, Heuer (1972) states; "The presence of ... the female organs, was deemed destructive to sacredness... For this reason there were no women priests..." (pg. 44). This interpretation has already been challenged, for example; Hinematiaro and Muriwai who were both revered as leaders and high priestesses.

There appears to be much negativity around menstruation in particular which is known as wāhine mate, (women's disease) or mate marama, (disease of the moon). Restrictions were placed upon

women at this time relative to preparing or gathering food and weaving (Heuer 1972). It was thought that crops would fail, fish would die, or food would not be cooked properly.

One Māori woman remarked; “Doesn’t it make you feel powerful to know that you can make the plants rot, or the fish die?” (Broughton 1998 pg. 23). Edwards (1986) notes that “women are unique. We are not paru or dirty – we are tapu, but we are also noa. Women clear, they purify and they keep the world safe. They are like Papatūānuku who does the same sort of recycling” (pg. 58).

The reason for such restrictions was because of the sacred nature of the blood to convey the stuff that would become a human life (Pere cited in Murphy 2011 pg89). However, some of the restrictions that are recorded are “a clutter of nonsensical, demeaning, prohibitive beliefs” (Te Awekotuku 1991, cited in Murphy 2011 pg. 90).

Tapu in relation to spiritual and ceremonial restriction is a regulated condition or state, a form of social control or discipline used to protect people or property. It is connected to physical and spiritual health and wellbeing through ritual purification (Pere 1982 pg. 14). Noa on the other hand, is associated with warmth, benevolence, life-giving constructive influences. Pere (1998) highlights the fact that noa denotes balance in a complementary relationship with tapu. This is in contrast to what is recorded by Pākehā (non-Māori or European) authorities on Māoritanga, showing that Pākehā accounts are generally unreliable, for example; noa being associated with uncleanness (Heuer 1972). In fact, oral histories and tribal narratives abound with tapu women; Dr Pere (cited in Murphy 2011 pg. 90) states that the ariki tapairu, would be carried on a litter, “...her feet were so sacred that they couldn’t touch the ground, because if they did, no food could be planted there! They didn’t do that for the men! Why? Because the whare tangata and the mother energy was paramount! She is the waka (vehicle) that conveys the generations.”

NGA ATUA WAHINE:

The narratives of ngā atua wāhine from Māori narrative tradition, are beginning to be retold from a distinctive mana wahine perspective. The work of artists and writers such as Robyn Kahukiwa, Patricia Grace, Dr Rose Pere and Professor Ngāhuia Te Awekotuku embody the story and essence of ngā atua wāhine, by retelling the traditional narratives focussing on the wisdom, strength and beauty of each atua wahine and their message to us today as wāhine Māori.

Beginning with Te Pō, the epochal phase of darkness, traditionally described as neither male nor female, Grace and Kahukiwa suggest that this period is female and describe it as the mother of Papatūānuku (earth mother). Ancient whakapapa describe the nights of the labour of

Te Pō. Māori cosmology connects women to the land through Papatūānuku, through Hineahuone (earth formed maid), through Hinetitama, the originator of humankind, and finally, through Hinenuitepō (Great Lady of the Night), returning to the earth where she meets us (Murphy 2011).

Having broken through into the light of day after separating their parents, Tānemahuta (god of the forest) and his brothers needed the female element (uha) to create humankind. Tāne mated with various personified elements creating trees, birds, water, etc. But still there was no female element (Buck 1996). The gods concluded that they would have to create it, so they went to kurawaka, the pubis of their mother Papatūānuku to create woman in their form. According to Bucks version, Papa kept the uha hidden until Tāne had created the various life forms required to sustain human life (Buck 1966).

Once the form was completed, Tane breathed into the nostrils and she drew breath and sneezed – Ira tangata (human) was activated! She was named Hineahuone, the earth formed maiden (Buck 1966). Tane then attempted to mate with Hine, his attempts creating mucus, tears, sweat, wax etc. Once successful, Hinetitama was born. Tane then took his daughter to wife, and they in turn had a daughter, Hine Rauwharangi. Once Hinetitama had learned that her husband was also her father, she fled to Rarohenga, the underworld and assumed the role of Hinenuitepō. The thing more shameful to Hine than incest, was the misuse of Tāne's power by keeping her as his wife instead of giving her free agency (Pere cited in Simpson 2005).

There is also a link between ngā atua wāhine and the trickster Māui, which are the cycles of the moon and women's awa atua, sacred river. His birth and death and their connections with menstrual blood, first of his mother Tāranga, who wraps him in her hair and sets him upon the sea after his miscarriage, and secondly in his death, crushed between the thighs of Hinenuitepō, who ironically, gave him the gift of immortality. His interactions with his female relatives, the goddesses Mahuika, and Muriranga Whenua and finally Hinenuitepō, celebrate and reflect on the role of women as the gatekeepers of knowledge (Murphy 2011). The death of Māui by Hinenuitepō, emphasises the complementary nature of the roles of Maui and Hine. She was not only the goddess of death, but also of conception and birth (Rimere 1998).

CROSSING THRESHOLDS:

Traditionally there were rituals pertaining to the first menses of a young woman and her initiation and education into mātauranga wahine (woman's knowledge) by her female relatives. Rites of passage such as receiving an ancestral name, moko kauae (chin tattoo),

responsibilities and instruction into different arts, hākari (feasting), ceremonial cutting of the hair and ear piercing are among the traditional ways that the onset of menstruation was celebrated (Murphy 2011). The burying of menstrual cloths was symbolic of returning the placenta back to Papatūānuku (Murphy 2011). Because of the effects of colonisation, Maori society lost the traditions linked to initiation of youths into adulthood (Murphy 2011). This is further seen permeated throughout contemporary society in violence against women and the need for such organisations as Women's Refuge. (Hohaia cited in Murphy 2011).

Hinetitama's energy symbolises the threshold, transformation and passing through doorways (Royal cited in Murphy 2011). In the art of karanga (ceremonial call) the kaikaranga (caller) stands upon the threshold between the worlds, calling the dead to unite with the living. This role is central to Maori ceremony and social organisation, and is facilitated by wāhine because of the female reproductive organs, which are a culturally constructed doorway between the worlds (Mikaere, Smith as cited in Murphy 2011). This also explains why the carved door lintel over the threshold of a meeting house, called a 'pare', often depicts a female, as they lift the tapu of those entering.

"A woman's ability to make the marae ātea (ceremonial space in front of the meeting house) tapu with her voice and words during the karanga complements the role of men with whaikōrero (speeches) during the rituals of encounter. The karanga is an exchange between tangata whenua (people of the land) and manuhiri (visitors) to ascertain the nature of the visit and the visitors, therefore providing the basis for the whaikōrero. It is also a chance for women well-versed in the art of karanga to express their own opinion on topical matters".¹

When Hinetitama discovers her father/husbands transgression, she uses the power given to her to shape-shift into Hinenuitepō (Murphy 2011). From dawn and life to night and darkness, Hine represents "a deity who controls the space in between, a space long associated with changing consciousness and changing form, the traditional space of magic" (Murphy 2011 pg24) Hine gained dominion over death and gained control of her destiny through her bravery (Murphy 2011).

The interconnectedness of wairua (spirit) and the reproductive role of Māori women can be seen in the duality of words that can have both a sacred and everyday translation (Pere, 1991). For example, 'whanau' can mean family and to give birth; 'hapū' can mean subtribe and also to be pregnant; 'whenua' can mean the land and also the afterbirth. Perhaps the term that highlights this most clearly is 'whare tangata', which can mean house of humanity and also womb.

¹ (<http://www.teara.govt.nz/en/te-mana-o-te-wahine-maori-women/page-3>).

Therefore, the marginalisation of Maori women's reproductive processes and practices had a direct impact on mana wāhine wairua knowledge (Murphy 2011).

CONCLUSION:

Traditionally highborn women, including puhi, and ruahine played a major role in their iwi and hapū (Simpson 2006). Although contemporary puhi are only visible in their ceremonial role of whakanoa, this role is not assumed but discussed by tribal members, often without input of the puhi and her whanau. It is interesting that the young women involved didn't understand their role but understood its' importance. One can only guess that this is due to colonization and its impact on customary practises. I would imagine the participant would feel very special if her role had been explained to her.

