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***“Te Wā o Naianei”***

**An exhibition report presented in  
partial fulfilment of the requirements  
for the degree of  
Masters in  
Māori Visual Arts.**

**Massey University, Palmerston North  
New Zealand.**

**Justine Munn 2024**

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## **Abstract**

The exhibition report begins with a brief historical focus upon the representation of Māori in paintings by late 18th-century European artists. It examines two artists that utilised classical techniques in their portrayals of tūpuna Māori, whilst one artist paints a dramatic image in romanticism. In addition, I include my own connection to a tūpuna through classical portraiture.

The literature review highlights contemporary wāhine Māori painters who have implemented painting techniques in portraiture and figurative art within the paradigm of customary Māori visual storytelling, moving beyond colonial documentation. These modern works engage with themes such as kōrero, pūrakau, atua Māori, Rangatahi and the impact of the urban shift moving from their ancestral tūrangawaewae, and whānaungātanga. In further their art contextualises the social and political issues of Māori history and contemporary challenges from colonisation in Aotearoa.

The report then leads into the discussion of the methodology for the main body of work, concentrating on how whānaungātanga and whānau are expressed through portraiture and figurative imagery. My works pay tribute to my parents, impacted by the rural migration for work and training, whilst maintaining their tūrangawaewae. Furthermore, the exhibition aligns with the kaupapa Māori research principles and the strategic commitment to upholding the principles of Te Tiriti o Waitangi, of Nga Toi Māori, Taonga Gallery and Studios gallery, Okorere.

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Nga mihi.

# Mihi

I te taha o tokū Pāpa

Ko Nga Puhī, te Iwi Ko Ngāti Manu te Hapū

Ko Te Karetu te marae.

Ko Pomare te Tūpuna.

I te taha o tōku Māmā

Ko Ngāti Pūkenga te Iwi, Ko Nga Pōtiki te Hapū

Ko Tahuwhakatiki te Marae.

Ko Romainohorangi te Tūpuna

Ko Justine Aroha Munn tōku ingoa

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## **Introduction**

### **Chapter one**

#### **Early European Portrait Painting of Māori.**

The celebrated oil paintings of Gottfried Lindauer 1839 -1926, originally from Bohemia, arrived in New Zealand in 1874 and was one of the first artists commissioned to paint portraits of Māori . (Bell, 2020).

Another prominent artist was Charles Goldie 1870 - 1947, a New Zealand-born painter whose focus was also painting Māori as subjects.

The idea of painting in greater detail and accuracy using oil paints, involved the importance of black and white photography. Lindauer and Goldie had their subjects sit in their studios, taking their photographs wearing colonial attire and Māori customary dress, this idea portrayed a sense of grandeur and mana. The process involved sketching the photograph onto a smooth white surface and then meticulously applying layers of paint to achieve depth and detail (Hillary, 2020:229). Additionally, the way they painted the background influenced the contrasted between dark and the underlying luminous light in the final artwork.

Painter Louis John Steele painted his subjects in the characteristic style of romanticism, reimagining them from the postcards of old-time Māori. (Bell, 2020). Romanticism, in the 18th century, was in the context of painting Māori in dramatic scenes emphasized by exaggeration as a colonial view of the dusky maiden and savage.

#### **Rangatira**

I begin with a prominent painting by Lindauer from Figure 1 of a rangatira Whetoi Pomare II, accompanied by his customary tribal affiliation and pēpeha. He is important because he is a tūpuna from my father's whakapapa and one of sixty-five Māori portraits painted by Lindauer. Lindauer presents him front facing showing the ta moko head dress of the mataora on his face, dressed in a korowai. He references the māori status and nobility as a rangatira and shows attributes in context to the overall and quality of Māori status in the work.



Figure 1. *Whetoi Pomare II* (1896) oil paint on board.  
Artist,  
Gottfried Lindauer.

***Ko Taumarere te awa***

***Ko Tapuiwharawhara te maunga***

***Ko Puketohunoa te pā***

***Ko Te Karetu te marae***

***Ko Ngāti Manu te hapū***

***Ko Pomare II te tūpuna***

## Puhi



Figure 2. *Te Kahui-Kerehi-Te Heu, Heu* (1883), oil on board.

Figure 2. I chose to study the painting of Te Kahui Kerehi Te Heuheu, a Puhi Ngāti Tūwharetoa Paramount chief (1883) by Gottfried Lindauer. Lindauer paints a half-length pose, as she is facing forward, to the viewer. As a result, it was commonly used to portray individuals of distinction. The painting reflects a selection of adornments, to indicate status of her whakapapa wearing a huia feather in her hair and a

hei tiki, and pounamu earrings, and european brooch. European dress, covered by intricate design of a korowai reflects the assimilation epoch. This painting looks at



Figure 3. *Te Ina te Papatahi*, (1892), oil on board.

the changes from customary identity which implies a balance of two cultures, to signify both the wealth and mana of the puhi (Borrell & Mason, 2020).

Figure 3. In the final portrait is Te Ina te Papatahi, a Chieftainess, a painting by Charles Goldie in 1892. Notably, she is the niece of a prominent Nga puhi chief. The artist has her facing frontward painted in a half-length pose, wearing european clothing, and smoking a pipe characteristic to her personality. Her distinct moko kauae signifies her customary title.

## Characteristics of the Romantics

In the final artwork I look at painter Louis John Steele and the approach in his 19th-century painting *Spoils of the Victor* painted in 1908, Figure 4. In this painting it represents two main characters in the genre of the romantics, drama, and fantasy. In the foreground he paints a fantasy version of a wāhine Māori, portraying her in a vulnerable light, bare-breasted, and wearing only a piupiu. In the midground is a Māori warrior, symbolic of fearlessness and heroism. However, in the painting, he appears

lifeless, lying on the ground.

Additionally, in the painting, the wāhine and Māori warrior are stripped of their customary identities, portrayed as 'dusky maiden' and the 'noble savage.' According to Leonard Bell, the paintings represented the old-time Māori, as a European version of nudity of periodical postcards. The fictional representation was criticised as 'not altogether a nice subject' for New Zealand exhibitions. Consequently, Steele's narratives were targeting a certain audience, appealing to the fantasies of the male gaze (Bell, 1992; Docking et al., 2020).



