THE SUTER ART GALLERY
TE ARATOI O WHAKATŪ

SUTER EDUCATION SERVICES

Nga Kakahu

Teaching Kit 2011

Left, Roka Ngarimu-Cameron, *Korowai* 2008. Harakeke, whitau, tanekaha dye, cotton.
Collection of the artist. Right, Jo Torr, *Ngore* 2009.
Wool (recycled blankets, yarn), cotton (calico, cord), Mother-of-pearl (buttons).
Collection of the artist, courtesy of Mark Hutchins Gallery, Wellington.

Unit Developed and Compiled by Esther McNaughton, *Suter Educator*

MINISTRY OF EDUCATION
Te Tāhuhu o te Mātauranga

Education services and programmes at The Suter are supported by the Ministry of Education under Learning Experiences Outside of the Classroom (LEOTC) funding.

Contents:

Introduction:

Ngā Kakahu: Change and Exchange

14 May – 26 June 2011

Ngā Kakahu: Change and Exchange is an intriguing exhibition of textile costumes by Roka Ngarimu-Cameron and Jo Torr, which explore customary Māori fashion from different perspectives.

Ngā Kakahu: Change and Exchange celebrates the art of Māori weaving from both a Māori and a Pākehā perspective. The exhibition contrasts the work of Wellington-based artist, Jo Torr, with Dunedin-based weaver, Roka Ngarimu-Cameron. Both of these artists are inspired by customary Maori fashion. Ngarimu-Cameron adapts loom weaving methods to create contemporary kakahu (cloaks) which Torr's Victorian-style dresses, sewn from recycled woollen blankets, make reference to Maori cloak design.

Each artist investigates an aspect of inter cultural exchange, revealing some unexpected links and surprising connections. While Torr is fascinated by the historical interrelationship between Māori cloaks and imported European blankets, Ngarimu-Cameron focuses on the similarities between traditional Maori cloaks and ceremoninal Scottish kilts.

As Ngarimu-Cameron says, "The whole project was about bridging the gap between Māori and European culture. On-loom weaving has become my creative response to my dual cultural heritage. I feel I am playing a part in bringing (or weaving) the two cultures of Aotearoa together". Torr says "The central theme is that of mutual exchange between Polynesian and European peoples. The works draw attention to the way Māori and Pākehā have benefited from the exchange."

Previsit Information:

Please find attached ***Suter Guidelines***. It is very helpful if students understand the requirements of working in The Suter setting before they arrive.

On arrival please seat the students outside The Suter in the courtyard areaway and the educator will join you there. If wet please wait quietly in The Suter's lobby.

It is very helpful if the students are wearing name labels.

If you are driving there is generally good long term parking by Riverside Pool which is very close to the Suter. Please take the walkway between the pool and Halifax Vet to get to Bridge St and The Suter.

Don't forget to bring your camera / video camera to record students at work in the gallery. There are usually wonderful photo opportunities during visits and this enables you to revisit aspects of the trip with the class later on back at school, as well as providing excellent images for your class blog.

We will be working in groups with parent helpers for this visit, so you may want to group your children before you come, to save time.

Pre-visit Activity:

View and discuss these images, thinking particularly about what the people are wearing and what this tells us about the characters.

Unidentified group, ca 1910
Description: Unidentified Maori group (from the Tauri family?), and a Pakeha man, alongside rows of Maori cloaks, and quilts, circa 1910. Possibly at a tangi. Photograph probably taken in the Wanganui region by F G Denton or Mark Lampe.
Image Link:
http://ndhadeliver.natlib.govt.nz/view/action/ieViewer.do?from_proxy=true&dps_pid=IE93250&dps_custom_att_1=tapuhi&dps_dvs=1305242741679~622&dps_pid=IE93250&change_lng=en

Photograph of three people wearing cloaks and a piupiu,1921
Description: A man and a woman wearing cloaks - he, a taniko bordered kahu kiwi, she, one decorated with feather borders. A second woman is wearing a flax skirt (piupiu) like a cloak. Photographed by James Ingram McDonald in 1921, probably at Jerusalem
Image Link
http://ndhadeliver.natlib.govt.nz/view/action/ieViewer.do?from_proxy=true&dps_pid=IE138042&dps_custom_att_1=tapuhi&dps_dvs=1305242507784~259&dps_pid=IE138042&change_lng=en