Colonisation has played an unprecedented role in reshaping contemporary views of Māori women and men and gender balance. Discussing this effect on gender roles Smith states that, "Indigenous women would argue that their traditional roles included full participation in many aspects of political decision making and marked gender separations which were completely in order to maintain harmony and stability" (Smith 2012 pg. 153).

ART PRACTICE:

This part of the literature review will first briefly discuss the operatives of the 'gaze' and the history of Māori portraiture. It will then look at the work of Gottfried Lindauer. The key developments and innovations of contemporary portraiture will then be identified by examining contemporary Māori and non- Māori portrait painters and photographers that have inspired my body of work.

THE GAZE:

The previous dominant mode of seeing consisted of the male looking, empowered and active, with the female being gazed at and passive (Ellis 2009). Feminism exposed this one-sided nature in photography where men did the taking and women submitted to their demands (Ellis 2009). In my portraits, the female is not only the subject but also the image-maker, therefore I am reclaiming the gaze from the male voyeurism of the Victorian era and thus empowering the feminine

subject and celebrating her mana. I have chosen to paint my subjects in various positions of interaction with the camera; some look directly out from the canvas, others are aware of the viewer, but refrain from engagement. By choosing these poses, I hope to convey a little of the personal aura and mana of the subject, their personality and their relationship with the painter.

PORTRAITURE IN NEW ZEALAND:

With the changing times in the early 19th Century, there was a realisation that portraits were important documents, which were able to preserve biographical information, often those of 'great men', documents that could play a vital role in the construction of a national historical identity (Blackley 2005).

After the Māori Land Wars, and with a greater influx of European settlers into Aotearoa, there was an increase of recording of all aspects of Māori culture. This was due to the decline in number of Māori, and the breakdown of the traditional lifestyle which "generated a fever of recording activity" that increased in the last decade of the 1800s (Llyod 1975 pg. 2). Māori became the subject of 'exotic pictures' –most often depicted in traditional costume and recorded by the means of photography for a booming postcard industry and the portraiture genre made popular by the masters Goldie and Lindauer (Llyod 1975).

GOTTFREID LINDAUER

This review will focus on the paintings of Lindauer, rather than Goldie as I feel that Lindauer's work is more sympathetic to, and was more concerned with capturing the mana of his Māori subjects, than Goldie, who was mainly concerned with capturing a 'dying race'. Lindauer began his paintings of Māori under the patronage of Henry Partridge, who he met in 1874 (Graham 1963). Having become interested in traditional Māori life, which he could see was fast disappearing, Partridge was determined "to preserve a pictorial record of 'old-time' Māoris for posterity" (Gordon & Stupples 1985 pg. 20). Most sitters were painted directly from life, others with photographic aids, and others, entirely from photographs.

While patrons like Partridge, commissioned Lindauer's portraits, Māori themselves appreciated Lindauer's works, "making it possible to see the kaumātua and for his foresight in enabling them to behold other likenesses of some of the great totara trees of Aotearoa" (Gordon & Stupples 1985 pg. 41). There are however, some ethnological problems with Lindauer's work,

including the second hand sourcing of his images, his alterations to them, to decoration, his studio set costume and ornaments etc. (Gordon & Stupples 1985).

Lindauer's portraits follow the European head and shoulder oeuvre. He also used the 19th Century device of placing his subjects in front of a blank background, focusing attention on the head and shoulders, rather than using a landscape or domestic setting. This also emphasised the uniqueness and importance of the sitter (Gordon & Stupples 1985). He was noted to have preferred candlelight in his studio to light his subjects which "diffused his painting with a soft, unreal photographic light" (Gordon & Stupples 1985 pg. 49). While Māori turned up in their Sunday best, European patrons preferred Māori in their traditional dress.

Graham (1963) states; "In some cases the Lindauer portrait is the only surviving record and most of them are by far the most valuable likenesses available" (pg. 11). Māori today who own Lindauer portraits display them in their homes and meetinghouses, where they hold a place of honour. A Māori admirer of his work commented; "Great of hand and great of thought is our European friend who has seen and brought to life these spirit faces" (Graham 1963 pg. 17). Whatever the merits of Lindauer's artistic skills, his portraits function as a "positive celebration of outstanding Māori personalities for whom he had great admiration" (Gordon & Stupples 1985 pg. 50).

ROBYN KAHUKIWA

From the work of Ngāti Porou painter, Robyn Kahukiwa, I have chosen to discuss a painting which comes from a similar place conceptually as my portraits. The Whiteout series depict unidentified women sourced from the Alexander Turnbull Library. They most effectively highlight the erasure of identity that occurred due to colonisation. They do this in a number of ways. The series of six portraits of women and their displaced descendants, include washed out figures in the foreground. The black and white background image in traditional Māori costume, references the past, whilst the colour portrait of the sitter dressed in modern clothes represents the present.

The women in the painting share familiar features, suggesting their link through whakapapa. The background figure wears a kahukiwi (Kiwi feather cloak) which suggests her high status as a rangatira (chief). The placement of her hands on her head suggest that she is either in a state of surrender to the coloniser, or alludes to the exotic other which was a popular device used in early photographs of Māori Maidens. The foreground figure is in effect 'erased' or whited out like many contemporary Māori who have become lost or disconnected from their traditional roots and

heritage. This series was painted in 1990, which was the 150th Anniversary year of the signing of the Treaty of Waitangi.



Figure 1. Pare Watene (of Ngāti Maru) oil on canvas 1878 Gottfreid Lindauer



Figure 2. Unidentified Maori Woman #2 Whiteout series. Oil on loose canvas 1990 Robyn Kahukiwa

ANDRE BRONNIMANN

The Swiss artist spent his childhood here in New Zealand, then returned when he was twenty. He is self-taught, has won numerous awards and lives in Wanganui. Surrealist and photographic realist artist, Bronnimann began painting portraits of men and women with Ta Moko in 2010, winning the acclaimed Adam Portraiture Award in 2016 with 'Sisters'. His monumental work took a total of 412 hours over two years to complete. The portrait started with a photo shoot by photographer Albert Sword, is oil on linen and measures 183cm wide by 122cm high. The painting features three Taranaki women: Te Rawanake Robinson-Coles of Hawera, Inahaa Te Urutahi Waikerepuru of Waitara, and Ria Wihapi-Waikerepuru, originally from Hawera but now living in Otaki. Ms Waikerepuru commented; "We were blown away. We're so appreciative of how he's captured our wairua and our essence as wāhine Māori." ²

She said the three considered themselves to be sisters as they have strong iwi connections to Te Atiawa, Taranaki Tukau, Tangahoe, Ngā Ruahine, Ngāti Ruanui, and Ngā Rauru. "We are all great-grandmothers and have worked at varying levels supporting whanau, hapu and marae social, cultural and economic development within our tribal areas for about 30 years, while also pursuing

² (http://www.nzherald.co.nz/lifestyle/news/article.cfm?c_id=6&transfer=11594995)

our own individual creative endeavours that include performing ceremonial rituals and traditional and contemporary weaving.”³



Figure 3. Sisters, oil on linen 2016 Andre Bronnimann

I have an appreciation of the level of detail and warmth in this portrait, and the way Bronnimann has used a black background to make his figures ‘pop’ out from the canvas, adding to the realism of the image. He has captured the individuality and personality of each of the ‘sisters’ but also shows the shared whakapapa and mana in their moko kauae.

SOFIA MINSON

Contemporary portrait and landscape painter Sofia Minson is of Ngāti Porou, Swedish, English and Irish descent. She is based in Auckland, but lived in Samoa, Sri Lanka and China whilst growing up and this has influenced the way her art celebrates cultural and religious diversity. Her contemporary Māori portraits “depict creative individuals who are helping today’s culture through their own art forms or roles in society.”⁴

Her painting, *The Other Sister*, is a portrait of Tess, the artist’s sister, who doesn’t have a moko kauae. Of its use in this painting, Minson says it is about how contemporary Māori use moko to connect to their whakapapa. By cropping the black and white image, Minson focuses the

³ (http://www.nzherald.co.nz/lifestyle/news/article.cfm?c_id=6&transfer=11594995)

⁴ (<http://www.newzealandartwork.com/biography> 28th May 2016)

viewer's attention on the subjects' eyes. In contrast with Bronnimann's painting, *Sisters*, this portrait's strengths are to be found in the monochromatic palette and cropped composition. For some viewers the cropping would be disconcerting because the top and bottom of the subjects' head have been cropped; severing the most tapu part of the human body. The way Minson has captured the details of the face and the lighting on her subject, however, is most masterful and striking.