Figure 4. *Spoils to the Victor*. (1908), oil on board.

## Conclusion

In conclusion this section explores a fundamental distinction in the popular paintings of Māori from the 19th century, providing a historical reference to the past. It also highlights how techniques and methods play a crucial role in creating realistic portraits of tūpuna. This approach significantly influences my own works as I strive to depict tangata in a realistic manner within contemporary painting. Additionally, both Lindauer and Goldie intricately crafted portraiture of Māori and European customary clothing and adornments, enhancing the narratives of whakapapa and status (Hillary, 2020)

However, they represent much more for the descendants of these tūpuna, which associates the past to the future. As a descendant of Whetoi Pomare II from my father's side through whakapapa, he is prominently displayed at the top front wall of the Karetu marae, which acknowledges the founder in social history of Ngāti Manu hapū.

This recognition of Māori identity stands in conflict to the depiction found in Louis John Steele's painting *Spoils of the Victor* in figure 4. In Steele's painting, the characteristics of Māori sit with European desires for exotic subjects, of the dusky maiden and the noble savage. The characters copied from periodical postcards feature a bare-breasted Māori woman and a half-naked Māori male (Bell, 1992). It looked at how Māori images were dramatically reimagined. Additionally, the painting fits within the broader context of global discussions on racial imagery and indigenous subject matter, contributing to the wider discourse on colonial paintings.

## **Chapter Two-**

### **Literature review Wāhine painters**

#### **Introduction**

This literature review examines a selection of two wāhine artists who paint in styles, of symbolism and realism.

I examine the artworks by Robyn Kahukiwa, a wāhine , painter, activist. I look at the themes of indigenous identity and the styles of painting images utilised with symbolism, of kōrero pūrakau and her paintings of Māori rangatahi. .

The second artist I will examine is the artworks by wāhine painter Hiriā Anderson who paints in a realistic style in a self-portraiture and everyday objects.

In addition, the purpose of this review is to examine a contemporary framework of wāhine artists, who assert Māori autonomy in how they represent values, social and cultural issues, and community (Mutu, 2021. )The review will influence my art practice within the broader visual and narrative framework from a global indigenous and Māori art paradigm.

#### **Robyn Kahukiwa, Visual Māori narratives**

Robyn Kahukiwa paints from a social, Māori political world view with historical references back to her whakapapa and where whakairo. She is highly acknowledged as an indigenous matriarch of painting in Aotearoa developing a stylistic figurative form that reflects her whakapapa. Her ancestral ties are Ngāti Porou, Te Aitangaa-Hauiti, Ngāti Konohi, and Te Whanui-o-Ruataupare Iwi Māori.

The first part of the literature review addresses kōrero pūrakau which have revitalised wāhine atua in a Māori art space (Lee, 2009). I wanted to look at how Robyn Kahukiwa has reflected this in her artworks. I look at the social reality of poverty of urban youth from the 1980's and how they are presented in the paintings by Robyn Kahukiwa, as a discussion piece.

## Kōrero Pūrakau

By revitalizing the kōrero pūrakau and a visual narrative of wāhine atua Robyn has dared to bring the wāhine atua to the forefront of our growth as a contemporary Māori art movement in the 1980s' to establishing traditional forms in contemporary settings (Mataira,1984). I have chosen three artworks from the book *Wāhine Toa: Women of Mythology*. The images are by Robyn Kahukiwa and the stories written by wāhine writer Patricia Grace. The narratives look at pūrakau to engage in not just for young



Figure 5. *Te Pō*. (1984), graphite drawing.

people but adults also (Kahukiwa 1984).

The narrative below is by Patricia Grace which speaks of te pō whose whakapapa begins from the nights of many nights. So, from the conception of papatūānuku is her ancestral journey to maturity, aligned to the growth of the earth mother papatūānuku and ranginui.

## Te Pō

“ I am aged in aeons, and I am night of, many nights, ... night of great darkness, ... untouchable, and, of every kind of darkness that can be. In my womb lay papatūānuku conceived in darkness, born into darkness, ... matured into darkness, and in darkness, mated with the sky. Then papatūānuku too conceived and bore many children the many long ages of te pō ”.(Grace, 1984:16)

Figure 5. Robyn Kahukiwa sketches papatūānuku as a pēpi who is notably attached to the umbilical cord which appears to be floating in the darkness of te pō. She thoughtfully articulates a sense of space as she renders dark and light monotonies from graphite pencil whilst shaping a koru to represent space in the whare tangata. The

layers from black to lighter shades, creates a sense of depth and value in the overall drawing, this is achieved whilst drawing over white sheets of paper.

### “Te Pō – The Perpetual Night”

“From the empty void comes the night and the realm of te pō – the perpetual night long solitary periods are flooded in shades of darkness: te pō (the dark night); te pō-nui (the great night); te pō-roa (the long night); te pō-uriuri (the deep night); te pō-tango, tango (the intensely Dark night). These are the names of a place where no light exists. However, within this darkness come moments of movement – the conscious stirring of being, the beginnings of a change towards the realm of becoming”. (Borell, 2022: 38)



Figure 6. *Te Pō and Papātuanuku* (1984), graphite drawing.

This passage acknowledges and accentuates the many levels of awarenesses’ within the realm of te pō transforming in many stages, whilst travelling towards the first light of te ao mārama. In this context early stages of te pō are referring to te ao mārama as the first conscious of being and becoming.

### **Papatūānuku**

Figure 6. The representation of te pō is now the image of a mother who is carrying within her whare tangata a pēpi. Robyn draws the simple outlines and images of the manaia which are the birdlike creatures that adorn over her body like a blanket.

The drawings by Robyn Kahukiwa symbolise and strengthens the mana of wāhine Māori. Wāhine are intrinsically connected to the whare tangata, as parents of times gone by would traditionally sing waiata and oriori to the unborn child, acknowledging their presence and welcoming them into the community even before birth, as noted by Heuer (1969) and Jenkins & Mountain Harte (2011).

### **Hine-Ahu-one**

The subsequent artwork introduces a narrative of Hine-ahu-one, which appeals to the passage below, written by Patricia Grace.

