Wha; an exhibition of Māori stereotypes in contemporary New Zealand.

An exhibition report presented in partial fulfilment of the requirements for the degree of

Master of Māori Visual Arts

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Abstract:

The purpose of this project was to explore the idea of Māori stereotypes within society through a creative practice based approach. Packaged artworks were displayed in an exhibition space challenging conventional exhibition expectations. The packaging of artworks, was applied as a metaphor for how Māori are boxed into stereotypes that define Māori as a product, object or thing. The study investigated how packaging and labelling artwork allows discourse around how epistemologies seek to define indigenous cultures within socio-ethnological contemporary frameworks. This research involved seeking examples of Māori stereotypes in media and the arts and exploring how they affect self-perception. Research was also conducted around the work of contemporary Māori artist models who explored the theme of identity.

The methodological framework aligns itself with theories around stereotypes and how these affect opinions about identity. This exegesis seeks to contribute to discourse around culture, indigenous values, and contemporary interpretations of Māori language and cultural property rights.

This exegesis explores the questions; How can ideas around stereotyping and the construction of identity inform my art practice? How does the packaging of culture, people/s and belongings affect Māori self-determination? How can packaged and labelled artworks create a context where bicultural partnership may be considered?

Acknowledgements:

Table of Contents:

Contents

List of Illustrations, figures etc.

Chapter One: Introduction

whā- 1. (particle) to cause something to happen - prefixed to some words as a shortened form of whaka. In some cases, there is no difference in meaning between the two forms, e.g. whākao and whakakao (to collect). whā. (numeral) be four, 4. Ko ōna tumera e whā; Its four funnels (Ngata, 2014).

The definition 'whā', taken from the Ngata Māori dictionary (2014), expresses the view and action of the particular use and meaning of whā. Whā also capitalises on the phonetic play of the Pākehā word 'far', which parodies the slang common on the East Coast to mean *'far-out, really, wow, no way'*. The particle whā in Te reo Māori indicates that an action is going to take place. This concept acts as a basis for seeking answers to questions of identity. The intention is not to define myself within a series of stereotypes, but to examine how society is responsible for the stereotyping of Māori. Stereotypes are societal constructs aimed at individuals or groups based on colour, facial features, physique and appearance. Stereotyping people is a form of discrimination that can inhibit the potential of experience and individualism.

Justification and Rationale of work

Figure 1. Prince William and Kate rub noses with Māori in New Zealand, 2014.

Figure 1 (The Sun, 2014, p. 1) depicts the conclusion of a powhiri (welcoming ceremony) for Prince William and his wife Kate Middleton, the Duke and Duchess of Cambridge who were welcomed by a Māori contingent at the powhiri in 2014. Figure 1 shows Māori in traditional attire engaging in the powhiri. The Duke and Duchess are interacting with the Māori contingent in a manner, which has become familiar to western sensibilities. This is a role and responsibility bestowed on Māori by the Crown on such occasions, which reinforces the stereotype of the noble savage (Belich, 2014, p.4). The absence of an undergarment worn with the traditional Maori waist girdle (maro) was met with derision by the British media.

"When one meets a bare-bottomed, tattooed Maori warrior, with biceps bigger than one's waist and only the flimsiest of straw skirts covering his modesty, what, exactly, should one do? Should one smile politely and admire his outfit, trying one's utmost to keep one's eyes focused on his face? Or should one admit defeat and give in to the giggles, casting one's eyes over his large wooden spear?"[1]. The Duke and Duchess as representatives of the monarchy and British Government may be perceived as symbols of colonisation as the above comment alludes to the contrast between the two cultures in the photograph is significant, especially when determining the notion of cultural capital and the significance of customary Māori values, traditions and ideas. The photograph raises questions of identity or more specifically constructed identity that I seek to explore through my work. Indigenous cultures such as Māori attract stereotypes by dressing up as half naked savages on 'royal' occasions. In contrast the practice of European customary values, traditions and ideas are seen as normal.

This project was presented as a single exhibition in two parts. The first part of the project constituted a series of paintings exhibited in a café. The second part of the project recontextualised the work within a galley setting as packaged and labelled items.

This body of work was also inspired by the education system and the reception and processing of knowledge. I found that when returning to study art it was necessary for me to investigate my own identity as Māori, as well as being something that I felt that needed investigating. Theories such as language that define a culture exist in Māori research alluding to a relearning of 'what it is to be Māori', particularly if this is a

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[1] http://www.telegraph.co.uk/news/uknews/theroyalfamily/10749872/Nose-rubs-to-national-dress-how-to-negotiate-a-royal-tour.html

skill set that you do not attain. I felt that prior knowledge and life experience was irrelevant within the art institution I attended because it was expected that the 'traditional' Māori subject would be investigated. I felt that if I were to choose a subject that had no immediate connection to 'traditional' Māori subject matter then it would not be seen as a valid analysis of Māori identity.

The role that education plays in stereotyping was explored within this project through a conceptual relationship to art assessment in secondary schools. The 1976 New Zealand Curriculum for visual arts (Mason. 1999, p.216) professes to be a curriculum that incorporates Māori concepts as part of its achievement criteria through the study of contemporary indigenous artists such as Sandy Adsett, John Bevan-Ford, Fred Graham, Ralph Hotere, Mere Kururangi, Katerina Mataira, Paratene Matchitt and Cliff Whiting.

Research questions and objectives

The aim of this project was to unpack Māori stereotypes and to investigate the construction of identity from my perspective as a Māori artist and researcher. The key concepts in this exhibition report relate to stereotyping by addressing the following questions:

1. How can ideas around stereotyping and the construction of identity inform my art practice?
2. How does the packaging of culture, people/s and belongings affect Māori self determination?
3. How can packaged and labelled artworks create a context where cultural diversity (the cultural variety and cultural differences that exist in the world, a society, or an institution) may be considered?

This project is guided by the following objectives:
1) To research tikanga, whakapapa and te reo Māori as a foundation for my art practice
2) Investigate how the use of motifs and symbolism might help me to connect with and identify as Māori within my work
3) Examine how cultural context affects my personal connection to being Māori

Summary of chapters and their content

Chapter Two is in two parts. Part one is a review of literature that explores stereotypes and the construction of identity. In particular, I look at literature by Natalie Coates, Tahu Kukutai, James Belich, Mason Durie, Dr Jim Williams, Rangimārie Mahuika and Russell Bishop. Part two investigates the work of contemporary Māori artists whose work has been influential in the development of this project.

Chapter Three outlines the methodology informing the project, such as the nature of my research and processes for developing work. This includes an investigation of kaupapa Māori research that highlights some of the dynamics around the use of te reo Māori and customary Māori symbols relative to intellectual property rights and issues of appropriation.

In Chapter Four, I describe the methods and processes applied to the development of work and the exhibition.

Chapter Five is a discussion and reflection on the research project. It relates the present exhibition to previous work to provide evidence of shift in thinking and considers the implications and limitations of the exhibition. The discussion links the artist models referenced in the review and highlights areas of discovery made throughout the project.

In the final chapter, I conclude with outcomes of the project and where they sit in relation to contemporary Māori art that explores similar themes around identity.

Chapter Two: Literature review

Part 1. Kaupapa

This literature review draws from a range of academic sources, the work of contemporary Māori artists and New Zealand film and television that relates to stereotyping and the construction of identity.