Figure 4. *The Other Sister* Oil on canvas 2012 Sofia Minson

KEHINDE WILEY

Born to an African American mother and a Nigerian father, Wiley grew up around academia. Finishing his studies at the Yale University MFA programme, he then became artist in residence at the Studio Museum in Harlem where he found an FBI wanted poster of a young black man. This made him rethink the portraits he had been painting. He was taken by the idea of the mugshot undermining personal power, while 18th Century British portraits he had fallen in love with had concentrated on the 'indomitable figures of their subjects' (Golden 2012 pg. 40).

Wiley began 'street casting' in Harlem, black males between the ages of 18-25. In his models, he looks "for people who possess a certain type of power in the streets. You always look for that alpha male or alpha female character. But in the end its' about chemistry" (Golden 2012 pg. 40). The models are encouraged to pick from Renaissance and Baroque art books a character from a painting, male or female, secular or religious to serve as a model for their pose.

His paintings are an infusion of high art and pop-culture, which are successful in the way they rethink portraiture as a genre. Although he predominately paints males, Wiley also paints strong black women with the same power and beauty. With his highly decorative

backgrounds, he aims to replace the trappings of power found in traditional portraiture; landscapes, buildings and other symbols of power. He introduces instead, “a world of absolute taste – signifying any number of cultures... the whole point of using it was to empty (it) out and fill it back up with something else without correcting much of anything” (Golden 2012 pg. 48).

He has been criticised for the lack of women portrayed in his works. Those that do, however, are not only striking but filled with grace and strength. I chose one of the paintings from the Economy of Grace series to show how Wiley has portrayed women. In these portraits he worked with designers Givenchy and Riccardo Tisci to dress his models, referencing the society portraits of the 18th and 19th Century. Wiley describes his women as powerful yet elegant (Golden 2012).



Figure 5. Mary Little, Later Lady Carr, oil on canvas 2012 Kehinde Wiley

PHOTOGRAPHY

With the advent of modern photography in 1839 and the settlement of New Zealand in 1840, this new technology was there to record and document the radical changes which took place during the European settlement. Initially, Māori were apprehensive about photography, believing that the camera had the “power to suck out a person’s mauri or life force” (King1996 pg. 2) There was however, a widespread interest and eventual acceptance of photography culminating in a

custom of placing photographs of the deceased around the body at a tangihanga (funeral), and the hanging of photographs of deceased in the whareniui; an elaboration on the concept of representing ancestors and genealogies which was traditionally recorded in classical art-forms (King 1996).

While Māori embraced the use of photography, Pākehā began to exploit Māori images for commercial reasons. The *carte de visite* (visiting cards), postcards and pictorial magazines became popular and inexpensive (King 1996). Unfortunately for us, many of these photographers rarely recorded their sitters names, and so there is a vast number of these tupuna images stripped of identity. I wanted to create similar portraits but imbued with identity, naming them and honoring their whakapapa.



Figure 6. Unidentified Māori woman with a chin moko, feathers in her hair, and European clothing, Photographic plate. Circa 1895

SOLDIER ROAD PORTRAITS

It was in response to this genre of early photographic portraits and those which were similarly taken in the United States of First Nation Peoples (found in the Smithsonian), that the Nordstrom sisters-in-law built their portrait business. Based in Cambridge, New Zealand, the two stylists dress their clients in Māori, Pacifica, Native American and First Nations costume for a native

and vintage inspired portrait. Tāniko and Vienna Nordstrom first started their business in 2011 and have travelled the length and breadth of New Zealand, and also abroad to Australia, and America. Tāniko says of their success; “Whakawhanaungatanga – we make connection with every whanau we meet and realising that through our portraits we have touched their lives for the better is humbling. It is also reassuring to know that what we are doing is of value to others”⁵

Portraits are taken in either the sisters’ studio in Cambridge or in their pop-up studio when they are travelling. Clients have their digital prints emailed them to print at leisure and in whatever size desired. The costumes used are a mixture of traditional and contemporary cloaks, weapons, ta moko and other adornments including feathers and ear and neck pendants. The rich foliage patterned backdrop harkens back to Victorian times, giving the portraits a vintage feel, and is not dissimilar to the patterned backgrounds used by Wiley. One point of interest is the use of ta moko (customary tattoo), which the sisters’ Facebook page guarantees are non-iwi related and are the same stencils used in kapa haka. I’m not sure that I agree with their use on children, which of course is not customary practice, but nonetheless it adds to the indigenous flavour.

Their portraits capture the changing face of modern Māori. Vienna says, “You can’t say what a Māori person looks like now, because the culture has spread so far and wide”⁶This is especially true overseas, but also here in the South Island of New Zealand, and shown also in my portraits as my sitters are a mix of European and Māori heritage.

LISA REIHANA

Ngā Puhī multimedia artist Lisa Reihana’s 2009 work, Ngā Hau E Whā, The Four Winds, were part of a commission by the Museum of New Zealand Te Papa Tongawera; Mai te aroha – Ko te aroha. Reihana photographed her four nieces dressed in different cloaks posing as the goddesses of the four winds. These digital prints were then printed on to aluminium which give them an ethereal quality. I am most interested in how she used the cloaks and backgrounds to embody her kaupapa with cultural integrity. Each goddess is dressed in a different cloak, a mixture of classic and contemporary. She has styled each goddess with contemporary jewellery and makeup to capture a certain look. My favourite is The South Wind who has a resolute look about her. I note that Reihana did not resort to ta moko to transform her nieces into goddesses, and the portraits I feel are successful without them. I applaud the marriage between customary and contemporary

⁵ <https://www.youtube.com/watch?V=PchY0q4FL7Y> .

⁶ <https://www.facebook.com/search/top/?q=soldier%20rd%20portraits>

elements in this series of portraits. Reihana is an example of a contemporary Māori artist who has embraced technology to further her artistic kaupapa.

CONCLUSION:

This literature review recognizes the important place portraiture (painting and photography) has had in the art history of New Zealand, and in documenting Māori during the settlement period of the late 1800s and early 19th Century. The contemporary Māori artists referenced here also document the changing face of Māori in the 20th and 21st Centuries, acknowledging the past as a way to moving forward and communicating concepts of identity, culture and self-determination. This chapter has also examined Māori and non-Māori artist who have depicted their subjects in positive ways.



Figure 7. Digital print. Circa 2012 Solider Road Portraits



West Wind



East Wind



North Wind



South Wind

Figure 8. Ngā Hau e Whā. Digital print 2009. Lisa Reihana

CHAPTER TWO:

METHODOLOGY

This chapter will explain the what, how and why of the processes, methods and approaches that were undertaken to create the paintings in this series. It describes the challenges which arose and the solutions used to reach a resolution in the completed body of work. It discusses the materials used and how they were employed to achieve the desired effect. It will also touch on the exhibition space and how the works were hung and why.

WHAT

This exhibition comprises of eight oil portraits of Māori wahine of different ages. They range in age from two and a half, to over sixty. I originally planned to paint young women, but decided that showing women of varying ages was more in line with what I wanted to say about Māori wāhine. While Lindauer and Goldie focused their attention on the noble, well-known rangatira, I chose wāhine I knew personally whom I had easy access to, rather than paint well-known identities. The main reason for this approach was my desire to capture the mana and beauty of ordinary wāhine. There is a sense that these portraits could be of your grandmother, mother or daughter. Also, there is a sense that these wāhine are rangatira in their own right and that they have their own personal mana and mauri which is what I wanted to capture.