“He searched everywhere for me, the uha of mankind, But I was hidden from him ...  
Tāne went to Papātuanuku and formed a new shape for me from clay, ...  
... the great being and godly beings, ... shaped the different parts of me, ...



Her name was Hine-ahu-one-  
woman made of Earth, tāne then  
breathed into Hine-ahu-one's  
nostrils, and she sneezed, giving  
the words “ Tīhei Mauriora”.  
(Patricia Grace 1984:28)

Figure 7. Robyn Kahukiwa  
portrays Hine-ahu-one in several  
forms which are reimagined in the  
narratives.

Figure 7. *Hine-ahu-One, the woman crafted from earth* (1984), oil painting

She emphasizes in the middle ground the real-life painted female figure, Hine-ahu-one, ‘the woman crafted from earth’, by tāne as described in the poem. Additionally, she is made from kōkōwai which acknowledges the traditional use in Māori rongoā, for medicinal purposes and paint in Tapu ceremony and decorative intentions. Adjacent to hine-ahu-one is the female element uha, which comes from the place of papatūānuku (Kahukiwa, Grace, 1984). In the story tāne, embodies the male principles and is the

creator of flora and forests. This is summarized in the poem of which Tāne breathed life into Hine-ahu-one.

In the background of the painting, he is rowing a waka a gesture symbolic to the sexual union between a man and a woman, as derived from an ancient Waiata (Kahukiwa, Grace, 1984: 86) . The naked male image is of Io, a celestial god, which could appear to have the external faces of his celestial tūpuna. In this narrative Hine-ahu-one is granted a gift of spirituality by Io.

In further depicted in the foreground of the painting, we see the mother representation of Hine-ahu-one, while breastfeeding Hinetitama, the dawn maiden and daughter of Tāne. Robyn Kahukiwa presents her as a revered human form, a wāhine adorned with three huia feathers, the huia bird's tail feathers with distinctive white tips were highly prized during the 18th century in Aotearoa, symbolizing prestige and mana and typically worn by a chieftainess. As a result, the symbolic reference in the story looks at status and nobility of the wāhine atua.

At the forefront of the painting is a tukutuku pattern known as kao-kao characterized by intricate symmetrical lattice designs. In this context, the pattern symbolizes the protective role of a parent of a child, as noted by Kahukiwa and Grace (1984:86). These patterns are traditionally found adorning the interiors of Whareniui and are crafted using wooden sticks woven with dried strips of harakeke, kiekie, and pīngao grass, renowned for their vibrant yellow-orange hue.

## **Conclusion**

The paintings explore autonomy through the te ao Māori narratives and the kōrero in pūrakau storytelling. The style of painting in this work are the realistic portrayal of wāhine, reimagining them within these stories, with kōwhaiwhai , landscape, people which are integral to Māori identity, symbolism and customary meanings (Kahukiwā,1984). In addition to revitalizing traditional storytelling methods, she examines Māori storytelling as another alternative in conveying a contemporary approach in Māori visual art.

## The Urban Rangatahi

The next artworks form a significant collection created by Robyn Kahukiwa during her tenure of teaching art at Mana College in Porirua from 1972 to 1982<sup>1</sup>. These subsequent works present the social issues imposed upon Māori

The combination from the negative effects of colonisation has led to the inevitable poor socio-economic outcomes and social indicators of poverty such as lack of educational attainment, low-income status, low mortality and morbidity rates, poor health, high incarceration rates and high child removal rates (Mutu 2017)

The painting focuses on representing the urban rangatahi, the Māori youth, as they appear in everyday life as how Kahukiwa may have viewed and witnessed at the time. There is a sense of the harsh realities in her artwork for her subjects. *The Outcast* and *Girl in Bush Shirt*, explores the underlying theme of alienation experienced by young adults who were born and raised in the cities. It represents generation of Māori disconnected from their cultural identity. In addition to her style of painting is her attention to detail, and the emphasis of representing a sense of their experiences.

The representation of urban rangatahi, highlights the significant cultural upheaval and displacement they experience. As an artist activist, she may have supported this transition by advocating for the urban rangatahi, helping them navigate and address these changes.

Figure 8. *The Outcast* resembles the realistic painting in oil colours on hardboard an image of a polynesian male with curly hair and olive-brown skin. His body language conveys the visual depiction of the young male's attitude. For instance,

<sup>1</sup> Hinemoa Hilliard, *The Art of Robyn Kahukiwa*.

his gaze looking away and the absence of eye contact, combined with a clenched fist,



suggest that he is agitated and defensive. The painted detail and contrasting colours such as blue jeans, a torn, denim vest, orange shirt and a black jacket, looks at the notion of the Māori male stereotype; marginalised and dysfunctional. As a result, when looking at this painting it depicts a social classification associated with unemployment, poverty, and crime you would see on the news and read in the newspapers.

Figure 8. *The Outcast*, (1980), oil on board.

Figure 9. *The painting Girl in Bush* figure by Robyn Kahukiwa is part of a series created in 1982, two years after she painted *The Outcast*. This work is painted to represent the same realistic style, of illustrations painted in oil paint on hardboard. The painting is of a realistic image of a young Māori wāhine, who faces away in the painting. Her face looks serious, whilst distant. The red and black bush shirt, traditionally emblematic of the New Zealand rural lifestyle, has been reimagined as a political statement of Māori feminism a fashion icon. Historically associated with male farmers, the bush shirt embraces the young Māori woman.

As a result, challenges the traditions of gender and cultural norms. asserting her presence in a male dominated society. Symbolic of her female qualities, she is adorned with nail polish, a gold bracelet, and shark tooth earrings, emphasizing her femininity. Additionally, she wears a denim cap over her long hair, reflecting the fashion trends of the time.