Māori stereotypes impact on and influence Māori identity. Examples of this can be seen in popular New Zealand television shows, like the News (Gillespie, 2015), Police 10/7 and Motorway Patrol (Dawsen, 2015) that portray Māori as victim, criminal, uneducated and cultural misplaced, all the while pushing a **'True Life'** perception. '...researchers from the University of Wisconsin found that shows that purport to be "real" actually negatively impact the way TV viewers think of the world. For example, they found that people who watch shows like "Keeping Up with the Kardashians" were more likely to report thinking that the cattiness and backstabbing that takes place between the sisters is par for the course' (as cited in international science news)[2]. By contrast Shortland Street (Bennet, 2015), an iconic New Zealand drama, portrays the Māori characters as culturally grounded within an environment which is culturally accommodating, a far contrast to the News, Police 10/7 and Motorway Patrol.

Lost & Found (Lomas, 2015) is a documentary series that sets about reuniting families, uncovering cultural identity and discovering lost family heritage. In episode 4, (Lomas, 2015) Rotorua kaumatua, Tahae Tait was reconnected with his daughter Wikitoria after 20 years. When Wikitoria was approached by producers, she broke down with happiness then anxiety about whether she would be accepted by her family, because she knew nothing about her Māori heritage and language but felt she had always been judged by her indigenous features. This was not an isolated incident on the show. In episode 6 (Lomas, 2015) a nursing student also exhibited anxiety about being disconnected from her Māori heritage and language when she was reconnected with her Māori father. These examples from Lost & Found demonstrate ethnic traits (colour, facial features, physique) as pervasive in determining ethnicity.

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[2]   http://www.isciencetimes.com/articles/6069/20130916/reality-tv-s-impact-viewers-shows-real.htm

How does the packaging of culture, people and belongings affect Māori self-determination? Mainstream media and New Zealand television programs perpetuate stereotypical views of Māori. Compared with western practices and beliefs, Māori on screen are perceived as, either in social crisis - as portrayed in films such as *Once Were Warriors* (1994), or traditionally and culturally grounded, for example the characters within television shows such as Shortland street (Bennet, 2015) depict Māori as passively connected or aggressively disconnected.

A popular stereotype is the inability of Māori to cope with the demands of the modern urban way of life. In the early 20th century, James Cowan, reflecting on the romanticism of the painter Charles Goldie, had preferred the 'blanketed tattoo-spiralled old warrior' to modern Māori 'who as often as not wears tailor-made clothes of the latest pattern and whirls to the races in a motor-car' (Belich, J. 2014, p.6).

What are the pros and cons of defining indigenous cultures?

In 2008, an article entitled "The Pros and Cons of Stereotyping" (Dovidio, 2008, p. 4) investigated the characteristics of indigenous cultures and societies. According to this study, the disadvantage for indigenous cultures occurs because individual cultures are categorised on general cultural traits defined by assumptions of colour, facial features, physique and appearance. For example, Hood[3] (2007) made comparisons between New Zealand students primarily made up of European decent. The findings revealed that Māori had low academic achievement and the rate of suspension from school was three times higher for Māori. Māori also constituted the majority of students in special education programmes for behavioural issues, low stream education classes and were more likely to take up education in vocational pathways and industries and leave school unqualified.

Statistics New Zealand (Ministry of Education, 2006) states that measuring ethnicity provides the ability to monitor Māori outcomes, which will reduce disparities between Māori and non-Māori peoples. It is important to be aware that Māori are

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[3] 6.9% of Māori boys and 11.5% of Māori girls achieve university entrance compared to 28.9% and 39% for their non- Māori counterparts; approx 50% of Māori students leave school without any qualifications (compared to 21%); 8% of Māori boys and 13% of Māori girls left school in 2005 with a level 3 qualification compared to 28 and 49% of their non- Māori counterparts; their retention rate to age 17 is 60% of non- Māori their rate of suspension from school is three to five times higher depending on gender; and they leave school earlier with less formal qualifications (41% Māori boys, 39% Māori girls cf. 18% and 11% respectively left school before age 16) (All data is for 2005). (Hood, 2007).

categorised to define disparity within the current social structure, but negative perception of data can have a reverse effect on common opinion. The following concern has been addressed for Māori; 'The first is what criteria ought to apply to determine who is Māori for policy purposes. The second is which Māori ought to benefit from targeted policies and programmes' (Kukutai, 2004, pg. 23).

Hood (2007) explains that Māori students are more likely than non-Māori to leave school with no qualifications. The findings ultimately culminate in the assumption that Māori students fail in education. Hood scrutinises the statistics by stating that it is the New Zealand education system that is failing Māori students. 'New Zealand society, through the education system, privileges Pākehā by the time they leave school' (Hood, 2007, p. 1).

Defining Māori

An article entitled 'The Anti-capitalist Māori' (Belich, J. 2014, p. 6) defined the term Māori as an adjective in contemporary New Zealand for exposing stereotypes perpetuated by Māori. The article included adages that devalued Māori identity. These sayings became common in New Zealand society. For example, 'Maori time' referred to work completed at one's own pace thus referring to time mis-management, a 'Maori day off' refers to a day off sick, and 'Māori PT' (physical training) referred to laziness and unmotivated physical exercise (Belich, J. 2014, p. 6). Terminology such as these can be contrasted with official definitions of Māori like those employed by the Waitangi Tribunal.

The Waitangi Tribunal was established after a time of great protest during the 1970s and focused on issues related to the Treaty of Waitangi, Māori land rights, language and culture. These protests resulted in the establishment of the Waitangi Tribunal, the return of some Māori land, and the Māori language being made an official language of New Zealand. The Maori Language Act (1987) declared te reo Māori to be an official language of New Zealand and the Māori Language Commission was established to promote the Māori language.

The Waitangi Tribunal has contributed to definition of Māori and this definition remains current in New Zealand. It wasn't the Waitangi Tribunal that was responsible

for self-identification of Māori identity but the Government - Government definitions of Māori have changed from those based around quantum of blood to that based on ethnic affiliation, a definition that was thought to better align with Māori social reality. This alignment with social reality also emphasised the need for self-identification, that is, for people to define their own ethnicity rather than have it prescribed by statute or another person. Self-identification underpins ethnic classification. It became the statutory procedure for the classification of ethnicity in 1975 for electoral purposes and for statistical purposes in the 1986 census[4]. The Waitangi Tribunal Report on the Te Reo Māori Claim shows how the quantum measure of Māori identity has changed over time,

> "For quite a long time a Māori was a person who was a half-blood or more, i.e. at least one of his parents was a full-blooded Māori, or both were three-quarter Māori or some similar combination. Later this definition was changed to mean a person of Māori descent, that is, one of his parents was of Māori blood".

The report states that 'Being Māori' is as much psychological as biological. "A Māori is one who has Māori ancestry and who feels himself to be Māori" (Waikerepuru, p.23, 1986).

A recent study by Coates (2009) identified Māori as a heterogeneous people with vast social, cultural, and religions opinions. The law states that to qualify as Māori the current definition applies to anyone that has Māori ancestry.

A question that I heard regularly during my childhood was 'how much Māori do you have in you?' Questions such as this shed light on Pākehā perceptions of culture and ethnicity. The problem is that this indirectly supports stereotypes, especially within academia (Bell, 2000).