I chose to paint these portraits realistically in full colour against a monochromatic background to make the figures stand out and to symbolise Te Ao Marama, the world of light in which we live. It is interesting to note that in the western heraldic tradition, silver or white stood for faith and purity and in the earlier western tradition of religious art, white robes signified purity and virginity (Van Leeuwen 2011). Initially the backgrounds I envisioned were to be either words or patterns based on Māori weaving. I hadn't decided what colours to use, but was leaning towards using white and gold along the lines of early icon paintings. On the advice of my supervisor I decided to adopt a monochromatic approach, settling on a white on white. Upon experimenting with texture and tone, I decided to use white matt and gloss paints to create a subtle contrast of background pattern. These were loosely designed to reference customary weaving patterns, using triangular and diamond shapes, referencing an art-form that was largely the domain of women.

This body of work, I believe also shows how the face of the modern Māori is changing as we become a more multicultural society. My models have mixed heritage, most coming from Māori and Pākehā families. In my paintings I set out to capture their uniqueness and personality, giving little

direction during the initial sessions when I photographed them. I wanted them to feel at ease and to be natural in front of the camera while having in mind my ultimate kaupapa. I decided early on that ta moko was not going to be an element in my paintings. Instead I would use other cultural indicators, such as kākahu (cloaks) and taonga pounamu (greenstone adornment). This was partly due to the fact that none of the wahine had moko kauae. I also feel that it is a subject I do not know enough about and therefore did not feel comfortable including.

The reason for using these taonga (treasured possessions), were one; to indicate whakapapa and secondly; to give the sitter a sense of occasion, that this was something special and out of the ordinary. The taonga presented in these paintings are a mixture of customary and contemporary, making reference to the past and the present, also showing the handing down of taonga from one generation to the next. One model commented that when her mother saw her daughter dressed in her taonga she cried, as she had never seen her dressed in this manner. To me this shows the sense of emotion that this process evoked for this particular family. Masterson comments about the image; “We discover who we are through the reactions we awaken in others. We look, they look and so we come to know who and what we are. We likewise give others this sense of self” (Masterson 2010 pg. 20).

In response to those unnamed photographs of Māori made in the late 19th Century, I made a conscious decision to title my works with Māori names where possible, identifying their iwi (tribe), locating them in Te Ao Māori. This also serves to re-emphasise each wahine’s identity. Captioning, “which appears to be an objective description of what is in the image”, is one of the three devices used by Sally Mann in her photos of children (Friedlander 2008 pg. 101). The other two devices which I thought about using, were the posed photograph, where the photographer hides the fact, or citation where the photograph refers to or resembles a well-known image. I thought about captioning my portraits with the names of ngā atua wāhine, but decided against it after a conversation with one of the kuia who suggested using her moko’s Māori names. This fits alongside Smiths dialogue around indigenous names, their cultural significance and the recent resurgence in giving children long ancestral names. Of this beautiful tradition, she says; “Children quite literally wear their history in their names” (Smith 2012 pg. 158). I was fortunate to be given Māori names for seven of the eight portraits and decided to name the large group portrait of child, mother and grandmother “He Whakaturanga”(generations), followed by their Christian names and iwi, as they had no traditional Māori names.

HOW

With the very first painting, I attempted to paint the background pattern on first by hand. The background was acrylic undercoat. This seemed too time consuming, so I opted to have stencils made. These were cut from digital patterns I had created (I had used this technique as an undergraduate). I then lay the vinyl stencil over the canvas, masking off the area of the portrait and sprayed it with white gloss enamel spray paint. I then carefully lifted off the stencil and continued painting the figure. I found this order of things contrary, as I kept smudging the white background with oil paint as I painted and had to keep touching it up. In subsequent paintings, I did the reverse, painting the figure first. This process meant that I only needed to do a little touching up afterwards, and the painting was completed.

I enlarged and then transferred the images with charcoal on to canvass. This gave me an outline in charcoal and I then began lightly under-painting in a wash of burnt sienna oil paint. From this I gradually built up the colour and details with the paint, using the enlarged colour photographs for reference. The oil paint that I have been using since my undergraduate works are Windsor and Newton Artisan Water-based oil paints. They clean up in water so there is no need for chemicals or solvents and they are kinder on the environment. I used Museum quality stretched canvases which were expensive but were the quality that I wanted. I was fortunate to receive a grant that paid for my materials and covered the other costs of the exhibition.



Figure 9. Whakatuputuranga stage 1



Figure10. Whakatupuranga stage 2



Figure11. Whakatupuranga stage 3



Figure12. Whakatupuranga stage 4

WHERE

I approached a number of local galleries, but there was only one that was able to hold my exhibition in the allocated timeframe for the Masters' requirements. This was the McAtamney Gallery and Design Store in Geraldine. The owner Carolyn McAtamney Rasch was excited to show my work as it was her aim to show more Māori art. When it came to the exhibition space, it was in my mind while I was creating the works and I had an initial idea of how I wanted to hang the show. But when the time came it turned out to be a collaboration between Carolyn, my mother and I.

Carolyn, experienced in hanging portraits, impressed upon me that they all have their own presence and energy and will let you know where and how they should be hung. She had hung and rehung multiple times the night before my Mum and I came up to the gallery and she wanted my input. I had envisioned having the two kuia, Watinia and Ruruhira, welcoming people into the space and fare welling their departure from the gallery by hanging them by the door. Carolyn pointed out that because of the way they were facing, this might be misconstrued that they had turned their backs on the rest of the show. She had a point! After moving them around a bit, we found a better position for the portraits within the gallery space. I had also envisioned hanging the three moko portraits; Tūmatakōkiri, Hine Ao Pounamu and Te Kiato, together on the longest wall as a whanau (family). After much toing and froing, we decided to hang Te Kiato on her own, in the limelight, and the other two, who are sisters, together on one wall. Ngāwaieterangi, we all agreed was the star of the show, and she took the back wall where she claimed pride of place, making her the first portrait you saw as you came up the stairs and entered the space.

We eventually decided to hang Te Kapa opposite the door on the long wall between Watinia and Ruruhira and across from her whanau in He Whakatupuranga, on the right hand side of the door. She was positioned, supported by the two kuia. Consequently, He Whakatupuranga whanau were allocated the role of fare welling guests who attended the exhibition. Carolyn had taken the initiative to paint two of the walls black, while the rest of the walls were white. This colour scheme complemented the layout of the exhibition – especially Ngāwai.

Hanging this show was an insightful process. Many commented on the opening night how realistic the portraits were, but more importantly, commented on the presence they held. This was something that became apparent during the installation process. Each portrait has its own personality, and energy. As Carolyn had pointed out, some portraits could hang anywhere in the space; like Hine Ao Pounamu and Te Kapa, while others, like Tūmatakōkiri had to be hung in a specific location within the gallery. Once the works were finally hung it felt right and we concurred on the installation.

CONCLUSION:

Having my first solo show in a gallery was a great learning experience, from the painting of the works over the space of a year, to hanging them in the gallery and pricing the works. The final shows success was a collaboration with a number of people including Carolyn, the gallery owner, my family and supporters and myself.

CHAPTER THREE:

WORKS:

Tūmatakōkiri – Ngāi Tahu, Ngāti Kahungunu, Ngāti Pakeha

She is cloaked in her Taua's ostrich feather korowai wearing her heart-shaped taonga pounamu. She gazes serenely to the left, aware of the viewer, but choosing not to engage, perhaps she has something on her mind. Her graceful demeanour exceeds her years. She is six. Her name means "Shooting Star". Her big blue eyes and fair complexion give away her mixed heritage, but her taonga, handed down to her from her Taua, denote her whakapapa. Three kahu (hawk) feathers stand upright at the back of her head; emblems of leadership and potential.

Hine Ao Pounamu – Ngāi Tahu, Ngāti Kahungunu, Ngāti Pakeha

Older sister of Tūmatakōkiri she too is wearing her Tauas' cloak, but her own taonga pounamu. Like her sister, she has blue eyes and fair skin. Like her sister, she doesn't engage the viewer, looking past the viewer at something in the distance, her head slightly tilted, thoughtful. She too wears the red hawk feathers pinned in her long brown hair, which hangs over her right shoulder.