Unidentified Maori group, and woman making a cloak, ca 1900
Description: Unidentified Maori woman, girl and child, with cloaks. From left to right: a flax cloak, kahu huruhuru (feather cloak) and korowai (tag cloak). The women on the right is in the process of making a korowai. Image taken circa 1900, by an unidentified photographer.
Image Link:
http://ndhadeliver.natlib.govt.nz/view/action/ieViewer.do?from_proxy=true&dps_pid=IE189987&dpscustomatt_1=tapuhi&dps_dvs=1305242344905~313&dps_pid=IE189987&change_lng=en

At Whare Komiti,1885. Alfred Burton

In 1885 the Dunedin-based photographer Alfred Burton travelled up the Whanganui River and through the King Country. He was one of the first Europeans to do so after the wars of the 1860s. This photograph of unidentified women and children was taken at Haerehuka (near Otorohanga, south of Te Awamutu), and the subjects are probably the wives and children of the King Movement chiefs that Burton also photographed at the whare komiti (committee house).

A survey trip

During the 1880s, Ngati Maniapoto leaders were relaxing their opposition to a European presence in the region. Under pressure to open up the territory for settlement, they eventually agreed to put their lands before the Native Land Court and to allow the construction of the main trunk railway line. Land sales and surveys, like the trip during which Burton took this photograph, quickly followed. Burton travelled with C E Rochfort, a surveyor for the rail line who was engaged in surveying a river steamer route to connect with the railway.

Image Link: http://collections.tepapa.govt.nz/ObjectDetails.aspx?oid=194792

Suter Lesson Outline: (Please note this is subject to variation according to the needs of the class)

- Welcome: Suter guidelines. Introduction to the exhibition.

- Photo Analysis: In small groups students use sheets to analyse the three photographs on show. They then share their findings with the class.

- Exchange: Introduce concepts of trading. Pre money economies. Fairness. Get out the blanket as a hands on. What other things can we swap? Introduce concepts of sharing ideas and culture.

- Costume: Looking at the central grouping: What are the two types of costumes we can see? What does it tell us about exchange? Images of taniko and kakahu. Students look for elements Jo has used in her work. Sketching.

- Responding to Art: Students develop designs to apply to shadow puppets based on Maori design. Students use shadow puppets to develop short stories about cultural exchange between Maori and Europeans.

- Conclusion: As a class we will discuss ideas of fairness, culture and trading.

Post Visit Activities:

- **Revisit these photographs seen in Nga Kakahu**

1. http://collections.tepapa.govt.nz/objectdetails.aspx?oid=17132&term=kihikihi

At Kihikihi
Burton Brothers; Unknown
1885, 06.06.1885

2. http://collections.tepapa.govt.nz/objectdetails.aspx?oid=22220&term=king+country

At Haerehuka, King Country
Burton Brothers; Burton, Alfred
1885, 04 June 1885

Photographing Maori
The above two images belong to a series of photographs that Burton called 'The Maori at Home'. It was an important project since few photographs of Maori had previously been taken outside the portrait studio. Images like these provide an important insight into social and cultural details of Maori life during a time of significant change. Through such journeys, the Dunedin firm of Burton Brothers built up a comprehensive photographic record of New Zealand in the nineteenth century. Their work was continued into the twentieth century by Burton's former partner Thomas Muir, who formed Muir and Moodie in 1898. All the Burton negatives were purchased by Dominion Museum in 1943.

(Retrieved from http://collections.tepapa.govt.nz/ObjectDetails.aspx?oid=194792)

- **Develop Understandings on the Concept of Trading**

http://www.pbs.org/parents/cyberchase/lessons/lessons.html
The above link is for a PBS lesson plan ***Donut Dinero*** introducing the concept of trading to primary aged students. It has a particular focus on Maths.

For Older Students You Could Try a Version of the Following Activity:
Lesson Plan: An Experiment in Barter Exchange
Grade Level: 6–12
Time Required: 45-90 minutes
Overview:
In this experiment, students experience the difficulties of trying to make exchanges without money. (This experiment is based on one described in Daniel Levy and Mark Bergen, "Simulating a Multiproduct Barter Exchange Economy," *Economic Inquiry* 31(2), April 1993, 314–321.) Each of eight groups of students is endowed with a collection of commodities—food items are most commonly used. They may exchange with other groups in order to get a collection that they prefer, but only if they have something that the other groups want. Because there is no monetary commodity, each exchange must be worked out on a bilateral basis and the terms of trade must be negotiated individually for every transaction.
Objectives:
This experiment should teach students firsthand about the difficulties of non-monetary trade.
Materials:
You will need to provide a substantial collection of items for your groups to exchange. The precise nature of the items is up to you. The most common implementation of the experiment uses

complementary food items. For example, you could use ice cream, spoons, various toppings, bowls, cones, napkins, etc. Each group will also need a worksheet on which to record their exchanges.