Defining Māori from a Māori perspective

A segment from 'Whaiora: Māori health development' by Mason Durie (1994) identifies three Māori sub-categories; Culturally Māori: these are Māori that identify as Māori, speak or are familiar with te reo Māori, understand genealogy (whakapapa) and

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[4]http://www.stats.govt.nz/browse_for_stats/population/census_counts/review-measurement-of-ethnicity/maori-perspective.aspx

practice their Māori customs (tikanga). Bicultural Māori: these are Māori that still identify as Māori, but live and work alongside western society, values and traditions. Marginalised Māori: have no connection with either western or Māori society. (Houkamau, p.8) Similarly, an article from the multi-dimensional model of Māori identity and cultural engagement by Dr Jim Williams (cited in Sibley & Houkamau, 2013) defines the Māori sub-cultures as; Traditional Māori: Māori that speak both Māori and English. Urban and Bicultural Māori: Māori that identify as Māori. Unconnected Māori: Māori that have no connection with Māori heritage and culture: Culturally indistinguishable Māori: Māori are indistinguishable from Pākehā. These definitions helped to inform my art practice and how I identify as Māori.

Part 2. He Tirohanga Toi: Art influences

In this section of the report I will present artist's that have influenced the conceptual development of my work. The work of Robyn Kahukiwa, Kelcy Taratoa, Lisa Reihana, Michael Parekowhai is discussed along with directors Taika Waititi and Merata Mita.

Māori Artists

Robyn Kahukiwa's 'Ko wai au' (1979) offers a salient example of the problems facing contemporary Māori within Te Ao Hurihuri (the changing world) and how we as Māori fit within this world. Māori identity is a central theme in Kahukiwa's artwork, which acknowledges mana wahine and comments on whakapapa, tribal culture and tradition. Kahukiwa (1979, p.1) states 'My links with the past are as important to me as the fact of my being, my future and the future of my children.' Her work during the 1970's and 1980's highlighted the impact of western colonisation on Māori culture and identity.

Kelcy Taratoa (Lister, 2005) acknowledges the influence of Kahukiwa's 'Ko wai au?' on his series of paintings entitled 'Who am I?' These artworks deal with the effects of colonisation and European hegemony on young Māori growing up in the 1980s and 90s. He portrays scenes from his own childhood growing up as Māori in the city and the effect this has had on his personal and cultural identity. Although there is 20 years between Kelcy Taratoa and Robyn Kahukiwa, issues of identity still play a significant role in the creation of their artwork.

Figure 2. photography from the exhibition 'digital marae' (2007)

Lisa Reihana's multimedia work and photography from the exhibition 'digital Mārae' (Barnett, 2011) transforms the space with large-scale digital photography in lieu of Māori wooden carvings typically found in wharenui. Reihana uses images and themes taken from Māori tradition and repositions them in a gallery context. Reihana anchors her ideas within a Māori paradigm of commemoration while giving expression to her identity as a Maori woman. In doing so Reihana comments on how Māori identity has impacted on the navigation of her identity as Māori. The use of new technologies in Reihana's exhibition works well in in contextualising the work within Te Ao Hurihuri.

MacGreggor-Reid (2015) described Digital Marae as a conversation regarding customary Māori carving and weaving through the use of digital technologies to reference contemporary language. He states that by acknowledging this environment Reihana recontextualises the viewing and interpretation of customary Māori art.

Figure 3.rubber lineage, Fraser Findlay, 2014; Figure 4. You're My Best Friend, Michael Parekowhai, 2000

Figure 3 rubber lineage is from a series of digital photographs of a plastic figurine made and modelled to my features was informed by the works of Reihana but evolved out of the photographic concepts of Michael Parekowhai titled 'You're My Best Friend'.

These works by contemporary Māori artist Parekowhai have encouraged and allowed discourse into the effects of Māori coming to terms with being Māori. What the Lone Ranger represents (as cited in The White Savior and his Junior Partner, 1998) is a "white savior" and what his ethnic sidekick Tonto represents as his assistant or "apprentice white man" (Fitzgerald, 1998, p.2). Parekowhai's juxtaposition of the Lone Ranger and Tonto encourages discourse that identifies issues that contest over oppositional forces among other things.

> *'Is it a European instrument decorated with Māori carving, or a Māori carving that has engulfed a piece of European high culture? (Art critic Justin Paton, 2011, p.4).*

11

Figure 5. He kōrero pūrākau mo te awanui o te motu: story of a New Zealand river, 2011.

Paton's comment was directed at Michael Parekowhai's work He kōrero pūrākau mo te awanui o te motu: story of a New Zealand river. The title is a reference to Jane Mander's 1920 novel, the story of a New Zealand river, and the 1993 New Zealand film The Piano. The significance of this statement highlights an aspect of interpretation into Māori art work.

Māori on screen

Perceptions of Māori in social media and society are portrayed by a number of New Zealand filmmakers that incorporate themes touching on Māori identity, connections, character and culture. Taika Waititi's short films portray facets of Māori culture, such as Two cars, One night (Waititi, Gardiner, & Fitzgerald, 2003) and Tama Tu (Waititi, 2004). This short film is about an unlikely friendship and is loosely based on the concept of how Māori form connections. Waititi deconstructs society's view of modern Māori traditions in his short films as well as depicting cultural identities specific to Māori. Tama Tu is another example of this, depicting a group of Māori battalion soldiers that find shelter in a ruin to wait out the night. What plays out is an expressive and at times humorous interaction with stereotypical Māori gestures and connections amidst an atmosphere of tension.

Figure 6. two cars, one night, Taika Waititi, (2003)

In 2014, I produced a short film influenced by works of Waititi titled Hikoi rā (Walk there). The premise of this short film was inspired by the reality and lifestyle of the generation of youth that walk the streets, specifically Māori. This story describes and locates an indigenous sub culture significant to New Zealand. Hikoi rā follows the story of a young Māori, as he takes a symbolic journey on what seems an aimless walk. Hikoi rā comments on an indigenous socio economic stereotype as an attempt to create an empathetic opinion of what these journeys entail. Hikoi rā responds to the contemporary mind-sets embedded in the psyche of indigenous youth.

Figure 7. Hikoi rā (walk there), Fraser Findlay, 2014

Barry Barclay's Tangata Whenua, a six-part television documentary series presented the language, culture and politics of New Zealand's Māori people to a mainstream prime-time audience (Barclay, 1974) for the first time. Other influential NZ films include, Ngati (Barclay, 1987) and Te Rua (Barclay, 1991) which explored Māori in modern society dealing with issues of colonisation and assimilation. Merata Mita was

the first Māori woman in New Zealand to write and direct a dramatic feature film. Her films Mauri (Mita & Cowley, 1988) and the documentary, Hotere (Mita, 2001) showcased the work of renowned Māori artist Ralph Hotere. Mauri changed how Māori were branded by emphasising the importance of Te Ao Māori through acknowledging identity, whenua (land), whanau (family), whakapapa (genealogy), wairua (spirituality) and whakawhanaunagtanga (kinship). Merata Mita spoke from a Māori perspective relating and connecting with the environment, land and people. The use of these themes heightens awareness of Māori identity by placing the changing world of Māori in context.

Mainstream and pop culture icons, ideals, fashion, cultural perceptions and beliefs give inspiration to new ideas and thoughts on how we view the world. All cultures are in constant state of flux, growing and changing. I purposely chose to use Māori directors and films that depicted Te Ao Māori and that have been influential in exploring Māori culture. Waititi's films, *Two cars, One night* (2004)*, Tama Tu* (2005) and *Boy* (2010) are good examples of work that portray facets of contemporary Māori culture. The themes in Waititi's films portray indigenous characters within a contemporary setting. Boy was shot in Waihau Bay with a cast and crew from local communities, identifying a sense of place within its narrative and plotline. "…Boy's representations of te Ao Māori, Māori screen production, and the relationship between Māori popular culture, New Zealand national culture and the more global forces that help shape contemporary media" (Smith, 2012, p.1)

Reproduction of artwork

In an essay first published in 1936 then recirculated in 1968 entitled 'The Work of Art in the Age of Mechanical' by cultural critic Walter Benjamin. Benjamin's (1968) premise was based on colonisation through the replacement and reproduction of original content with manufactured copies. He believed that the most identical copy of artwork is missing one important element, which is the existence of the original in time and space.