Te Kiato - Ngāi Tahu, Ngāti Kahungunu, Ngāti Pakeha

Te Kiato wears her whanau's ostrich cloak, and like her cousins, she wears a taonga pounamu; a greenstone tiki, handed down from her Taua. She too does not engage the viewer, but shyly glances down to the right. Her long hair flows over her shoulders and across her bare arms. A modest young woman, the feathers in her hair symbolise her potential which is beginning to come to fruition.



Figure13. Tūmatakōkiri (Summer) Ngāi Tahu, Ngāti Kahunungu, Ngāti Pakeha

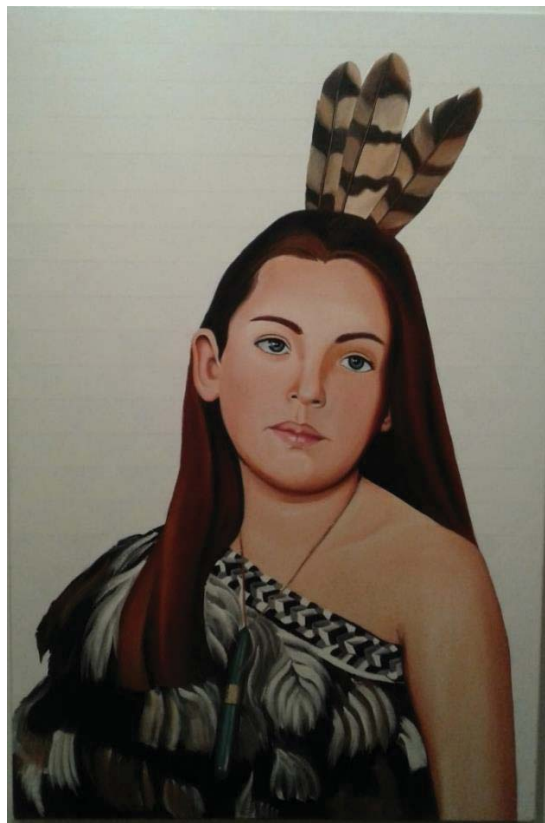


Figure14. Hine Ao Pounamu (Grace) Ngāi Tahu, Ngāti Kahunungu, Ngāti Pakeha

Te Kapa – Ngā Puhi, Tainui

This young lady wears her Tāua's cloak and her own taonga pounamu. She gazes directly and softly at the viewer, engaging us with her warmth and charm. She also wears the kahu feathers in her hair, a symbol of her youthful potential and strength as she has already endured many difficulties.

Ngāwaieterangi – Ngāti Kauwhata, Ngāti Kahungunu ki Wairarapa.

This portrait is of a Wahine Toa, the Warrior Woman. She holds a tewhatewha, traditional weapon, and gazes out of the canvas at the viewer, her strong jawline tilted in defiance. She has endured much and she will not be overcome. She wears a rain cape crafted by Warren Warbrick from Te Manawa Museum, who also made the tewhatewha, and she wears a contemporary pounamu taonga.

Ruruhira– Ngāi Tahu, Ngāti Kahungunu, Ngāti Pakeha

This is the grandmother of the first three models, Tūmatakōkiri, Hine Ao Pounamu and Te Kiato. A friend I have made through church, she agreed to sit for me after many discussions about my kaupapa. She wears a very old cloak with woollen tassels, a pounamu tiki and large pounamu earrings handed down through her family. She was hard to pin down for the portrait as she is a very busy wahine! In the finished painting, her daughter-in-law said I captured a serenity, a moment in time, where Adelaide is tranquil.

Watinia – Ngāti Kahungunu ki Wairarapa

Another friend made through church, Watinia graciously agreed to sit for me after korero (talk) pertaining to my kaupapa. She wears an ostrich feather cloak belonging to her whanau and her mother's taonga pounamu; pendant and earrings in the shape of shark teeth. She looks to her left in a dignified posture, evoking wisdom and warmth. As one of the kuia she is an anchor for the exhibition .

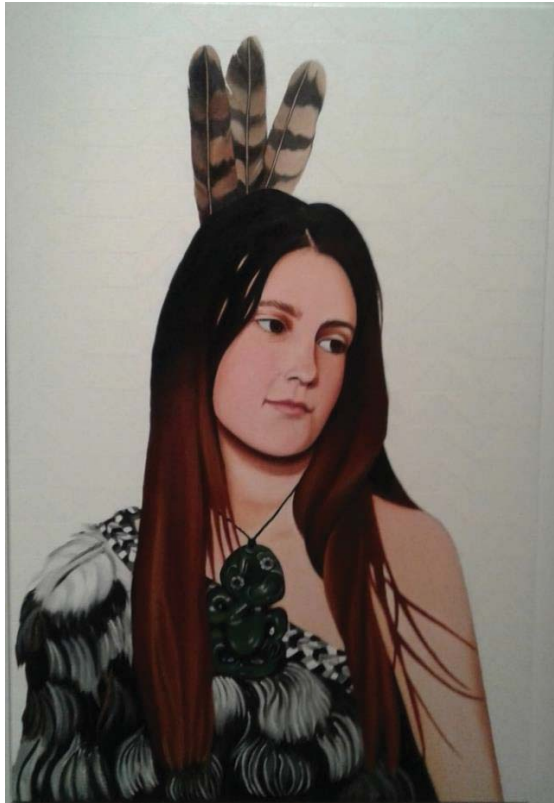


Figure15. Te Kiato (Isayah) Ngāi Tahu, Ngāti Kahunungu, Ngāti Pakeha



a

Figure16. Te Kapa (Legend) Ngā Puhi, Tainui

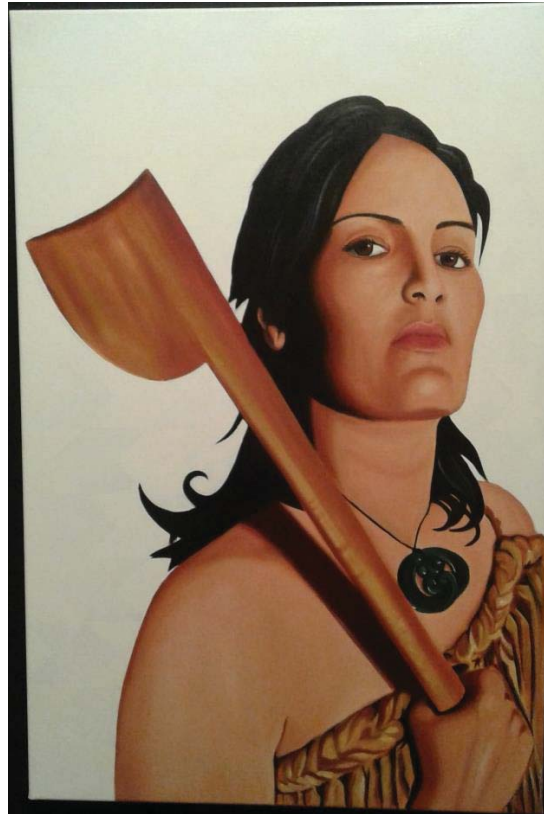


Figure17. Ngāwaieterangi – Ngāti Kauwhata, Ngāti Kahunungu ki Wairarapa

He Whakatipuranga (Generations) – Zahliah, Chanelle and Denise – Ngā Puhi, Tainui

Initially I was going to take photographs of Chanelle and her daughter Zahliah as I wanted a mother and daughter portrait, but as Denise, Chanelle’s mother lived with them, I suggested that we do a group portrait of the three generations. This was my favourite portrait and the last that I painted. This whanau wear their own taonga pounamu and bone pendants, but as they didn’t have their own cloaks, I fabricated them in paint. After discussion with my mentors I chose the illustrious kahu kiwi (kiwi feather cloak) and another contemporary feather cloak.