Activity:

Begin by dividing the students into about eight groups of one to five students each. Each group will receive an endowment of commodities. Levy and Bergen suggest the following endowments for a class of 25 students, but endless variations are possible:

Group A: 2 tuna-salad sandwiches, 2 ham sandwiches, 3 servings of lasagna, 3 plastic spoons
Group B: 2 chef 's salads, 3 plastic spoons
Group C: a bag of ice cubes, 24 servings of salad dressing, 6 8-oz. packages of cream cheese, 3 plastic spoons
Group D: 2 chef 's salads, 3 2-liter diet sodas, 3 2-liter regular sodas
Group E: 1 quart of ice cream, one pound of tofu, 3 plastic spoons
Group F: 25 plastic plates, 25 plastic knives, 3 plastic spoons, 25 plastic forks, bag of cookies
Group G: 8 bagels, 10 plastic cups, 3 plastic spoons
Group H: 50 napkins, 1 large pizza, 4 plastic spoons

The allocations should be designed to provide a variety of consumption possibilities to appeal to different tastes. They should also be designed so that most groups' endowments are not self-sufficient and therefore encourage groups to trade. For example, Group D with the sodas cannot consume them without Group G's plastic cups and, unless they like it warm, Group C's ice. Some groups may have relatively valuable endowments while others seem fairly poor. (Group B will need forks and, ideally, salad dressing to consume their salads, but they have little to trade.)

If using food commodities, be sure to advise the students that anything that is not eaten at the end of the experiment must be returned to the instructor. (That prevents a group from simply taking the bagels home, for example.) If space permits, the groups should be located in a circle or in clusters with plenty of room to move among groups. Once the instructor announces that trading may begin, students may move about the room attempting to trade some of their own goods for those of other groups. There is no restriction on trading except that credit is not allowed and no outside items may be included in the exchange (money or other items not listed in the group's endowment). Each time they exchange, the group should record the amounts of the goods they sold and bought on a worksheet similar to the one below:

Names of Students
Endowment Goods: Goods Consumed: Goods Returned to Instructor:

Transactions:

Type and Quantity of Good Sold Type and Quantity of Good Bought

1.
2.
3.
4.
5.
6.

You may either set a time limit for trading before beginning (a good idea if time is short) or simply allow trading to proceed until groups are satisfied that they cannot improve the set of commodities they have. Once trading has concluded, the students can consume the goods their group owns. While they are eating, or after eating if there is enough time, initiate a discussion about the experiment with the students. (The discussion can be deferred to a later class session, but some of the excitement of the experiment will have worn
off by then.) You may start by eliciting their initial reactions to the process of exchange in the experiment.

A central point that can be made using this experiment is the importance of having a single commodity that can serve as money. The students will find that exchange in the experiment is very

awkward, because the person/group that has the thing you want doesn't always want the thing that you have to exchange. Thus, transactions can only occur when there is a double coincidence of wants. Ask the students whether they ever bought something with the intention of using it to exchange for something else rather than consuming it. If the answer is yes, then that commodity was being used as a primitive form of money. With this as an entry, it is easy to go on to talk about some important characteristics of money:

• It is easier if everyone uses the same money. Once one commodity becomes commonly used in trade, each user becomes more confident that it can be passed along to others and therefore becomes more willing to accept it.

• Prices are conveniently expressed in terms of money. An interesting exercise is to have students calculate the implied prices from various transactions. You can usually find lots of variation in prices across transactions that might disappear if everyone quoted prices in terms of money. For example, it would not be unusual for one piece of pizza to exchange for one tuna sandwich and also for ten cookies, but for the other tuna sandwich to exchange for twenty cookies.

• Money must be durable and divisible. As the experiment goes along, the ice and the ice cream begin to melt. This reduces their usefulness, which means that they would not be very good choices as money. With the limited number of cups available, it becomes impossible to exchange as many glasses of soda as one could get out of the bottles. Thus, soda does not work very well in exchange due to indivisibility.