Benjamin's examination of reproducibility of an original work through alternative processes such as printing and photography concluded that reproductive methods allow for greater accuracy through mass production (Scannell, 2003, p.1). John Berger

alluded to Benjamin's ideas in his book Ways of Seeing (1972, p. 25) stating that; 'For the first time ever, images of art have become ephemeral, ubiquitous, insubstantial, available, valueless, and free'.

The ideas of Benjamin inform the construction of my work as accessible and mass-produced.

Conclusion

In conclusion, this review highlights how stereotypes affect attitudes within contemporary society. The literature and art reviewed examines how Māori are defined, described and generalised.

The literature reviewed identified how stereotypes have been perpetuated by society, education and popular culture. An example of this is the depiction of Māori on television, from criminal to culturally grounded.

It is possible that many see domestic abuse as an every day reality due to the influence of films such as *Once Were Warriors* (1994) because of the graphic nature and pervasive socio-economic themes. These perceptions have influenced and motivated me to study this topic to show that this is not necessarilly a true perception of Māori. This review also outlined influences on my practice such as Kahukiwa, Taratoa, Reihana and Parekowhai and identified how their work informs my art practice.

Chapter Three: Methodology

'What researchers may call methodology… Māori researchers in New Zealand call kaupapa Māori research or Māori centered research. This form of naming is about bringing to the centre and privileging indigenous values, attitudes and practices…' (Smith, 1998, p. 125).

This statement reflects the need for Māori research to uplift and empower Māori. This chapter will outline the issues and ethical considerations I have negotiated throughout this project. In particular, I will investigate the use of oral histories, intellectual property and appropriation; the ethics around translation of language, the use of symbols, logos and trademarks and ethical considerations relating to stereotypes.

Whakapapa

'*Implicit in the meaning of whakapapa are the ideas of orderliness, sequence, evolution and progress*' (Peters, 2013, p.8).

The concept of whakapapa and the notion that our identity is given to us by our ancestors, is reflected in the legal definition outlined by the Waitangi Tribunal within the literature review stating that '*The legal definition of 'Māori' does not expressly refer to the Māori concept of whakapapa, however, the ideology underpinning the concept is implicit within this definition*' (Coates, 2008, p. 19). This prioritises whakapapa in determining a Māori identity.

The research surrounding Māori histories and whakapapa was supported by Whanaunga (relatives), Kaumatua (elders) and local Rangatira (chiefs) of specific areas involved in my work. Because of the holistic nature of whakapapa land was an inextricable part of the genetic make up of the universe. For example, Koura Teuwhi, Waikirikiri and Puketawai are predominant landscape features in my work that ground my work within a whakapapa paradigm.

Between 2001 and 2002 I was involved in the Seabed and Foreshore claims for Te Whānau a Rangipureora, an area that ranges from Tolaga bay on the East Coast to Anaura Bay, comprising 20km of East Coast shoreline. During the hui to discuss the claim I had the privilege of working with and listening to kaumatua who shared

narratives of specific sections of land involved in the claim. One particular issue that arose were the variations from one kaumatua to another when reciting the pepeha. A consensus was made by Te Aitanga Hauiti and published in research by local scholar Victor Walker (1996) as the official whakapapa of Te Whānau a Rangipureora. This exemplified the significance and implications of oral accounts placed on Māori particularly relating to Māori identity. Māori pedagogy incorporates processes and practices that convey holistic references to land, foreshore and seabed customarily presented orally as whakapapa. I intentionally used these accounts to inform the kaupapa of my body of artwork. For example, references to Koura Teuwhi and the coastline ranging from Tolaga Bay to Anaura Bay are in the packaged artwork along with portraits of whānau. The inclusion of these landmarks reference mana whenua along with claims made on behalf of my hapū as well as connection to the land as a living source of energy for our people.

Intellectual property

The Intellectual property act (2014, p.1) states that generating, controlling and using intellectual property is essential to academia because Intellectual properties such as copyright, trademark, patent and industrial designs legally prevent others of mis-appropriating Intellectual property such as Māori designs and pattern, ta moko and hei tiki. This is significant for my work because it is informed by notions of intellectual property and appropriation. As a Māori researcher my aim is to raise awareness of Māori values, attitudes and practices.

Intellectual property and symbolism

A trade mark is described as a "brand" or "logo". When a trade mark is registered, the ® symbol will be used along side to signify authenticity of registered trade mark. The legal use of symbols, logos and trademarks is outlined on the intellectual property website[5]. Most Māori and indigenous imagery are not trademarked and may be used by anyone, in any shape, form or capacity. Appropriation of Māori imagery is a common such as forms of the koru and hei tiki. For the purposes of this project ethical considerations have been followed by acknowledging images, symbols and designs that are connected to whānau, iwi and hapū in line with a kaupapa Māori

[5] https://www.copyrightservice.co.uk/copyright/intellectual_property

approach to ownership. Specifically, all Māori content is taken from a regional context generally the East Coast where I am from. The use of logos and trademarks in my work are motivated by a western system of classification utilising popular trademarks such as the recycle symbol which is universal, popular and free.

Te Reo Māori

Ko te reo te mauri o te mana Māori.
 Ko te kupu te mauri o te reo Māori.
 E rua ēnei wehenga kōrero e hāngai tonu ana ki runga i te reo Māori.
 Ko te reo, nō te Atua mai.

The language is the life force of the mana Māori.
 The word is the life force of the language.
 These two ideas are absolutely crucial to the Māori language.
 A language, which is a gift to us from God.[6]

This whakatauki (Henare, 1988) inspired me to incorporate te reo Māori into my art as a theme of empowerment. I use Te Reo Māori in my artwork to highlight aspects of my identity, a unique cultural property that is part of my cultural make up. Culture is defined by the characteristics and knowledge of a specific group of people, connected by religion, food, social habits, the arts and language.

The use of Māori language and its translation to English in my work is a reference to the Treaty of Waitangi and identifies the significance, use and appropriation of the native language such as Kāwanatanga relative to Tino Rangatiratanga. When placed in context translations can play a major part in assisting in the understanding of language. As a Māori researcher my intention was to raise questions around ethnicity and whakapapa through the use use of Te reo Māori as a signifier of my identity as Māori. The decision to use both English and Māori in my artwork reiterates the historical value the treaty has in narrowing the disparity between Māori and Pākehā. Reference to the Treaty of Waitangi is made by the following warranty of purchase I have labelled on the exhibited packages.

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[6] Rawinia Higgins and Basil Keane. 'Te reo Māori – the Māori language - Language decline, 1900 to 1970s', Te Ara - the Encyclopedia of New Zealand, updated 23-Sep-15
   URL: http://www.TeAra.govt.nz/en/video/41077/ko-te-reo-te-mauri-o-te-mana-maori

The warranty on the package of each artwork reads as follows:

WARRANTY

1). after purchase of artwork has been confirmed, buyer has complete administration of artwork/painting, the right to show, exhibit and re-sell work.

Ko te tuatahi ki te whakapūmautia te utunga hoko, ā kua tutuki katoa ngā wāhanga ki te Kaiwhakahaere o ngā mahi toi, ka taea e te kaihoko te whakaatu me te hoko atu i aua mahi toi.