Figure18 Ruruhira (Adelaide) Ngāi Tahu, Ngāti Kahunungu, Ngāti Pakeha



Figure19. Watinia (Virginia) Ngāti Kahungunu ki Wairarapa

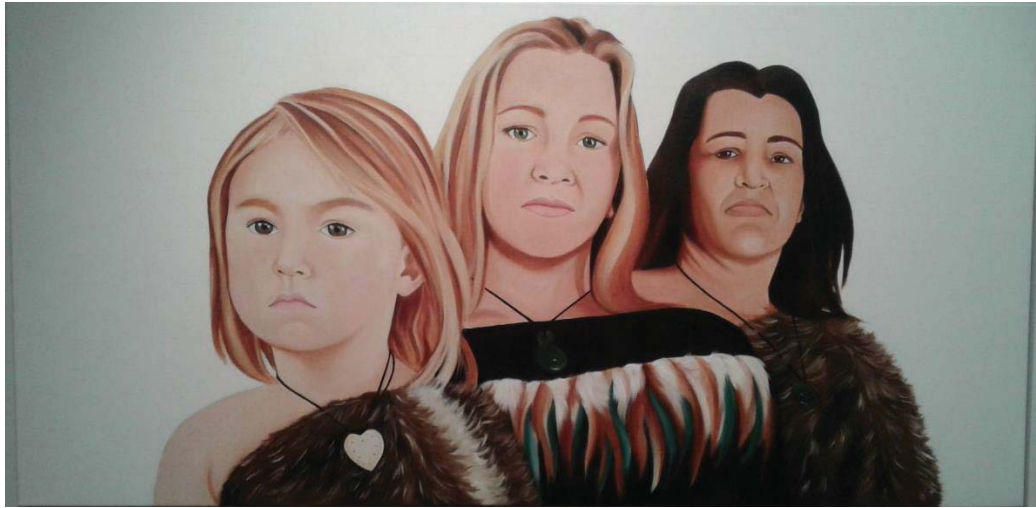


Figure20. He Whakatipuranga (Generations), Zahlah, Chanelle and Denise, Ngā Puhi, Tainui

CHAPTER FOUR:

ANALYSIS/DISCUSSION

I have used the values found in the Kāi Tahu cultural report called Manawa Kāi Tahu, a cultural, social, environmental and economical framework, in the analysis of my practise. The six values are; Tohungatanga (development), Kaitiakitanga (guardianship), , Rangatiratanga (upholding mana), Manaakitanga (well-being and hospitality), Tikanga (cultural integrity), and Whanaungatanga (nurturing relationships). This chapter will discuss how my practise relates and upholds these six values and how they sit in relationship to kaupapa Māori methodologies.

In terms of the framework tātaiatanga āhua toi this exhibition has fulfilled five pou or pillars: whakapapa (genealogy), mātauranga (knowledge), āhua (appearance), waihanga (technique), and tikanga (correct protocol) of the Māori art continuum. Its relation to the exhibition of eight works will be discussed in the following chapter.

Tohungatanga:

This value represents the capability and development of the iwi (tribe) or individual, “through education, skills and by encouraging the cultural knowledge of the participants” (Ngā Tahu 2016 p. 66). As it relates to my practise, I see in the work, not only the development of my own painting skills but also the personal growth as an artist, which is noticeable from the first painting to the last. In my quest to learn more I turned to YouTube to build on my painting skills, by watching videos on painting techniques which I found very useful. I also looked at the works of the Masters, da Vinci, Michelangelo, Goldie and Lindauer, and their techniques with oil painting. I sought help from a local artist and tutor for feedback. Using the artist models of Lindauer, Bronnimann, Wiley and Minson I was able to find my own style of photo-realism. Similarly to these painters, I also used the aide of photographs, although I would not place myself in the same class as them as I still have much to learn and much more development yet to gain. I also bounced ideas off Tāua Ruruhira, and Tāua Watinia seeking advice from someone older and more knowledgeable, as my mentors.

I hoped to educate and encourage my audience culturally by bringing these wāhine, who could be someone they know, and by placing them into the gallery space, thereby exalting them to a special position. The exhibiting experience, with the karakia, karanga and waiata (song) at the opening, not only commenced the exhibition with tikanga but I hoped would give non-Māori an experience to remember and appreciate. A mother approached me at the opening and introduced me to her young daughter from the local high school who had deep emotional response to the

portraits. The young woman confided to me that this was the sort of painting she is interested in doing herself. I was also approached by a high school art teacher who would like me to come and talk with her class about fine arts and art education. Another person has asked me to judge the fine arts section of a local arts festival later in the year. I have found already that doors of opportunity are opening for me. I believe the adage that by following your dreams you give others the permission to do the same.

Rangatiratanga:

Leadership and independence is one definition of this value; “Kia ranga i nga tira” (Ngāi Tahu 2016 pg7). It also means the upholding of the mana of others and self-determination. I relate to this value through the way I tried to honour and respect the images of my models. By capturing the mana and mauri of the wāhine, I am responsible for how these images are used and how they enter the wider world. The models were given the right to self-determination by signing a Model Release Form, and it was explained that the finished paintings would be for sale. By signing this form, the participants handed over to me the responsibility for their images, one which I did not take lightly. In response to the early photographs of unidentified wāhine who sat in both Māori and European clothes, I consciously chose to portray my models in Māori taonga. As mentioned previously my intention was to update these portraits by naming the wāhine and giving their iwi, identifying them instead of making them unidentifiable. The paintings of Kahukiwa and the photographs of Lisa Reihana also used this signifier, for different reasons. Mine were more in line with those of Kahukiwa whose purpose was to point out that these wāhine are ‘someone’, an individual with whakapapa; iwi, hapu, and whanau connections and descendants.

To inspire others with my vision of Māori women to reach their aspirations was the one driving goal behind my work. One family member said to me that I had captured something of the character of their loved one. Another, that I had captured their loved one in a still quiet moment. It was heartening to receive this kind of feedback, most importantly from the whanau involved. There is a sense that these paintings have immortalised the participants, giving them Rangatira status, and I believe that this may be why most of the paintings which sold were bought by their whanau. One regret I had, was that I didn’t try harder to encourage the models to come to the opening. One whanau was away at a birthday, and another was sick, so the members of only one whanau attended, which was pleasing. I would have loved to have taken photos of the each model with their paintings.

Unfortunately there was the sense that there was pressure on the whanau to buy their paintings as they didn't want them hanging on strangers' walls. I'm not sure if this was purely because they were Māori and the paintings could end up in foreign hands, but if I had been in the position, I would have loved to have gifted these paintings back to the whanau. This is a problem that I'm not sure how to address. It was suggested at the opening that I could make limited edition prints of the paintings, but the gallery owner pointed out that it is because the paintings are 'one-offs' that makes them special and valuable. But then I think about the work of other artists, especially Robyn Kahukiwa, who has made prints as well as paintings and see how her work has become more accessible to a wider audience. This is what I would like to happen with my work, although my work is quite different to Kahukiwa's. I also thought of making miniatures of the paintings for the participants, but it was suggested that I stay large as that is what gives the images their impact. I feel a need to find a way to gift more back to the participants.

Kaitiakitanga:

This pou pertains to our natural environment and our whakapapa links to Papatūānuku, the Earth Mother and Ranginui, the Sky Father. In my art practise I use Windsor and Newton Artisan Water-Based Oil paints, which means I don't need to use solvents. This not only means clean up with soap and water, but it also means no harmful fumes to inhale. I have used these oil paints, alongside acrylic paints since my undergraduate exhibition. Professor Bob Jahnke introduced me to medium and I prefer them over traditional oil paints that require turpentine. In the future, I would like to extend my art practice environmentally and source second-hand frames and/or wood or loose canvas to paint on. I may also look into tempera or other natural paints.

In relationship to my studio, which was the garage that I shared as a working space with my brother (who uses a milling machine), I found that using the spray paint created a fine white dust, which luckily was contained mostly by keeping the door shut and using a tarpaulin on the floor. I also had to use a dust mask to prevent the inhalation of fumes. Another aspect of Kaitiakitanga is the wise use of resources. I was fortunate enough to receive two scholarships in 2016, which covered my materials and study fees. I was very conscious of how these funds were used, and made sure that they were used with prudence.

Tikanga:

By beginning each photographic shoot and painting session with karakia (prayer) I upheld the cultural integrity that is suggested by tikanga. This process set the tone for my mahi (work), and grounded the process in mindfulness, aligning myself with deity in the act of creation and asking Ngā Tipuna (ancestors) to be present and watch over the proceedings. Following the custom of koha or gifting, I made copies of the photos on cd for the participants.