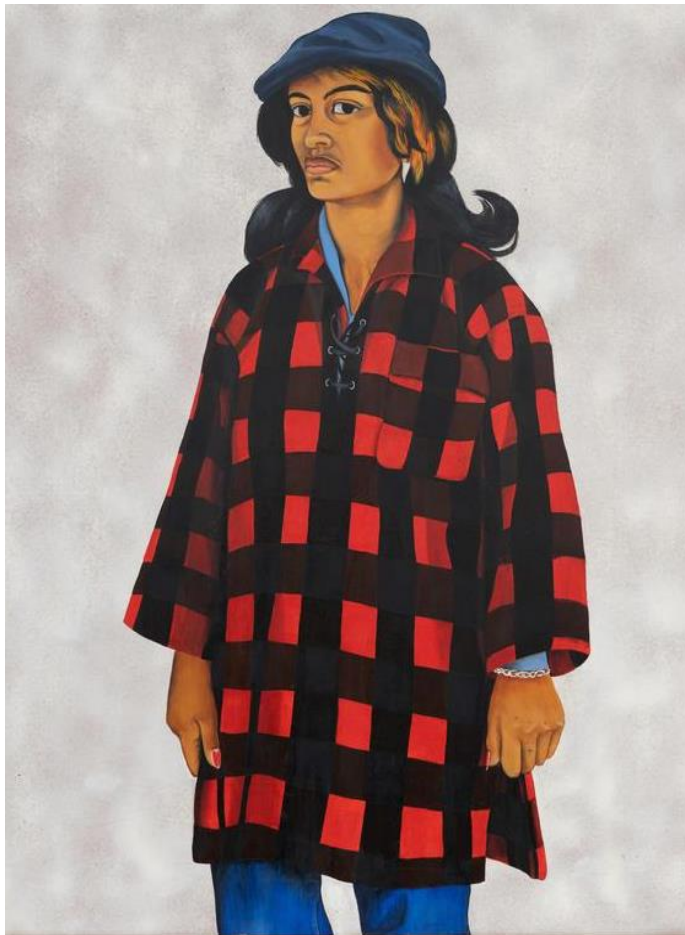


Figure 9. *Girl in Bush Shirt*, (1982), oil on board

In both paintings we see the same grey tones a light background. This background holds notions of symbolic significance for several reasons. It represents the story of an urban landscape of buildings and concrete, evoking the feeling of isolation and separation often experienced in urban settings. The tonal grey background perhaps symbolizes the transformation from a rural, to an urban setting, often referred to as the big smoke, signifying a shift in environment and lifestyle.

## Conclusion

Robyn Kahukiwa has painted in this context the harsh reality with a high level of accuracy and detail to convey the young urban Māori. The paintings are an important discussion of the displacement and struggles as evident in how they are presented in the painting, for example the style of dress, a sense of dress code.

As a result, they are portrayed to the viewer as unapologetic about who they are and where they come from. They are recognized as young urban rangatahi, embracing their Māori identity despite the stereotypes they face within mainstream New Zealand.

## **Hiria Anderson-Mita, Painting sense of reality**

Hiria Anderson-Mita, a wāhine Māori painter is a descendent of Rereahu, Ngāti Maniapoto, and Ngāti Apakura Iwi. Whānau is central to her heritage having been raised by her grandparents at her homestead in Otorohanga, in the Waikato district.

Wāhine researcher Linda Tuhiwai Smith established a notion that “the world of Māori identity and representation, and what constitutes a reality, relies on your view in making sense of the world” (Tuhiwai-Smith, 2015:47).

Tuhiwai-Smith’s korero is how I view the work of Hira Anderson’s paintings as she narrates a visual reality through her painting. As a painter, she draws inspiration from her surroundings, while capturing moments of everyday life (Borell, 2022). Her Māori identity constitutes her reality and introduces to the viewer her way of making sense of her tūrangawaewae in capturing a moment of time with people, in places, the landscape and still life.

In this section of the review, I examine Anderson’s paintings in context to her principal themes of portraiture, and everyday still-life objects intangible and tangible. They would have been photographed as references for painting, at the time which may or may not have inspired her to capture a certain narrative.

### **Self portrait**

Figure 10. The style of realism is emulated in her self-portrait titled *Ko Hiria Ahau*, featured in the exhibition *Ahi kā* at the Tim Melville Gallery in 2019. In her portraiture work, she conveys emotion and mood from the expression on her face whereby she evokes a sense of mystery as she sits by a window, inviting contemplation about place and time. Her relaxed pose and distant gaze suggest deep thought as she looks away from the viewer. Additionally, she meticulously balances paint to reference the sky and her scarf blue tones, which contrast with her skin tone, highlighting her attention to detail.

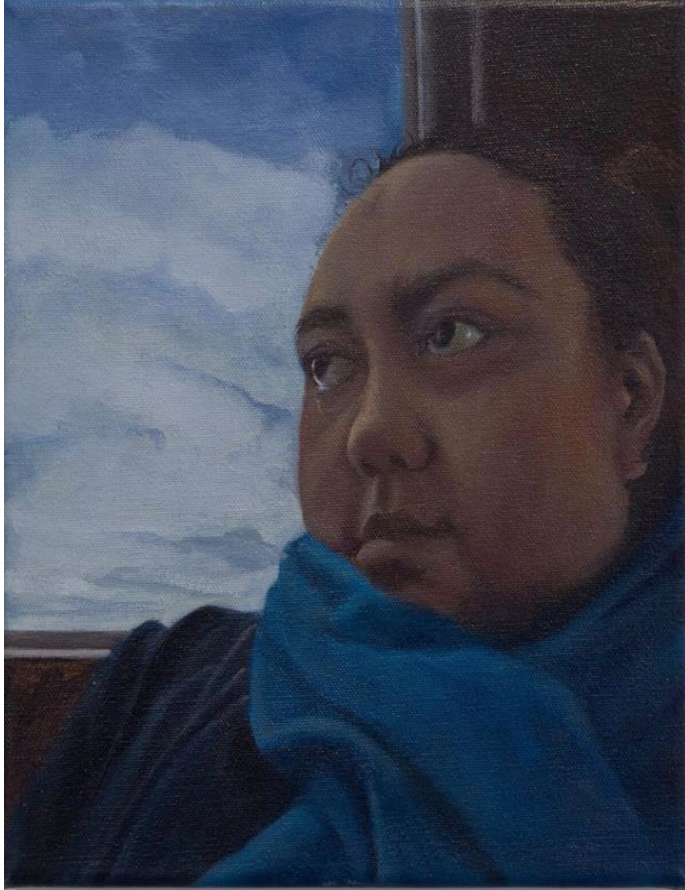


Figure 10. *Ko Hiria Ahau*. (2019), oil on canvas

As the title describes in Te reo Māori '*Ko Hiria Ahau*' announces to the spectators: "I am Hiria". This title contextualises the informality of pēpeha, when meeting someone for the first time, both in informal and formal settings. It encompasses references to iwi, whenua, marae, maunga, awa, waka, tūpuna and tūrangawaewae .