2). the artist confirms and guarantees to the buyer/s and parties thereof the full exclusive and undisturbed possession of artwork in relation to advertising and exhibition of artwork purchased.

Ko te tuarua ka whakapūmau, ka tuku kupu whakatairangi ki ngā kaihoko me te roopu o reira te katoa o ngā tikanga e pā ana ki aua tāonga toi mō te whakaatu me te pānui whānui.

3). for this agreed arrangement the artist will secure the artwork/painting for a period agreed upon by both parties, giving buyer/s the rights and obligation of return.

Ko te tuatoru i runga i ēnei whakaritenga kua whakaaetia nei, ka whakapūmautia e te kaihanga toi he wā e whakaaetia ana e ngā roopu e rua, te mana tuku me te mana whakahoki.

Disclaimer: This translation is offered as a general guide to the original version written in Māori. Copyright does not cover misunderstanding. It is not intended to offer legal advice and should not be relied upon as such. We strongly recommend you seek specialist advice for specific interest in purchasing this work.

Te Whakakāhore: Ko tēnei whakamāoritanga e tukuna ana hei ārahi i te whakaaturanga motuhake ki tēra i tuhia tūturutia ki te reo Māori. Kāre i te kapi ngā pōhēhētanga. Ehara tēnei i te tuku tikanga ā ture, ā kaua hoki e whakapono i runga i te pōhēhē. Ko te taunaki, me rapu tohunga matatau hei tohutohu ki ētahi āhuatanga e pā ana ki te hoko i ēnei tūmomo tāonga. (Translation by. Gaylene Taitapanui)

'Māori have always defined "Māoriness" in terms of whakapapa or genealogy. When children are born with whakapapa they are the grandchildren or "mokopuna of the iwi' (Mana Magazine, 2003, 52(62)). Moana Jackson stated that to be positioned as

Māori you must first take into consideration that regardless, you understand your position as a 'mokopuna of the iwi'. The aim was to make reference to being a 'mokopuna of the iwi', or identifying as Māori within my work. The following statistics (Marshall, 2013) identify the numbers of Māori that are speaking Te reo;. 598,605, people identified with the Māori ethnic group; 668,724, people were of Māori descent and 125,352, (21.3%) speak Te reo Māori.

Figure 8. close up of labelling. Packaged show, Fraser Findlay, 2015.

Figure 9. Western tenets- packaged artwork, Fraser Findlay, 2015.

Stereotypes: ethical considerations

Finally, I wanted to address the ethical considerations relating to stereotypes in my research and artwork. Walker (1985) describes the state of Māori education as a hunting ground of academic scholars savagely tearing into Māori like neophytes. Walker goes on to say that positioning and placing Māori as subordinate peoples with little or no social power gives this power to Pākehā.

Tikanga: Displaying art around food

Tikanga around the concept of tapu prescribes situations and places where it is inappropriate to consume food and beverages, such as within a whare tipuna (ancestral house). The concept of noa denotes that food is a common element and the opposite of tapu '*… The word tapu is often used today as meaning sacred, the word prohibited would better convey the real meaning to the European mind. The rules of tapu were rules of negation or prohibition, paralleling the Biblical, "Thou shalt not" or "Such a thing thou shalt not do…*' (Mitchell, J. p.37) Artwork are normally considered to be tāonga and are therefore tapu within certain contexts such as within an exhibition

21

therefore displaying work around food can effect the tapu of that environment. '…*Extensions of tapu are the restrictions resulting from contact with something that is intrinsically tapu. This can be removed with water, or food*…'[7]

The first part of my exhibition was exhibited in a café to reference two features relating to the context of my artwork. The first feature was to exhibit where food is consumed.

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[7] http://maoridictionary.co.nz/search?keywords=tapu

Chapter Four: Works
Methods and techniques

The methods of duplication, reproduction and reworking used in the creation of a new artwork are influenced by Pop Art. The works begin as a painting or pencil sketch of famous celebrities, iconic personalities and family members. They are then reworked by scanning the image on to computer before using Photoshop to create a new version of the artwork. They were then printed on heavy canvas 240gsm, 841mm x 594mm to 1189mm x 841mm in size. This approach comments on the make-up of my own personal constructed whakapapa which includes childhood idols and influences within my family while the packaged artworks were an analogy for how people are boxed into stereotypes.

The methods and techniques straddle graphic portrait imagery and style influenced by Pop Art; the application of dry brush over existing work; reprints of existing artwork and installation.

The graphic images used in my paintings were originally inspired by Ian Fleming James Bond book covers of the 1970's and to a lesser extent VHS action and Kung Fu movie covers. I have modelled this graphic style of painting around Robyn Kahukiwa's *Ko wai au* (1979) and Kelcy Taratoa's series of paintings entitled *Who am I?* (2005). *Ko wai au* represents the problems facing contemporary Māori within Te Ao Hurihuri the changing world and how we as Māori fit within contemporary New Zealand society. This highlights and juxtaposes the impact of Euro-American culture on Māori culture and identity.

Figure 10. "Ko wai au", Robyn Kahukiwa, oil on canvas, 853mm x 575mm 1979.

Figure 11. Who Am I? Kelcy Taratoa, Acrylic on canvas, 2130 x 1520 mm, 2005.

The development of my process has been influenced by contemporary Māori art styles and techniques as well as Pop Art and its grounding in advertising, product labelling, trade marks and replication.

Packaging

The premise of the exhibition was to create an atmosphere and space that allows Māori and non-Māori to empathetically engage with packaged culture and implications of labels.

The art works were packaged in bubble wrap and single sided corrugated cardboard associated with transporting artworks, securely and efficiently. The packaging also alludes to the packaging and transporting of NCEA visual arts folio boards for external assessment; the secondary school equivalent to achieving a visual arts accreditation. Secondary school's visual arts submissions comprise of internal and external assessments. University entry requirement is contingent on a portfolio of work meeting specific achievement criteria. The portfolios are assessed externally by moderators employed by the Ministry of Education to determine the success or otherwise of the work. The packaging parodies the preparation and exporting of the portfolios for assessment.

Figure 12. Packaged artwork, Fraser Findlay,2015.

Figure 13. packaged artwork, Fraser Findlay, 2015.

The packaged artworks pictured above expressed a completely different concept when shown in a gallery context compared to the artwork exhibited in the café. Within the gallery context the artworks challenged the viewer because evidence of the existence of the artwork relied on the viewer engaging with labels rather than the physical artworks. The works as they were exhibited in the cafe were a visual commentary on whakapapa and the constructed nature of identity that are often determined by the forces of our engagement with Te Ao Māori but also popular culture.

The first series of prints were based around popular culture: iconic villains in movies, Darth Vader (Star Wars ep.3-6) and Arnold Schwarzenegger in *Terminator* (1984); heroes like Bruce Lee (1972) and Clint Eastwood in *The Good the Bad and the Ugly* (1966); Audrey Hepburn in *Breakfast at Tiffany's* (1961); music icons Bob Marley and Michael Jackson; and television personalities like Hulk Hogan and Gary Coleman known for his role of Arnold Jackson in *Diff'rent Strokes* (1978–1986).

The text on the artworks was non-representative of the image. The intention was to disrupt the notion of labels as determinants of identity. Some works had little to no explanation to allow the viewer to make their own interpretation, for example many of the artworks were produced purely subjective to the descriptors. When the portraits were packaged the viewer was challenged to take meaning from a label that may or may not be representative of the work inside the package.