• One obvious choice for a monetary commodity in this experiment is the plastic spoons. However, since everyone has one, they are not scarce and therefore command no value in exchange.

Assessment Recommendations:

Quality of participation in the experiment and the follow-up discussion can form the basis for evaluation of students in this activity. If the follow-up discussion is held in the next class after the experiment, then it can be useful to ask students to write a brief report on the experiment. You might use questions similar to the following to get them thinking in the directions that will lead them toward the discussion points mentioned in the previous section:

1) How would the process of exchange have been different if play money had been used rather than barter?

–Do you think that most groups would have ended up with a more desirable set of goods to consume if money had been used?

–Why or why not?

2) Could any of the commodities in the experiment have served well as money?

–Which ones?

–What would have been the advantages and disadvantages of various commodities as money?

For More Information:

The original source for this experiment is:

Levy, Daniel and Mark Bergen, "Simulating a Multiproduct Barter Exchange Economy," *Economic Inquiry* 31(2), April 1993, 314–321.

- **Develop the Use of Shadow Puppets. The following links will help.**

Wonderful World Hand Shadow puppet clip

http://www.flixxy.com/wonderful-world-shadow-theatre.htm

How to make hand puppets

http://www.wired.com/geekdad/2010/09/best-animal-shadow-puppets-ever/

Cereal Box Shadow theatre

http://www.bbc.co.uk/cbbc/smart/makes/steps/make_series12_theatre.shtml#

http://www.minieco.co.uk/cereal-box-shadow-theater/

Examples of puppets

http://owlyshadowpuppets.com/puppets

How to make shadow puppets

http://cdn.makezine.com/make/wp_shadowpuppets.pdf

Learning Intentions:

Visual Art:

- Students will develop understandings about how artists can express ideas about their own culture through their art, and put it on public display to encourage debate on important cultural issues. **UC**

- Students will learn the techniques involved in creating shadow puppets, including silhouette and piercing. **PK**

- Investigate and develop visual ideas in response to observing the patterning used in the ***Nga Kakahu***. **DI**

- In groups share ideas, feelings, and stories associated with the artwork, and related concepts, on display in ***Nga Kakahu.*** **CI**

Social Studies:

- Students will begin to understand the significance of exchange in the early contact between Europeans and Maori.

Drama

- Students will experiment with the medium of shadow puppetry to develop ideas about cultural exchange.

The Following Achievement Objectives are related to The Suter visit. Please highlight the ones that are relevant to your class programme:

<u>The Visual Arts</u>

Level 1

Students will:

Understanding the Arts in Context

- Share ideas about how and why their own and others' works are made and their purpose, value, and context.

Developing Practical Knowledge

- Explore a variety of materials and tools and discover elements and selected principles**.**

Developing Ideas

- Investigate visual ideas in response to a variety of motivations, observation, and imagination.

Communicating and Interpreting

- Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level 2

Students will:

Understanding the Arts in Context

- Share ideas about how and why their own and others' works are made and their purpose, value, and context.

Developing Practical Knowledge

- Explore a variety of materials and tools and discover elements and selected principles.

Developing Ideas

- Investigate and develop visual ideas in response to a variety of motivations, observation, and imagination.

Communicating and Interpreting

- Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level 3

Students will:

Understanding the Arts in Context

- Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

Developing Practical Knowledge

- Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.

Developing Ideas

- Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

Communicating and Interpreting

- Describe the ideas their own and others' objects and images communicate.

Level 4

Students will:

Understanding the Arts in Context

- Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

Developing Practical Knowledge

- Explore and use art-making conventions applying knowledge of elements and selected principles through the use of materials and processes.

Developing Ideas

- Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

Communicating and Interpreting

- Explore and describe ways in which meanings can be communicated and interpreted in their own and others' work.

Social Sciences
Level 1

Social Studies

Students will gain knowledge, skills, and experience to:

- Understand how belonging to groups is important for people.
- Understand how people have different roles and responsibilities as part of their participation in groups.
- Understand how the past is important to people.
- Understand how the cultures of people in New Zealand are expressed in their daily lives.

Level 2

Social Studies

Students will gain knowledge, skills, and experience to:

- Understand that people have social, cultural, and economic roles, rights, and responsibilities.
- Understand how people make choices to meet their needs and wants.
- Understand how cultural practices reflect and express peoples' customs, traditions, and values.
- Understand how time and change affect peoples' lives.
- Understand how the status of Màori as tangata whenua is significant for communities in New Zealand.