### **Taonga of everyday objects.**

Figure 11. These objects painted figurines are remanent of the past, which symbolise and juxtapose the assimilation of Māori and pākehā values upon objects handed down from one generation to the next. The painting is aptly titled *Whānaungātanga* from the exhibition *Te Ao Huri-Huri: At the End of the Beginning* at the Tim Melville Gallery. The title signifies the relationships of the extended whānau, however, symbolism through the artworks emphasizes a connection and relationship between each object, though small, they are importantly significant as a group. These items, I have considered are taonga of everyday objects and extension of reciprocity, exchange or simply collectable items.

The arrangement of the work is informal, as if items have been placed there, left there, and forgotten, or maybe the artist arranged for still life subjects to paint from. They are contrasted however to represent something of the past of intricate small carvings with antique images and vases, along with present items like a large shell and some driftwood. As a result, they are reminiscent of visits to my

grandparents' home of their treasured objects in the china cabinet, which sat in the dining room.



Figure 11. *Whānaungātanga*, (2020),oil on canvas.

### **Conclusion**

The detailed and realistic paintings by Hiria focus not only on her techniques and precision but also on her narratives. The two paintings were selected for their significant alignment with her visual storytelling, highlighting the nostalgia of tūrangawaewae and whānaungātanga.

## Chapter Three

In this chapter, I discuss the method of creating the artworks, which are organised into two parts. Part one looks at two paintings from the PGMVA, exhibited alongside the MMVA graduates for the Te Matatau exhibition 2021 at Te Manawa Gallery in Palmerston North. Here, I paint portraits of my late parents set against the backdrop of patterned wallpaper indicative of the context and decade in which they lived.

Part two, is where I move from the individual to group compositions presenting a body of work for the Nga Miro Whakaaturanga final exhibition and exhibition report, 2023 report, and solo exhibition.

### **Portraiture: Painting, photographs, mixed media**

Portraiture, in this context embodies the lives of my late parents, I believe were shaped by 1950's social history in Aotearoa, removing them from their turangawāewāe.

My parents came together during the social changes of the late 1950s, driven by a wave of rural migration for work and education. They maintained their connections with visits back and forth to their tūrangawaewae. Writers like John Rangihau expressed the difficulties of being Māori in this context of assimilation, emphasizing the importance of whakapapa connecting to whānau hapu and iwi (cited by Tuhiwai-Smith, 2015). These changes influenced their identities. Amid these rapid social changes, it was a matter of strengthening through the cultural continuity or become influenced by work and colonial pressures (Smith, 2021). My late parents assimilated into the western nuclear family model, resulting in a duality of Māori identity and the influence of the New Zealand army life which eventually impacted on the family.

At the turn of the century the Māori movement of cultural revitalisation of language, identity, education enforced Māori to connect to their tūrangawaewae and their whānau hapu and iwi (Walker, 1989).

At a young age, my parents separated; however, over the years, it impacted on my siblings and my identity through various visits to the marae, family gatherings, tangi and social events. In these works, I wanted to memorialize their identities through portraiture, which emphatically represented the influence of both cultures of Māori and pākehā identities. As I begin with their photographs taken in the 1960s, I aim to make sense of this journey through various processes for the final paintings.

### **Photographs**

I was able to get a photocopy of my mother's New Zealand passport photo in figure 12 and a photocopy of my late father's original army photo in figure 13. The photos are significant as they were taken during the 1960s.



Figure 12. *Photo mother circa 1960.*



Figure 13. *photo father circa 1960.*

I looked at how significant the dress code of fashion choices of the times impacted upon them. For instance, my mother embodies the 1960s fashion with her iconic beehive hairstyle and polka dot dress. On the other hand, my father's attire in the uniform of the army symbolizes conformity, adherence to standards, and regulations characteristic to the army. They reference a social upbringing crucial in my attempt to portray their identities and experiences through my artwork.

## Wallpaper

I chose to use New Zealand wallpaper from the 1980s in the background of their portraits. Wallpaper patterns hold important memories in our family homes. I also saw this as a representation of European colonial influence, with patterned wallpaper originating from Victorian England.

The wallpaper needed to cover a 78.4cm x 99.06cm, 16mm width, with wood backing on a poster frame, double-sided tape around the edges as viewed in figure 14. The idea of placing this on a canvas reflects my intention to recycle materials and to look at available materials to paint on.



Figure 14. Wallpaper circa 1980.

## Symbolism

Māori symbolism reflects my parents' Māori whakapapa. I investigated using Tāniko, which are represented by my mother who was a raranga weaver in her later years, and which reflected a shift from a limited customary colour palette to a broader range of contemporary colours.

Figure 15. The background patterns represent the dawn sunlight. The pattern of the pātiki was plentiful in the coastal area of Tauranga moana which, references the tukutuku displayed on walls of the iwi whareniui.

Figure 16. The background for my late father's portrait incorporates the tukutuku pattern. This pattern is the kao-kao, which represents, tūmataua the god of war from Māori creation stories. The choice of this pattern is significant as it symbolises my father's military career, reflecting his dedication and the warrior spirit.

associated with his service in the army. The use of these colours and patterns not only pays homage to his life and career but also generated a sense of community.

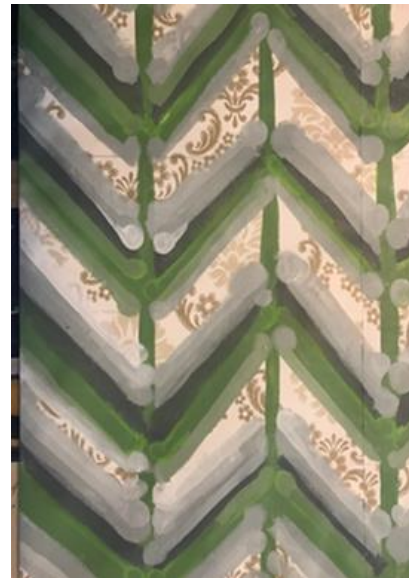


Figure 15. Pātiki pattern, acrylic paint on wallpaper. (2022) Figure 16. Kao, Kao acrylic paint on wall paper (2022).