26

Placement of the text relative to the portraits was centred or left of centre to create a harmonious compositional balance and arrangement so that no one part of a work overpowers or seems heavier than any other part. The choice of hue, slightly colourless, and shade was intended to negate discussion around the communication and application of colour.

Heroes and heroines

Figure 14. Whā- Darth Vader, 2015.

In 1977 *Star Wars Episode IV: A New Hope* was released and became an international pop culture phenomenon. In 1986 I saw the final instalment of that series *Star Wars Episode VI: Return of the Jedi* (1983) which became very influential for me because it was the first movie I saw on the big screen.

Figure 15. Whā- Arnold Schwarzenegger in Terminator, 2015.

Arnold Schwarzenegger plays a *Terminator* (1984), a cyborg assassin sent back in time to kill the mother of a not yet born leader of a new world militia against the

machines in a post-apocalyptic future. I watched Arnold movies repeatedly between 1989 and 1994 and memorised the dialogue.
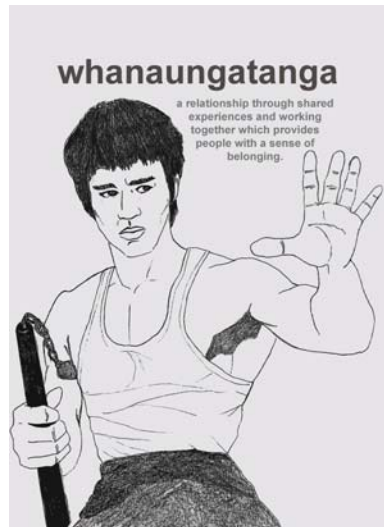

Figure 16. Whanaungatanga- Bruce Lee, 2015.

Growing up I was obsessed with Bruce Lee (1940-1973). I developed my love for drawing by tracing pictures from his iconic movie cover poses.
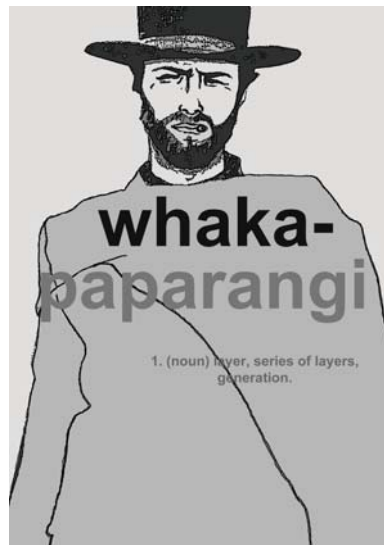

Figure 17. Whakapaparangi- Clint Eastwood, 2015.

The film *The Good, the Bad and the Ugly* (1966) is one of my favourite movies. Clint Eastwood and Tuco are memorable particularly because we would mimic these characters for fun instead of Cowboys and Indians.

Figure 18. Whakapaipai- Audrey Hepburn, 2015.

Audrey Hepburn (1929-1993) was regarded as the most naturally beautiful woman of all time in American cinema. My Fair Lady (1964) was the first film I saw starring Audrey Hepburn before Breakfast at Tiffany's (1961) in the early 1990's.
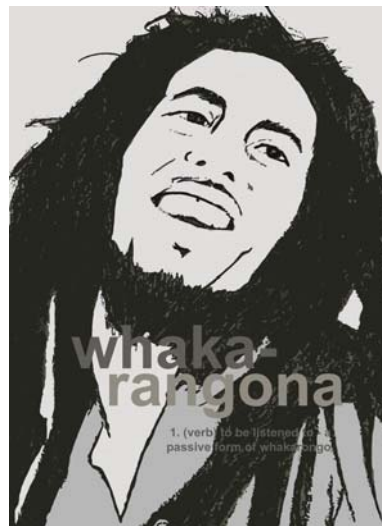

Figure 19. Whakarangonga- Bob Marley, 2015.

Whakarangonga was motivated by the music of Bob Marley (1945-1981). Bob Marley was the first artwork of this particular series that allowed me to consider exploring identity through connections with cultural motifs, people and popular imagery, such as the Jamaican flag, lion and dreadlocks.

Figure 20. Whanaungatanga- Michael Jackson, 2015.

Michael Jackson was included because he was a childhood idol of mine.

Figure 21. Whanaungatanga- Hulk Hogan, 2015.

A huge craze of the late 1980's was WWF World Wrestling Federation (1982–1993). Watching your favourite wrestlers fight was like watching two superhuman goliaths battling it out in a squared circle (wrestling ring). The atmosphere was electric and the conversations that developed around our preferred heroes would make viewing more interesting. To this day WWF and WWE facilitates an important bonding time between my son and I.
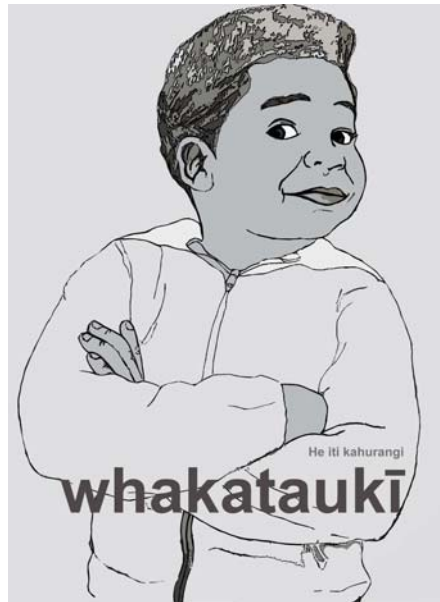
Diff'rent Strokes (1978- 1986) is about two African American boys from Harlem who are taken in by a rich white Park Avenue businessman and his daughter. Growing up my elder brother and I would always be referred to as the adopted characters Arnold and Willis Jackson due to our skin colour, and the fact that our Dad looked a lot like Mr Drummond, just perpetuated this witticism.

Whānau

He aha te mea nui o te Ao? He tangata, he tangata, he tangata. What is the most important thing in the world? It is the people, it is the people, it is the people *(*Māori *proverb).*

This Māori proverb speaks of the importance of people becomes a fitting preface for images of whānau. Consequently, the next series of prints are centred on whānau, specifically my three children Caleb, Kahukura and Te Atawhai and my mother Hine Henare.
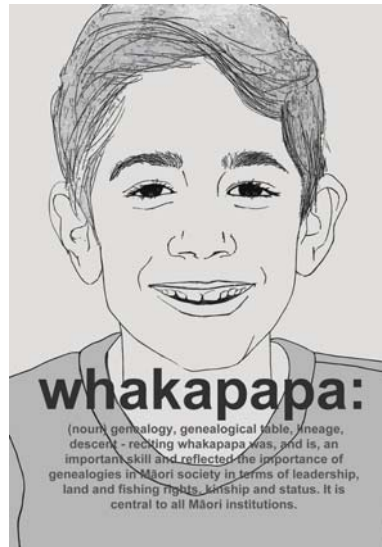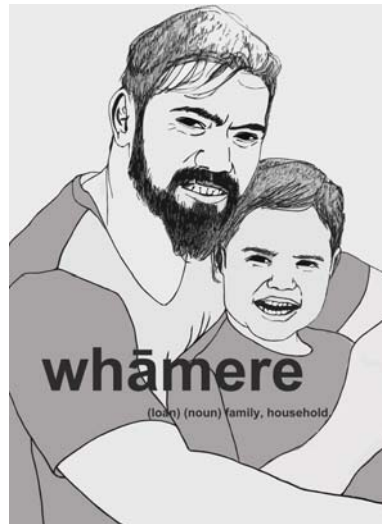
Figure 24. Whāmere- Family, 2015.