Level 3

Social Studies

Students will gain knowledge, skills, and experience to:

- Understand how groups make and implement rules and laws.
- Understand how cultural practices vary but reflect similar purposes.
- Understand how people view and use places differently.
- Understand how people make decisions about access to and use of resources.
- Understand how people remember and record the past in different ways.
- Understand how early Polynesian and British migrations to New Zealand have continuing significance for tangata whenua and communities.
- Understand how the movement of people affects cultural diversity and interaction in New Zealand.

Level 4

Social Studies

Students will gain knowledge, skills, and experience to:

- Understand how people pass on and sustain culture and heritage for different reasons and that this has consequences for people.
- Understand how exploration and innovation create opportunities and challenges for people, places, and environments.
- Understand that events have causes and effects.
- Understand how producers and consumers exercise their rights and meet their responsibilities.
- Understand how formal and informal groups make decisions that impact on communities.
- Understand how people participate individually and collectively in response to community challenges.
- Understand how trends over time reflect social, economic, and political forces.

Drama

Students will:

Level 1

Understanding the Arts in Context

Developing Practical Knowledge

- Explore the elements of role, focus, action, tension, time, and space through dramatic play.

Developing Ideas

- Contribute and develop ideas in drama, using personal experience and imagination.

Communicating and Interpreting

- Share drama through informal presentation and respond to ways in which drama tells stories and conveys ideas in their own and others' work.

Level 2

Developing Practical Knowledge

- Explore and use elements of drama for different purposes.

Developing Ideas

- Develop and sustain ideas in drama, based on personal experience and imagination.

Communicating and Interpreting

- Share drama through informal presentation and respond to elements of drama in their own and others' work.

Level 3

Understanding the Arts in Context

- Investigate the functions and purposes of drama in cultural and historical contexts.

Developing Practical Knowledge

- Use techniques and relevant technologies to explore drama elements and conventions.

Developing Ideas

- Initiate and develop ideas with others to create drama.

Communicating and Interpreting

- Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others' work.

Level 4

Understanding the Arts in Context

- Investigate the functions, purposes, and technologies of drama in cultural and historical contexts.

Developing Practical Knowledge

- Select and use techniques and relevant technologies to develop drama practice.
- Use conventions to structure drama.

Developing Ideas

- Initiate and refine ideas with others to plan and develop drama.

Communicating and Interpreting

- Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies create meaning in their own and others' work.

Key Competencies Are Relevant to This Unit of Work in the Following Ways:

Thinking

"Thinking is about using creative, critical, and metacognitive processes to make sense of information, experiences, and ideas. These processes can be applied to purposes such as developing understanding, making decisions, shaping actions, or constructing knowledge. Intellectual curiosity is at the heart of this competency.

Students who are competent thinkers and problem-solvers actively seek, use, and create knowledge. They reflect on their own learning, draw on personal knowledge and intuitions, ask questions, and challenge the basis of assumptions and perceptions."

New Zealand Curriculum Online: http://nzcurriculum.tki.org.nz/

At The Suter students use artworks as foci to piece together ideas and consider concepts of wide and varied importance. They are able to think creatively and expansively as they consider the many possibilities which emerge in the world of visual arts. They use critical thinking to test the strength of their ideas and those of others in relation to visual art and the concepts explored by the artists who created the artworks on display. To create understandings in response to visual art one must use problem solving strategies referring to one's own experience, the information provided in the gallery in a variety of means and through the artworks themselves.

Using language, symbols, and texts

"Using language, symbols, and texts is about working with and making meaning of the codes in which knowledge is expressed. Languages and symbols are systems for representing and communicating information, experiences, and ideas. People use languages and symbols to produce texts of all kinds: written, oral/aural, and visual; informative and imaginative; informal and formal; mathematical, scientific, and technological.

Students who are competent users of language, symbols, and texts can interpret and use words, number, images, movement, metaphor, and technologies in a range of contexts. They recognise how choices of language, symbol, or text affect people's understanding and the ways in which they respond to communications. They confidently use ICT (including, where appropriate, assistive technologies) to access and provide information and to communicate with others."