## Painting process

I painted the portraits of my parents' using gouache and acrylic paints specifically in gold and mauve acrylic for my late mothers' background, Figure 15, light tones of olive, and grey, and yellow acrylic paint of my late fathers' background, Figure 16. The portraits are painted in the style of *grisaille* an 18th century technique in painting in monochromatic shades of grey, this was achieved in mixing black and white acrylic paint. I chose to paint in this way as an acknowledgement to memorialise their lives. As a result, these works evoked a sense of history of the Māori rural migration, only to be shaped by the demands of the New Zealand army and the urban life.

Figure 16. My first painting is of my late mother Joy Te Harinui Rameka, Kiwi Munn of Ngāti Pūkenga Iwi and Nga Pōtiki hapu from Tauranga moana. Her ancestry identity is Māori and Irish. In the second painting is my late father Roy Chales Munn of Nga Puhī iwi and Ngāti Manu hapu from Karetu. Dad is of Māori and Scottish ancestry, and a corporal in the New Zealand Army.



Figure 16. *Quintessential mother*, (2022) left, *Quintessential Father* (2022) right.  
Painting by artist.

## Conclusion

The aim of these works is to highlight the identity of my parents' experiences that reflect the influence of army life shifting from their tūrangawaewae to work and train. Consequently, I have explored social issues, particularly how the western nuclear family model has impacted on whānau. In this context, whakapapa is crucial for both their identity and family connections. Growing up as a primary school girl, what I understood of Māori identity was relying on visits back to the Tūrangawaewae while my siblings and I were living the western model, in a suburban house in Christchurch adorned with wallpaper. Additionally, the theme of the wallpaper, included in the final body of work, was to achieve a sense of past nostalgia, representing the Māori urbanisation impact in Aotearoa. My technical skill in drawing and portraiture has been quite successful, in this part. The idea of my painting was to develop a stylistic theme around symbolism and to contemporise the wallpaper background using Māori design. As a result, the backgrounds also complete the final compositions.

## Figurative: Process in the painting of group works

For the methodology, I have chosen kōhine as the exemplar and primary technique for the overall artworks. The distinction in my approach lies in the singular colour references used for the paintwork and background in specific pieces. This is exemplified in the whakapapa painting of the *James and Isey* paintings for the final works paintings.

### Photographs

Photographs are a collection of references for the final artworks as I had to rely on how to express realism and expression for the paintings. This involved gathering resources from past and present photographs.

For the painting *Kōhine After the Dance*, I came across a cover photo from a 1960 local magazine in the Tauranga heritage collection, featuring young kapa haka performers.



Figure 17. Kōhine Photo Circa 1960, Tauranga Heritage Collection.

Figure 17 . I chose to focus on the five young Māori women posing in the forefront of the photo to represent their personalities. The composition conveys a gathering of young wāhine in a fusion of happiness, shyness, excitement, and calmness, while participating for the photo.

## Drawings



Figure 20. Kōhine Grid Drawing by artist.

Figure 20. The process includes careful drawing and outlining to create a well-structured composition for all the artworks. I used a grid method, whereby I ruled lines diagonally and horizontally onto the A4 photocopy image. The same grid lines are ruled onto a blank A4 sheet of paper, this is to maintain figurative accuracy and scale. This approach was also where I could aptly add and minimise lines and detail. For example, more detail on the piupiu and pari less detail on the faces, hands, and feet.

Figure 21. This process was replicated on a larger scale onto the canvas, maintaining the integrity of the original expressions and movements for Figure 4. I sketched freehand with a watercolour pencil, focusing on gestural expression, facial posture, and movement.



Figure 21. Drawing by artist.

## Painting



Figure 22. Painting by artist.

Figure 22 and Figure 23. The technique of painting in blocking areas of light and dark shadows. I carefully examine where the light falls on the images, often referring to the photo. This approach is the overall style for my imagery, where I intentionally leave out finer details. By doing so, I aim to create a sense of minimal detail, allowing the focus to remain on the subjects' figurative expressions. For the natural skin tones, I mixed burnt umber, red umber, and titanium white, acrylic paint highlighting the light and dark shadows. Wāhine painter Hiria Anderson, known for her prolific figurative paintings influenced the idea paint colours for a more skin tone effect. For detail of dress the piupiu, korowai, and headbands, I used black paint and titanium white to achieve the overall contrast of dress tone.



Figure 23. Painting by artist

Figure 24. In this painting, I found the need for improvement and decided to change the position of one of the females. Originally, she faced her peers in the photo, as depicted in the initial drawing and first painting. My decision to paint her facing forward was to enhance the overall engagement of the composition and to include her directly facing the viewer.



Figure 24. *Kōhine after the dance* (2023), artist work.

### **Background**

Painting the background is about minimal colours and detail. I first underpainted the background layering with chosen colours. This technique adds texture to the overall canvas, avoiding a flat surface, creating a sense of depth. After allowing the underpainting to dry, I applied layers for each chosen colour of acrylic paint. This approach creates a sense of space in the background and draws focus to the figurative images.

### **Conclusion**

I use photographs to capture expressions and a sense of movement for each painting. Drawing each image focuses on the outcome, positioning the works in a distinctive direction. Therefore, the images are not exact replications but become part of the final painting process. The acrylic paintings fall into two categories: group works and single works, with the same method of painting with the exception in colour for

*Whakapapa* and *James and Aunty Isey* paintings. This methodology connects to the methods applied by the early European painters discussed in Chapter One.

## **Chapter four**

### **Te Wā o Naianeī**

#### **Introduction**

Chapter Four discusses the overall thesis exhibition. Here, I discuss the chosen exhibition gallery space and its relevance to my work. I then determine the significance of the name of the exhibition report, drawing its title and meaning from the exhibition itself, *Te Wā o Naianeī*. This chapter continues by describing the series of final paintings for the exhibition, providing a narrative behind each piece.