Whāmere is about family and paying homage to those close to you, also it is the premise for the work whakapapa. The transliteration in my artwork comments on text verbatim, during which any context may be lost[8].

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8 http://english.stackexchange.com/questions/158054/what-is-the-difference-between-translation-and-transliteration
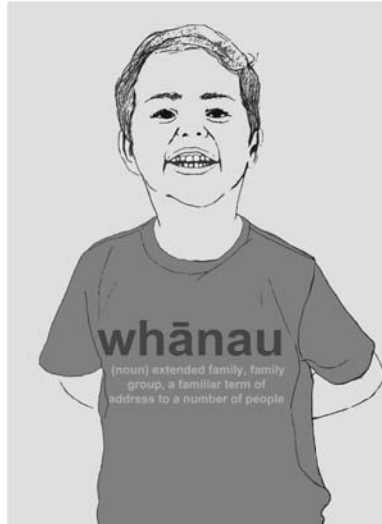
Figure 25. Whanau- Kahukura, 2015.

The name Kahukura is synonymous with many ancestors of the East Coast region and throughout New Zealand. Kahukura (shown above) (Rogers, 2015) was named after the Kuaka (Godwits) leader that flies within a swirling chaotic mass. From within Kahukura provides the initial stimulus for movement providing the initial lift for the other Kuaka who are following. During the movement other Kuaka gather around moving others to become Kahukura.

Figure 26. Whānau- Hine Henare, 2015.

My mother Hine Henare.
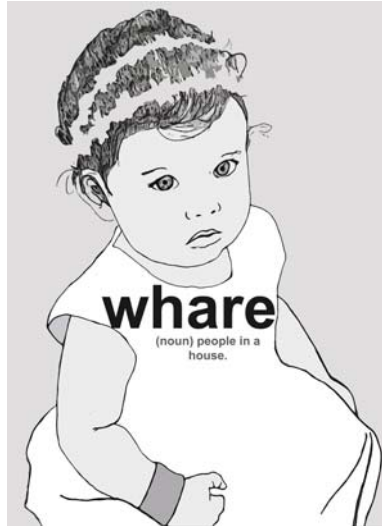
Figure 27. Whare- Te Atawhai, 2015.

The following statement by Tipene O'Regan (Melbourne 1995, p.156) comments on the validation of identity. 'I said, 'You are absolutely right. I am not a Māori. I'm Ngāi Tahu! I knew, when I said that, that no one could define it except me and my kin group, my iwi! No amount of analytical theory from outside can penetrate that. The Crown cannot define it. It can only recognize it. It is beyond the power of parliament and that is its beauty. The source of power is in the people themselves and their whakapapa.'

Figure 28. pēpe- baby, 2015.

Myself as a baby. Another example of transliteration used in my artwork.

34

The final images depict influential Māori entertainers Billy T James (1948-1991), Prince Tui Teka (1937-1985) and inspirational leader of the land march, Whina Cooper (1895- 1994).
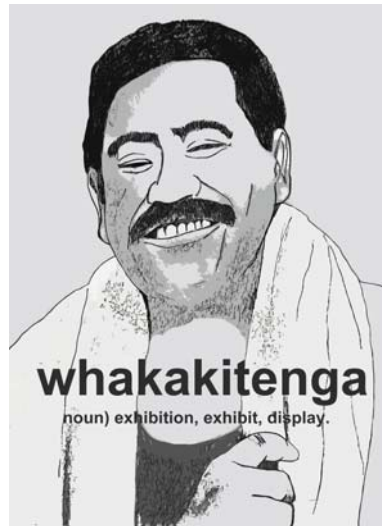
Figure 29. Whakakitenga- Billy T James, 2015.

Billy T. James was an iconic Māori entertainer and comedian who became a key figure in the development and perception of modern Māori on the big screen and television. Billy T bought humour into our living rooms and made it comfortable to laugh at the juxtaposition of two cultures living together.

'There's a sort of message in each one, mainly that we can laugh at ourselves and that it's not necessarily a great sin to laugh at the expense of others'

-Billy T James (New Zealand Herald, 14 April 1990; s.2 p.3)

Figure 30. Whanaungatanga- Prince Tui Teka, 2015.

If you grew up in New Zealand in the mid to late 1980's you would remember the Prince Tui Teka show. The memorable thing about his show, apart from the quick-witted humour and musical genius, was that you would hear waiata and Te Reo spoken on live television.
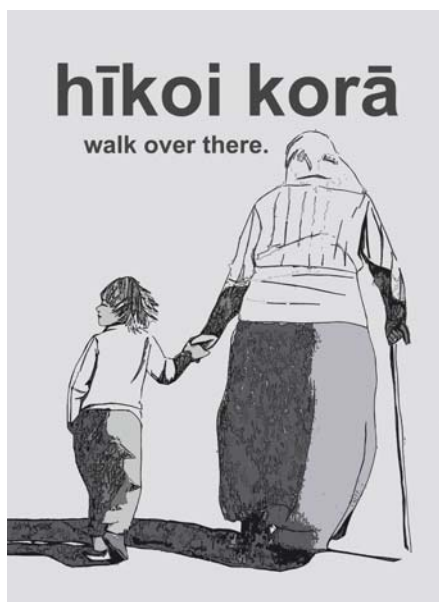
Figure 31. hikoi kora- walk over there, 2015

Dame Whina Cooper is known for leading the Māori land march from Te Hāpua to Parliament (Wellington) in 1975. The march is also synonymous for its inspiring image of Whina Cooper, who was 80 years old, walking with her mokopuna to parliament. Cooper presented the petition signed by 60,000 people to the Prime Minister at Parliament on October 13, 1975.

'The Treaty was signed so that we could all live as one nation in Aotearoa'
            -Dame Whina Cooper (Orange, 2015)[9]

A majority of the artworks were labelled with this prefix Whā to denote that an action is to place or is to take place, Whā- to cause something to happen - prefixed to some words. The words used Whanaungatanga, Whakapaparangi, Whakapaipai,

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9

https://books.google.co.nz/books?id=Tgs9CwAAQBAJ&pg=PA516&lpg=PA516&dq=The+Treaty+was+signed+so+that+we+could+all+live+as+one+nation+in+Aotearoa'+++-Dame+Whina+Cooper&source=bl&ots=lxcX6ZjhMW&sig=j_CUFAfFEt_ADmayyu2DrXoyRXI&hl=en&sa=X&ved=0ahUKEwjNs4KwqcLNAhVFHZQKHS_YCz8Q6AEILzAD#v=onepage&q=The%20Treaty%20was%20signed%20so%20that%20we%20could%20all%20live%20as%20one%20nation%20in%20Aotearoa'%20%20%20-Dame%20Whina%20Cooper&f=false

Whakarangonga, Whanaungatanga, Whakatauki, Whakapapa, Whāmere, Whānau, Whare, Whakakitenga, Whanaungatanga are intended to group the series and connect them as a collective. The exceptions within this series are pēpe- baby and hikoi kora- walk over there, which signify the role relating to concept as the other, that which is unclassified.

Performance art as critical pedagogy was proposed in the initial stages of development to establish a transformative space that might encourage empathy for the kaupapa around the packaged artwork. Kredell (2009) states that performance '…Is an ethnographic study investigating how performance art, used as a pedagogical methodology, can create an educational space that is transformative…' (Kredell, 2009 p. 5). Kredell's dissertation aligns performance-art pedagogy with critical pedagogy investigating how it creates transformation and reflection for the participants.

