

E TŪ AKE

MĀORI
STANDING
STRONG

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**MĀORI
STANDING
STRONG**

HUHANA SMITH

TE PAPA



PRESS

Opposite: Hei tiki (neck pendant in human form)

Overleaf: *Wi Te Manewha*

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FOREWORD

**Tau ārai ki te pō,
tītoko ki te ao mārama.**

**The night is veiled, the light of
day in the ascendant.**

E nunumi ake nei ki te tātua korirangi hei whakangaoko noa i ā tātatau taonga o neherā, o ināianeī. He āniwha koia te manawanui ki ō tātatau tīpuna kia rongu ai te ngutu iti, te ngutu rahi i te āhuatanga o ngā taonga tuku iho hei maru whakahirahira mō tātatau katoa.

Anei rā ko te whakaaturanga *E Tū Ake*, nā koutou, nā tātatau, ngā taonga. Nō tātatau katoa ēnei tīpuna, i waiho ake hei honohono i ā tātatau e karipi ai ō tātatau mata ki runga rā.

A precious cloak is unfolded to reveal the allure of our treasures of the past and present. If it caused them some unease, it was nevertheless in the great spirit of our ancestors to enable those of little or great knowledge to come to understand the nature of the artefacts passed down as examples of excellence for us all.

Here then is the exhibition E Tū Ake; the treasures in it belong to you and also to us all. These ancestral arts relate to all of us, and were left so that those whose eyes gaze on them might come together in goodwill.

The Museum of New Zealand Te Papa Tongarewa is proud to present *E Tū Ake: Māori Standing Strong* to New Zealand, and to audiences internationally.

This book and the exhibition on which it is based powerfully present tangata whenua – Māori, the indigenous people of Aotearoa New Zealand – taking their place in the twenty-first century, dynamically and tenaciously, while continuing to seek rebalance in their relationship with tangata tiriti – all other cultures that live in Aotearoa New Zealand by right of the Treaty of Waitangi – through expressions of tino rangatiratanga, or Māori self-determination.

E Tū Ake combines iconic symbols and objects that for Māori have become synonymous with the struggle for self-determination, with reflections from pivotal events in the history-making of Aotearoa New Zealand. These include the 1975 Māori land march, the 1978 occupation at Bastion Point and the 2004 foreshore and seabed hīkoi, or march. Each of these changed the political landscape of the country and our ideas about nationhood and partnership, provoked vigorous debate and reinforced Māori aspirations for autonomy.

As much as it is an expression of artistic excellence and cultural identity, *E Tū Ake* is also a commentary on the continuity and challenges of upholding Māori culture – the language and traditions that have transcended time and which anchor this exhibition and book.

In the contemporary world, technology has radically changed the way we live. At such a point in history, *E Tū Ake* offers an insight into a tribal culture that is responding to the challenges of modernity, offering hope to other indigenous communities and local solutions to global issues.

E Tū Ake was developed as an international touring exhibition and publication over an extended period of time and Te Papa thanks all those whose contributions have added to the final result, which reveals Māori as dignified and courageous guardians of a revitalised culture, at once deeply informed by the past and actively engaged in the present, while continuing to strive for a better future for their descendants.

Michael Houlihan
Chief Executive

Michelle Hippolite
Kaihautū



The *E Tū Ake* mauri stone, named Hine Kaitaka. Mauri is the life force that exists in and connects all things, living and inanimate. Hine Kaitaka is a touchstone for the exhibition, anchoring the mauri of everything on display, the visitors and the exhibition's hosts.

PREFACE

The development of *E Tū Ake* came out of a cultural exchange between the Museum of New Zealand Te Papa Tongarewa and the Tokyo National Museum.

In 2006 *Splendours of Japan: Treasures from the Tokyo National Museum* was shown at Te Papa and the following year *Mauri Ora: Māori Treasures from the Museum of New Zealand Te Papa Tongarewa* was exhibited in Japan. The Tokyo National Museum responded enthusiastically to engaging with Māori taonga (cultural treasures) as expressions of a living, dynamic culture – getting to the human heart of the exhibition. This motivated the curatorial and exhibition development teams at Te Papa to re-articulate *Mauri Ora* by incorporating a powerful contemporary dimension, including taonga, artworks and accounts of pivotal events from the challenging and at times tumultuous and emotionally charged period of revitalisation for Māori since the 1960s.

E Tū Ake takes as its major theme the quest for Māori self-determination. But in an exhibition of this kind the stories of only a few leaders and groups who have struggled to maintain Māori identity and indigeneity within Aotearoa New Zealand can feature. Countless Māori over many generations have worked to uphold their culture and keep alive the aspirations that are now being realised. The author pays tribute to them all – for their power to remember and connect with the past; for their power to resolve grievances and injustices; and their power to reconcile differences between all peoples for the sake of the present and future generations of Aotearoa New Zealand.

The author acknowledges the work of key Te Papa staff, those past and present, and others who influenced or made valuable contributions to the content of this book. Considerable thanks go to Roma Potiki, senior exhibition developer, who worked in close partnership with me during my time as senior curator Māori (2003–09) to re-articulate *Mauri Ora*. Other acknowledgements are extended to the kaihautū (Māori leader) Michelle Hippolite; the late Dr Seddon Bennington; former director of visitor experience

Dr Jette Sandhal; external exhibition consultant Dr Leonie Pihama; Liz Grant; Mark Kent; Simon Garrett; Sarah Morris; Nick Clarkson; Adrienne Jansen; Michael Keith; Louise Wright, Assembly Architecture, Wellington; Arapata Hakiwai; Dr Claudia Orange; Awhina Tamarapa; Matiu Baker; Rhonda Paku; Megan Tamati-Quennell; Moana Parata; Noel Osborne and former collection manager of taonga Dion Peita. Immense thanks are extended to all the artists and photographers represented and the kaitiaki of the taonga, particularly the Herbert whānau, Hinerangi and Moka Puru, the Hawke whānau, Dr Pita Sharples, the whānau of Wiremu Te Manewha, the whānau of the Tokopikowhakahau meeting house carvings, the hapū of Te Ore Ore Marae, Masterton and all the other hapū and iwi related to ancestral treasures residing within Te Papa's collections.

Huhana Smith, 2011