E TŪ AKE
MĀORI STANDING STRONG
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HUHANA SMITH
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FOREWORD

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

E tuarā ki te po, tūtoko ki te ao mārama.

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.

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 times 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    Michelle Hippolite
Chief Executive    Kaihautū

E Tū Ake: Māori Standing Strong

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Chief Executive    Kaihautū

The E Tū Ake mauri stone, named Hine Kaitaka. Mauri is the life force that exists in all animate 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 Tā 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 – a fitting tribute to the cultural heart of the exhibition. This assurance, the successful exhibition development teams at Te Papa and exhibition teams at the Tokyo National Museum 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 Tā 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 indigenous sovereignty within Aotearoa New Zealand can be told. Countless Māori over many generations have worked to uphold their culture and keep alive the aspirations that are sometimes hidden. The author pays tribute to them all – for their power to remember and connect with the past, for their power to inspire possibilities and injustices and their power to reconcile differences between peoples for the sake of the present and future generations of Aotearoa New Zealand.

The author acknowledges the work of key Te Papa staff, their 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 Mauri (2003-9) to rearticulate Mauri Ora. Other acknowledgements are extended to the kāhui (Māori leaders) Michelle Hippolite, the late Dr Seddon Bennington and former director of visitor experience Dr Jette Sandhål; external exhibition consultant Dr Leonie Pihama; Liz Grant; Mark Kent; Simon Garrett; Sarah Morris; ... 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

Dr Jette Sandhål, former exhibition consultant; Dr Leonie Pihama, Liz Grant; Mark Kent; Simon Garrett; Sarah Morris; Nick Clarke; Adrienne James; Michael Keith; Louise Unwin; Assembly Architects, Wellington, Arapuni; Hartman; Dr Claudia Change; Arohata Takoupa; Mātānui Pakoa; Mātānui Tamaio-Quinnell; Mārama Paran; Nic Dohrme and former collection manager of taonga; Owen Puru; Timuui; thanks are extended to all the artists and photographers represented and the kāhui of the taonga, particularly the Herbert whanau, Hineinga and Moko Pari of the Hineinga whakairo; Dr Fay Sharples, the Whānau of Wiremu Te Menehaka, the kāhui of the Tokihia whakahaere meeting house carvings; the kāhui of Te One Ora Marae, Masterton and all the other hapū and iwi related to national treasures residing within Te Papa’s collections.

Huhana Smith, 2011