My initial intention was to write a play and perform it in conjunction with the exhibition. However due to a lack of resourcing and expertise I decided to put performance on hold. The first draft of the play entitled 'whā', commented on the definition whā for the exhibition and referenced the East coast (Ngati Porou) slang 'far' to locate the play. The narrative of whā centred around four Māori male characters at different stages of their lives, sharing opinions about their experience as Māori. It is a project that I intend pursuing in the future.

I would also like to conduct further research around performance pedagogy from a Māori perspective. Although the play was not incorporated into the final exhibition, the, performance was considered because performance pedagogies create links with inter-relational creative practices. These practices comment on relationships and identity to create a context in which the works maybe viewed in addition to being displayed within a gallery and cafe setting.

Chapter Five: Analysis/Discussion

Introduction

The purpose of this chapter is to discuss and reflect on the outcomes of this project, whā; an exhibition of Māori stereotypes in contemporary New Zealand. I will discuss where this project is placed in relation to the art and literature referenced in this review. Finally, I will highlight possible future directions for this research project.

Firstly, I would like to examine the key themes addressed within this project such as the construction of identity, the reproduction of artefacts and cultural symbolism.

This exhibition discussed the following themes and trends relating to Māori identity, popular perceptions of Māori in society and the overarching theme of stereotypes. This has been addressed by contrasting common examples of Māori identity such as the use of Te Reo Māori and reference to the Treaty of Waitangi.

The stereotypes and classification of Māori culture is a central focus of the exhibition expressed through the packaging and labelling of artworks. The body of work was presented in two parts. The first part of the exhibition was exhibited in a café to engage with the kaupapa of food being noa, and as a platform to present work in a safe and passive environment. An objective of this exegesis was to question how packaged artworks might create a context where cultural diversity might be considered. I feel this was achieved through reactions and feedback received from people, artist and supervisors who viewed my artwork. The responses to the artwork hung and displayed in the café was generally positive, the owner of the café mentioned that local kaumatua viewed and commented that the artwork as promoting Māori in the rohe (area).

The more intrusive and obvious connection to the concept of stereotypes is realised in the second part of the exhibition where the work was shown within a gallery packaged, labelled and re-displayed. My intention was to comment on stereotypes and how Māori are scrutinised, categorised and boxed. At the opening of this exhibition people would enter the space and quickly leave assuming it was not yet set up or being packed away. Until I introduced myself and spoke about my concept people started to

investigate the packages and labels more closely. The feedback from this exhibition was mixed where people would share their understanding of stereotypes. Some viewers expressed confusion around the relationship between exhibition labels and packaged artworks leaning against the wall. A gallery assistant contacted me about an interested buyer wanting to see the artwork inside the package before purchasing it. The buyer did not return when told that artwork must be purchased prior to opening it.

The examiners reacted positively to the packaged exhibition with positive feedback and advice around the future direction for my practice. These ideas included using the same font size for English to Māori translation so as not to privilege one language over the other. To extend on this concept I will look at a range of new mediums to package, and new types of packaging.

Te Reo Māori

My intention for using te reo Māori in my artwork was to comment on the appropriation of te reo in relation to translations and text verbatim. An example of this is the reference to the treaty of Waitangi and translations of labels and descriptors within my artwork. I feel appropriation of language when used correctly can inspire and influence a change in mind-set. Local kaumatua had an appreciation for the artwork displaying text in te reo Māori. The examiners expressed the importance of considering the appropriate use of te reo, which I have taken into consideration.

The warranty included on the labels reference the Treaty of Waitangi and raise questions around trust, validity and authority, through understanding the impact of translated text such as governorship and partnership. The dynamics within language and translation is an area I would like to pursue further within my art practice, because it will empower and influence the development of my focus on identity.

Whakapapa and reproduction of imagery

Whakapapa is the recitation of genealogies or stories which create a base or foundation of meaning for people. As whakapapa can include genealogies or stories about the entire world, whakapapa are ways by which people come into relationship with the world, with people, and with life (Te Ara, 2015).

The series of printed artworks is an imagined whakapapa based on childhood influences. The portraits engaged with whakapapa by way icons of popular culture and Te Ao Māori alongside my whānau. Whether it was musical taste, movie preference or family bonds, the concept of whakapapa emerged through iconic influence and cultural relevance. In the future I want to look at creating parallels with other people from a diverse range of ethnic backgrounds.

Chapter Six: Conclusion

How is this project located within a contemporary Māori art context?

To locate this project within a contemporary Māori art context I reviewed art and literature related to issues surrounding Māori identity. My intention was to create a body of work that was empowering through its reference to identity. This was underpinned by the idea that Māori knowledge informs a Māori world view (Smith, 1998). In summary this project sought to explore and present discourse around the issue of stereotyping and how it affects Māori.

A process that I plan to explore in future projects is the methodology of 'performance art as critical pedagogy' (Renee Kredell, 2009) as a form of enquiry. Kredell's (2009) study investigates how performance art can create an educational space causing reflection, both personal, and institutional. Her thesis aligns performance art pedagogy with critical pedagogy investigating how it can create change and reflection for participants.

My intention is to build on my previous study by exploring aspects of performance through narrative dialogue. Customary art forms such as haka, waiata and whaikorero will be investigated through an engagement with contemporary performance, digital and multi-media.

Methods and processes

I drew on a range of media that reflects a Māori worldview. Māori depicted in films such as *Boy* (2010) and *Once Were Warriors* (1994) show little to no engagement with tikanga Māori or engaging in te reo Māori but the characters are identifiable as Māori because of their physical features and colour. I believe that this project presents a general view of the difficulties Māori have to overcome in society.

Materials, packaging and labelling artworks for display

The choice of medium and materials related to how my thinking around being Māori has been shaped. The readings outline some ideas around how Māori are currently defined. This project is a reflection of my identity and my ethnicity. This project has led me to seek more evidence that Māori have been subjected to significant research anchored in western epistemologies.

The packaging and labelling of artwork allowed me to experiment with the analogy of Māori as a product that can be stored, labelled and used as a convenience. The shipping of artwork, using bubble wrap and corrugated card was utilised because of its practical and aesthetic appeal. For me the choice of materials drew associations with the education system, specifically the packaging of high school visual arts portfolio boards. The wording on the labels allowed me to explore the power dynamics embedded in language through the use of English and Te Reo Māori.

Summary of key conclusions and reflections on findings

The aim of this research project was to explore the following objectives:
1) To research tikanga, whakapapa and te reo Māori as a foundation for my art practice
2) Investigate how the use of motifs and symbolism might help me to connect with and identify as Māori within my practice
3) Examine how cultural context affects my personal connection to being Māori.

The outcome of this enquiry culminated in a series of paintings, photography and multimedia work. This process of enquiry led me to discover appropriate methods to contextualise my concept relative to the methodology. This process created an awareness of how logistics can cause certain limitations for the presentation and production of work however this can be overcome through creativity, resourcefulness and careful planning.

Glossary of Māori terms

Hapū	sub tribal links
Hauora	health
Iwi	main tribal links
Kawa	protocols
Karakia	traditional incantations, prayer
Kaumātua	respected elders
Kōrero	talk, speak
Mauri	the life essence
Māori	normal, indigenous to New Zealand, of Māori descent/blood/whakapapa
Mihimihi	introductions, sharing of relevant personal information
Te Reo Māori	the Māori language
Tikanga Māori	Māori values and belief systems
Tino rangatiratanga	empowerment of self, whānau, hapū and iwi
Whakapapa	genealogy
Whānau	family
Whanaungatanga	relationships
Whakawhanaungatanga	establishing and strengthening relationships

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