#### **Naming**

The name of this exhibition report is *Te Wā o Naianeī*, expresses- In the present moment. Whānau are perceived by the observer at certain specific moments that perhaps in this present moment they leave any thoughts they did have before. The concept focuses on the present tense of a situation which brings together how a collective of people connect within this time and place. The idea of this looks at how tikanga and the kaupapa, controls and convey expressions, tension, conversations, body language, protocols, and complacency that are played in this context of perhaps Tangihanga or Hui.

#### **Art Gallery**

I chose to exhibit my work in the Kaupapa Room at Okorere, of nga toi Māori, taonga gallery and studios, who are part of the Incubator – Tauranga arts and cultural hub. As a finalist in the Miles Art award 2022, I was honoured with an emerging art prize from the Incubator through the Tauranga city art gallery. The prize included exhibition space at the Incubator Tauranga arts and cultural hub. The importance of this gallery space for me lies in its status as a cultural heritage site and social historical ties to iwi Māori .

## The Works

### Hine-E Hine.



Figure 25. *E Hine, Portrait of Hine*, (2023) oil on canvas.

The Painting *E Hine* is a representation of Māori portraiture, influenced by the works of Gottfried Lindauer. Reimagined from a series of drawings and copies of wāhine Māori photographs, she embodies a distinctive and individual identity. She has a moko signifying her status. Her light skin, light-coloured eyes, and modern hairstyle reflect a blend of Māori and European influences, portraying a complex history of assimilation.

I painted in the style of *grisaille* blending of grey tones, achieved by mixing black and white water-based oil paints, painted onto a round canvas. *E Hine* stands as a symbol to the past Māori portraits as she represents the preservation of Māori customary descent and lineage.

## Tua-Hine.



Figure 26. *Tuahine*, (2023), acrylic and oil on Wallpaper.

The painting *Tuahine*, older sister. Represents a portrait of Linda Munn, an artist, activist, mother, grandmother, great-grandmother, and aunty. She is of Nga Puhi iwi, Ngāti Manu hapu Ngāti Pūkenga iwi, Nga Pōtiki hapū. In this context, she is captured in a moment of reflection, presenting an informal and intimate image while resting on a bench at the back of the whare kai. The painting is an exact replication of a photo as I aimed to capture a sense of realism without any alterations, unlike other artworks in the exhibition.

## Uncle John.



Figure 27. *Uncle John*, (2023), acrylic and gouache on round wood.

The portrait of Uncle John Kiwi, of Ngāti Pūkenga Iwi, Nga Pōtiki and Te Atiawa Iwi Māori, is represented as tangata whenua. This captures his essence and personality. The photo image was taken while I was snapping images of whānau. The painting is not an exact replication; instead, I felt comfortable expressing his image in a relaxed pose. Uncle John suffers from dementia, and his memory of people comes and goes. However, his happy and funny personality, is a core part of his identity, which remains apparent and is conveyed in this portrait.

## Quintessential mother.



7 Figure 28. *Quintessential mother* (2022), acrylic and gouache paint on,

This portrait is a retrospective piece from the PGMVA Matatau exhibition 2022. I wanted to include my late mother's portraiture in this exhibition from Tauranga moana represented as tangata whenua, in this context. The reference photo captured the fashion of the 1960's era, ideally to show these qualities, wearing a polka dot dress and the beehive hair style of the time.

## Unexpected Walk Pōwhiri of Whānau.



Figure 29. *Unexpected walk, Pōwhiri of Whānau*(2023), acrylic and gouache on canvas.

This painting depicts the ope walking in rows of two or three, evoking a sense of enigma to engage the observer, and I wanted to capture this in painting. They are slowly walking, across the marae ātea as manuhiri whilst being welcomed by the kaikaranga. I wanted to address the code of dress of the young women and the older women dressed in the accepted attire. In addition, importantly, I also wanted to express how at this moment reverence and respect is portrayed in a deep emotional state of the tikanga.

## Kōhine, After the dance.



Figure 30. *Kōhine After the Dance*. (2023), acrylic and gouache on canvas.

Kōhine, presents a group of Māori girls, in this setting I wanted to convey whānaungātanga, who are united in happiness, shyness, excitement, and calmness. They wear customary dress, for the overall painting, wearing; piupiu, pari and korowai. Suspended from the piu-piu are the poi which exemplifies their hand skill in moving and dance in kapa haka.

The images are not exact replications but are realistic representations of body images. However, they are reimagined through the paintwork, resulting in the final painting. This notion reflects a sense of nostalgia, incorporating elements of waiata and kapa haka.

## Whakapapa



Figure 31. Whānau, (2022), acrylic paint, and gouache on canvas.

This painting is realistic in a sense that it reflects memories of growing up with whānau. The photo referenced was taken in the 1970s by my late grandfather, Mita Rameka Kiwi, a connection to this painting. It features my late mother, Te Harinui Joy Kiwi Munn, my late grandmother, Pirihiira Skipper-Kiwi, my two younger sisters, Karina Munn (formerly Karina Sherrin) and Candy Munn (formerly Candy Welsh), and my 10-year-old self. The painting also makes the connection of whānau, Hapū and Iwi ties to Ngāti Pukenga, Nga Potiki, Te Ati Awa, Ngāti Manu, and Ngāpuhi. It underlines the importance of whānau and childhood memories, from having a connection through tūrangawaewae.

## James and Aunty Isey



Figure 32. *James and Aunty Isey*, (2022), acrylic paint and gouache on canvas.

The final painting included in the exhibition is of James and Aunty Isey Cross, who are Iwi descendants of Ngāpuhi iwi and Ngāti Manu hapū. They are depicted wearing korowai, which hold significant meaning in both Māori and Anglican religious beliefs. Aunty Isey is 101 years old in the painting. The documentary ‘James and Isey’ was filmed as their story which led to their celebration of her 100th birthday, and this painting attributes to their story.

## Chapter five

### Kaupapa Māori theory

#### Te Tiriti o Waitangi

Over the years, I have commemorated Matariki Day and Waitangi Day by engaging in collaborative exhibitions with fellow Māori artists. The inauguration of the Okorere nga Māori taonga art gallery in 2018 presented me with the chance to exhibit my artwork for my thesis exhibition in 2023.