At the exhibition opening, tikanga was observed by commencing with a karakia, karanga and waiata, opening up the space to the public and removing tapu. This was performed by Matua Tewera King and Wendy Heath and their whanau. Their cultural role was also acknowledged with a koha, as they travelled some distance for the opening. I was surprised and honoured to have one of the kaikaranga come up to me after the blessing and gift me a piece of greenstone. She told me that she always gifted a piece to whomever she performed the karanga for.

During the opening, I gave a karakia and mihi (formal greeting) and thanked everyone who was present and who made the exhibition possible. I acknowledged God, first and foremost, as the provider of all things, including the gifts and talents and opportunities He has given me. I also acknowledged those who had passed and had gone before, including my Grandfather who passed away not long after commencing my Masters study. I then turned to the living giving thanks for their support. I am reminded of one of my favourite whakatauki (proverbs); 'Ehara taku toa, he takitahi, he toa takitini' – My success is not mine alone, but that of the collective.

Manaakitanga:

Upholding this value means honouring the well-being of others and ourselves, being hospitable and generous. In my practice, I relate it to providing a safe, warm, private space to take the initial photos of my models. I also offered food where appropriate. As part of the painting process, I emailed the final photos to the participants before beginning the initial painting. I also offered hospitality by providing food and traveling to the participants when they could not come to me. I also acknowledged the models at the exhibition opening, as without their participation and co-operation I wouldn't have had a show! I made sure that there was ample food and refreshments at the opening, including non-alcoholic and vegetarian options.

Whanaungatanga:

This value is embodied in the practise of mihimihi, where an individual gives their whakapapa links to their place of tūrangawaewae (place of origin, or home ground). At the exhibition opening I gave my mihimihi after the karakia and karanga. In it I acknowledged my river, mountain, iwi, marae, family members and home town. Afterwards the Kaikaranga approached me to let me know that we were related through our common marae. It was also good to have two families represented in the portraits, that of the Couch-Snow whanau and also the Laurie whanau. I made sure to ask permission from Adelaide (Ruruhira) and Legend (Te Kapa) to use their images in the advertising for the exhibition.

He Tātaitanga Kaupapa Āhua Toi:

When using He Tātaitanga Kaupapa āhua toi; a Maori art continuum (Jahnke 2006), the classes of customary, non- customary and trans-customary, position He *Wāhine*, *He Tapu*, mainly into the category of non-customary and trans-customary as it is situated in the oeuvre of western oil painting tradition but has elements of Māori art and design.

He Tātaitanga whakawhiti (a trans- cultural framework) is a tool which provides a methodology for analysing the major elements of Māori art to establish the relevancy and significance within a Māori Art continuum. The framework is organised into six pou (pillars); Whakapapa (genealogy), Mātauranga (knowledge), Āhua (appearance), Waihanga (process), Wāhi (site) and Tikanga (protocol) (Jahnke 2006 pg.). Because innovation is a constant process, the framework enables work to be examined and assessed according to these six determinants.

Tātaitanga Whakapapa:

Having lived away from home for seven years while studying and living in Palmerston North, I felt a sense of homecoming when I moved back to Te Waipounamu. 2014 was a tough year, with the passing of my grandfather in March, who was my last surviving grandparent. I was fortunate to have links with the local marae, Arowhenua, and I was able to call on the Upoko to open the exhibition with a traditional blessing. I hope to maintain a closer connection with my marae through hui and other activities in the near future.

Tātaítanga Mātauranga:

I am indebted to all the Mana Wāhine whose art and theses have inspired and informed my work. Wāhine in academia such as Smith and Simpson, Murphy, Grace and Te Awekotukutuku who have forged a trail for Wāhine Māori to share their stories, have encouraged others to share theirs. I called upon their knowledge and stories of Atua Wāhine which give us insights into traditional life and ways to become more autonomous and true to ourselves in this age. While my understanding of tikanga is sufficient for my needs, my lack of te reo still restricts me. It is one of my lifelong goals to become fluent in te reo.

Tātaítanga Āhua:

My art practise picked up where it left off in my undergraduate study, continuing to represent the world through photo-realism in the genre of oil painting. While the portraits I chose to paint were in colour, I chose to give them a subtle background. Initially my paintings in the first year were poor in terms of composition, so when planning my Masters show, I gave more attention to how the figure sat on the canvas, using a head and shoulders composition used by masters' such as Lindauer, to tie the body of work together. I used Photoshop to see how the images worked as a composition before transferring the image onto the canvas. I used similar painting techniques to those used by the masters to recreate paintings in a classical style. While the portraits were executed classically, the backgrounds gave the paintings a more contemporary edge. It could be argued that the patterned backgrounds have visual elements that are trans-customary as they are based on elements of raranga (weaving).

Tāihanga Waihanga:

This pillar informs how an art piece takes its form, how it is produced, its materials and how they are manipulated. How this relates to my work has already been discussed earlier. It is the techniques used and the effects they produced. This includes oil painting techniques and the use of stencils for the backgrounds. They produced a smooth finish to the overall paintings, which were both figurative and non-figurative. Both these techniques are non-customary as in they do not belong to the traditional art-forms of whakairo (carving), kōwhaiwhai (rafter paintings) or raranga (weaving).

Tātaítanga Wāhi:

I made sure to activate the studio space I worked in by beginning each painting session with a karakia. This helped me to ground myself and open the creative process with positivity. I also

found myself regularly sweeping the studio as a way of clearing space. When it came to the opening of the exhibition, karakia and karanga were performed by an elder and two kaikaranga as they walked into and around the exhibition space, performing a whakanoa, welcoming the public into the area.

Tātaianga tikanga:

Because the kaupapa of the exhibition was focussed on wahine Māori, I approached the Upoko of my marae and extended to him an invitation to open the exhibition. He chose to perform the whakanoa with the aid of two kairaranga. As already noted, a koha was exchanged with them as well as the other participants. I was also surprised to be given a koha from one of the Kaikaranga of a piece of pounamu.

Conclusion:

Within the framework used in the analysis of my art practice, it may be seen that the six values of Te Manawa Kāi Tahu give my work a grounding in Kaupapa Māori methodologies. This chapter has also discussed how my practice relates to the framework of He Tātaianga Kaupapa Toi. Under its six pou, my work can be seen as bridging a trans-customary and non-customary practise. In the following chapters I will highlight the innovation, contribution and the key findings that have been identified in each chapter of this exhibition report.

TABLE 1. ANALYTICAL FRAMEWORK FOR CULTURAL RELATIVITY AND RELEVANCE

Cultural indices	<i>Kaupapa toi</i> Māori cultural relativity & relevance	<i>Tātaianga Whakawhiti</i> Trans-cultural relativity and relevance
Whakapapa	Kāi Tahu, Kāti Mamoe, Waitaha, Te Whakatōhea	Pakeha
Mātauranga	Mana Wāhine – sacredness of Te Wharetangata – Tamariki, Rangatahi, Whaea, Kuia Use of white to symbolise Te Ao Marama.	Western oil portrait painting genre and history
Ahua	Raranga elements – triangle and diamond shapes	Western figurative painting history and genre
Waihanga	N/A	Oil painting on canvas

Wāhi	<p>Karakia at commencement of each days painting in the studio</p> <p>Karakia, karanga and waiata used to active spiritual autonomy of site.</p>	<p>Studio space</p> <p>Public art gallery space</p>
Tikanga	<p>Opening rituals transformed to accommodate a powhiri.</p> <p>Karakia and Karanga delivered to commence exhibition.</p> <p>Whaikōrero delivered by myself as the exhibiting artist and waiata tautoko presented by friends and whanau.</p> <p>Traditional gift (koha) – cd of images given to portrait models.</p>	<p>The opening rituals transformed to accommodate a pōwhiri.</p> <p>Model release forms signed to allow artistic autonomy and copyright of images.</p>

CHAPTER FIVE:

CONCLUSION:

This exhibition report has presented a literature review discussing both the kaupapa topic of puhi in relation to mana wahine, and an artist's review of works relative to this exhibition.

Also a methodology and an analysis with which to contextualise *He Wāhine, He Tapu* within a continuum of Māori art has been discussed. This final chapter will summarise the findings of this report and contextualise them in relation to the exhibition.

Summary of Chapters:

Chapter One reviewed literature on the significance of the puhi in her traditional roles historically. It also discussed the relegation of these roles to a purely ceremonial today due to the detrimental effects of colonisation on traditional roles between men and women in Māori society. The qualities that make a puhi special were explored through the connection of tapu and noa and their embodiment found in the narratives of Atua Wāhine. Also the ability of wāhine Māori to traverse tapu and noa by bridging these thresholds through their roles as kaikaranga and the whakanoa ritual was discussed.

Next, the review turned to the oeuvre of portrait painting and photography and those artists that have influenced this body of work, either visually or through similar themes. An introduction was given to the gaze in painting and in early Māori portrait painting in Aotearoa, focussing on Lindauer. Other contemporary male and female portrait painters and photographer's work was also highlighted.

The methodology underlying the exhibition was explained in Chapter Two and presented under the headings of What, How and Where. I explained in this chapter the techniques, processes and reasons for using them. Chapter Three introduced the works of the exhibition. The eight paintings were individually described and their position within the group was pinpointed.

In Chapter Four the body of work was analysed and discussed in relation to the six values of Manawa Kāi Tahu and He Tātaianga Whakawhiti (Māori art continuum). According to the classifications of this continuum the exhibition is positioned between trans-customary and non-customary, following the continuum as provided by Jahnke (2006).

Practical learning:

This exhibition had many firsts for me. Being my first solo show, there were ample learning moments for me throughout the exhibiting process, beginning with the creation of the portraits. I learnt more about the painting process and handling of oil paint and techniques. This extended to the use of stencils and using spray paint to get the desired effect on the background and problem-solving by using masking to protect the portrait while spraying the background. Because of the nature of oils, I found that I could work on three or more paintings at a time while I allowed paint to dry in between layers. This timeframe was helpful, except in the cooler months when the drying process was stalled due to moisture in the air.

I also learned how to work with others towards a desired goal in the realisation of the final exhibition. From getting models on board, to talking with writers and media about my work, and negotiating with the gallery owner about exhibition details. I was also fortunate to have gained some

funding which went towards media and other exhibition costs and materials. I went through the process of applying for that funding, which included goal setting and making benchmarks towards meeting those goals, all of which were eventually met.

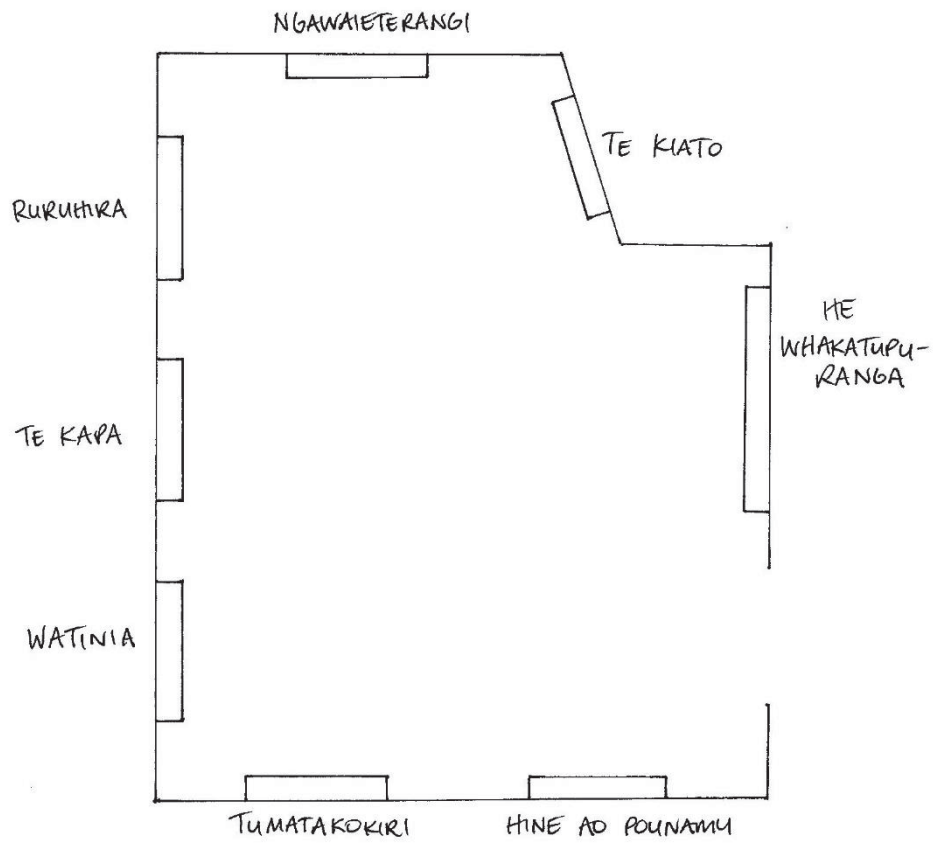
Conclusions:

He Wāhine He Tapu sits between trans- customary and non- customary as an art form and has its oeuvre within the scope of portrait painting in Aotearoa. By bringing images of our hine, our wāhine, our kuia into the exhibition space, I hoped to elevate them to a Rangatira status. Also by reclaiming my wāhine from the colonial gaze I hope to have represented them in a culturally sensitive and reaffirming way. I believe I was successful in this from the responses I received from the models and their whanau and the general public.

The night of the exhibition, after everyone had left, except for the owner and our whanau, some American Tourists came up to the gallery to see if they could have a look around. In conversation they mentioned they were retired artists living in Laguna Beach, California. They said my work reminded them of Hawaiian oil painters Popo and Ruby Lee, whose portraits of Native Americans were popular in the 1970's. They asked me if I had plans to travel and commented that they could see the art work hanging in galleries in the USA.

I feel very fortunate to have had the rich opportunity to focus my energies towards creating this body of work for the duration of this Masters study. While I don't consider my mahi toi (art work) to be ground-breaking, I would one day like to place myself alongside such New Zealand painters as Minson and Bronnimann. But although I feel my work has progressed much throughout this Masters body of work I do not consider myself a master in any sort of terms as I still have much to learn and room to develop.

APPENDIX:



Gallery Floor Plan, McAtamney Gallery

He Wāhine, He Tapu

Feb-March 2017

McATAMNEY GALLERY AND DESIGN STORE

MODERN AND CONTEMPORARY NEW ZEALAND ART



JANELLE WILSON | Te Kapa

INVITATION TO MASTERS OF MAORI VISUAL ARTS EXHIBITION

Friday 24 February - 6.30pm - Wine and Hors d'Oeuvre served

RSVP Carolyn 03 693 7292 or carolyn@mcataamneygallery.co.nz
Upstairs, Old Post Office Building, 47 Talbot Street Geraldine.

www.mcatamneygallery.co.nz

He Wāhine, He Tapu Invite

Model's Name: _____

Model's Address: _____

Model's Email: _____

Model's Phone: _____

Photographer's Name: _____

Photographer's Email: _____

Photographer's Phone: _____

Shoot Description [and Shoot Reference if applicable]: _____

Shoot Date: _____

Special Conditions [if any]: _____

MODEL'S CONSENT

For valuable consideration which I hereby acknowledge, I grant the person or entity photographing or recording me ("Photographer") and its licensees and assignees full permission to license and/or use any photographs, film or recording ("Works") taken of me (including my appearance, likeness and form), for any purpose whatsoever (including, but not limited to, advertising, packaging, marketing, and promotion, for any product or service). The Works may be cropped, altered, transformed or reproduced in any way, in any current or future media (including, but not limited to, print, TV, film, digital and the internet), and may also be combined with any other works or text.

I agree that I have no rights or copyright in the Works (and any derivative works). I hereby release the Photographer and its licensees and assignees from any and all claims and demands in connection with the Works or their future use.

I understand that where readily retrievable, I may access any personal information of mine and may correct any personal details provided by me.

I am over 18 years of age and legally entitled to grant this consent.

Model's Signature: _____ **Date:** _____

Photographer's Signature: _____

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