The Incubator and Okorere are supported by various community and cultural arts organizations, in connection with Treaty of Waitangi.

#### Ata

The principle emphasizes respectful relationships, by manaakitanga from the local Māori arts and community arts centre. This was led by a local Iwi kaumatua opening with a karakia of the art galleries. Following were the talks by the coordinators of the galleries and then a talk by the artists of their exhibitions. This was followed by kai. After these ceremonies, the galleries were opened to family, friends, and visitors.

#### Ako Māori

The principle of culturally preferred pedagogy explores how art informs and engages people. This was evident as both Māori and non- Māori engaged in questions around certain artworks. Particularly, there was significant interest in *Kōhine*, *Quintessential Mother* and *E-Hine*, as they depicted different expressions and emotions relatable to Māori women. However, the group works such as of *Whakapapa* paintings, caught attention of most observers. One wāhine observer was overwhelmed when looking at the *Pōwhiri unexpected walk of Whānau* and reflected on attending tangihanga, a feeling of about loss and mourning.

#### Whānau

The artworks inform how important whānau, are conveyed. The idea of exhibiting at Okorere shares the whānaungātanga, to the observers, audience.

## **Tataitanga Kaupapa Toi**

The Te Tataitanga Whakawhiti explains the trans-cultural framework of the methodology. This assists to analyse four key elements in my paintings within a Māori art framework, it also looks at how the artists models influence shaped my view and methodology. Importantly is how representations are built upon whakapapa and identity ties of whānau, hapu and iwi.

### **Tataitanga Whakapapa**

Māori ancestry and representation of the iwi genealogy on my father's side of Ngāpuhi, Ngāti Manu and mother side of Ngāti Pukenga, Nga Potiki, and Te Atiawa, were acknowledged. But also, how the realistic portraiture of tūpuna have become a continuation with the idea of photography as a methodology in the painting processes. However, the foundation upon works are inspired and influenced by artworks of Hiria Anderson realism in portraiture and still life.

### **Matauranga**

Māori Knowledge was brought together by nga matua, whānau, whakapapa, pūrakau, tūrangawaewae and iwi and included in painting people in pōwhiri and manuhiri, these are evident in the group work paintings. Additionally, I combined this within a framework of social history, cultural heritage, and urbanisation, which sits in a trans-cultural relevance and relativity paradigm.

### **Ahua Kaupapa Toi**

The artists models directly influenced the way they combined kaupapa Māori and contemporary Māori art work. Robyn Kahukiwa was unafraid to combine pūrakau of kōwhaiwhai, manaia and realism as her method of Māori representation. As I chose to combine elements such as korowai, kōwhaiwhai, and pātiki as they represent a theoretical perspective in the Māori art paradigm. As I was attempting to introduce customary design within painting techniques Additionally, I addressed modern concepts by using non-customary colours and shapes influenced by european styles.

This includes painting people and figurative images in realism based which introduced the conception of trans-customary and cultural relevance and relativity.

### **Wahanga Toi Māori**

The method relates to the transcultural relevance, and relativity of western photography and painting techniques which are informed in a personal narrative. Materials include water-based oil paint, acrylic paint, gouache, and surfaces such as canvas, wood, and wallpaper, these were important for sustaining the taiao of ranginui and papatūānuku. But also, how the realistic portraiture of tūpuna have become a continuation with the idea of photography as a methodology in the painting processes. However, the foundation upon the works is inspired and influenced by artworks of Hiria Anderson who built her ideas around her tūrangawaewae, of realism to represent her paintings. Additionally, the focus sustains both Māori representation of individual and group works. Emphasis is placed on mana and status, depicted in the figurative realistic representation of whānau members.

### **Conclusion**

In conclusion, representation of painting Māori aligns within the broader context of expression of kaupapa Māori theories. Maintaining within the network of support systems within the wider art community is invaluable for future exhibitions of which I have always supported.

The paintings for the *Te Wā o Naiane* exhibition distinctively blend the idea of customary concepts using trans customary medium, figurative images within a Māori paradigm (Jahnke, 2006) have been contemporized. These approaches are shaped by the whakapapa, whānaungātanga and tūrangawaewae.

## **Chapter six: Final discussion – Mana Wāhine**

My creative journey began at an early age, drawing with crayons. on diverse surfaces such as cardboard, concrete, and paper winning books through drawings and paintings at eight years old was one of my earliest achievements, by having an innate passion for drawing and painting. Now, as I examine this journey through the exhibition report, I observe how my artistic growth has developed over time. Despite already being a painter with kaupapa Māori representation in artworks, I persist in nurturing this passion into my mature years.

### **Mana Wāhine Painters**

My work relates to contemporary wāhine painters such as Robyn Kahukiwa and Hiria Anderson-Mita. Both artists integrate kaupapa Māori narratives throughout their paintings, consistently employing thematic styles, symbolism, and realism, to achieve a greater level of work. As mana wāhine artists and painters, they have touched upon such issues of race, gender, and struggles for māori women (Tuhiwai-Smith, 1992).

Robyn Kahukiwa's style of painting of rangatahi shows realistic portrayals of people, and in pūrakau she is reimagining the wāhine atua and weaving customary ideas which are integral to Māori symbolism and meanings (Kahukiwa,1984).

Hiria Anderson Mita, draws inspiration from her surroundings, while capturing moments of everyday life (Borell, 2022). Māori identity constitutes her reality and introduces to the viewer her way of making sense of her tūrangawaewae in capturing a moment of time with people, in places, the landscape and still life.

As a result, they both have common ground which is how they contextualise representations in two places as wāhine Māori in mainstream society and wāhine within Māori society (Tuhiwai-Smith, 1992 ).

Throughout this process, however what I have learnt is the importance of refining ideas and techniques and by painting in the context of kaupapa Māori narratives. I have been able to finalise a consistent body of work for the exhibition and I will continue to paint in the style of figurative and portraiture works while pushing the boundaries in Māori references to customary design and figurative painting.

## Whānau Photos



Reference photo for tua-hine, (circa 2023)



Reference photo of Uncle John, (circa 2023).



Reference photo unexpected walk pōwhiri of whānau, (circa 2023).



Reference of whānau photo, (circa 1978).

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