New Zealand Curriculum Online: http://nzcurriculum.tki.org.nz/

Language is a key focus during a Suter visit. Art is about communicating ideas and artworks are often referred to as texts.. As well as students decoding meanings in artworks using the conventions of art which are in themselves a language, they are constantly discussing ideas in small groups. Additionally, the stimulus of the artworks and ideas presented enable an excellent opportunity for the development of vocabulary and language use.

Managing self

"This competency is associated with self-motivation, a "can-do" attitude, and with students seeing themselves as capable learners. It is integral to self-assessment. Students who manage themselves are enterprising, resourceful, reliable, and resilient. They establish personal goals, make plans, manage projects, and set high standards. They have strategies for meeting challenges. They know when to lead, when to follow, and when and how to act independently."

New Zealand Curriculum Online: http://nzcurriculum.tki.org.nz/

At The Suter students are required to come into a novel learning situation and confidently manage to perform the necessary tasks to view and gain meaning from the artworks and to create artworks in response to the exhibitions. Additionally they need to act appropriately for the setting, understand and following particular requirements of the setting.

Relating to others

"Relating to others is about interacting effectively with a diverse range of people in a variety of contexts. This competency includes the ability to listen actively, recognise different points of view, negotiate, and share ideas.

Students who relate well to others are open to new learning and able to take different roles in different situations. They are aware of how their words and actions affect others. They know when it is appropriate to compete and when it is appropriate to co-operate. By working effectively together, they can come up with new approaches, ideas, and ways of thinking."

New Zealand Curriculum Online: http://nzcurriculum.tki.org.nz/

Suter Education sessions rely in large part on small group learning. This involves students in developing ideas as part of a group, discussing, developing, querying and testing ideas. The significance of artworks is different to different viewers and so discussing varying viewpoints is integral to learning about visual art.

Participating and contributing

"This competency is about being actively involved in communities. Communities include family, whānau, and school and those based, for example, on a common interest or culture. They may be drawn together for purposes such as learning, work, celebration, or recreation. They may be local, national, or global. This competency includes a capacity to contribute appropriately as a group member, to make connections with others, and to create opportunities for others in the group.

Students who participate and contribute in communities have a sense of belonging and the confidence to participate within new contexts. They understand the importance of

balancing rights, roles, and responsibilities and of contributing to the quality and sustainability of social, cultural, physical, and economic environments."

New Zealand Curriculum Online: http://nzcurriculum.tki.org.nz/

Suter sessions welcome the participation of adult helpers who often, as well as supporting students in their learning, are themselves in the role of learner alongside school students in their care. As mentioned above, group learning is integral to Suter learning and the aim is to provide a positive family learning environment.

Background Information for Teachers:

Ngā Kakahu: Change and Exchange: **Jo Torr and Roka Ngarimu-Cameron**

Ngā Kakahu: Change and Exchange: A celebration of cross cultural expression in New Zealand that explores the art of Māori weaving from both a Māori and Pākehā perspective. Sculptor Jo Torr and weaver Roka Ngarimu-Cameron have chosen costume as a medium to explore this theme, drawing attention to the way both benefited from the exchange.

The works of both artists play off each other. Torr's suite of hybrid garments, made from recycled blankets, focus on the relationship between Māori cloaks and European blankets. She has also been inspired by Alfred Burton's photographs of groups of Maori dressed in combinations of Maori and European dress – often European gowns with imported woollen blankets alternating with fine cloaks. Ngarimu-Cameron's installation of finely woven contemporary cloaks and tartan kilts, created using a Western loom, are a metaphor for the blending for the two cultures themselves.

Curated by Pataka Museum of Arts and Culture

Maori Material Culture

Clothing and Adornment

In central Polynesia women wore a kilt and men a loin cloth termed maro or mato. These garments were brought to New Zealand by the first waves of settlers who at the outset were faced with the problem of raw material, as the paper mulberry tree was originally absent from this country. Tradition tells us that the paper mulberry tree was introduced by the Tainui canoe. Cook saw a few in the far north and others were recorded on the East Coast. No garments from such trees are known to us today. But the early settlers found an excellent substitute in the indigenous flax (*Phormium tenax*), and from it they plaited loin cloths as well as kilted garments. Gradually, new types of garments made their appearance. A kilt or rapaki, often thickly woven, was used by both sexes in colder weather. The so-called modern piupiu is a garment derived from this kilt which sometimes had a piupiu fringe. To meet the colder and wetter conditions of New Zealand, a rain cloak, pake, was made from tags of raw flax, partly scraped, and set in close rows attached to the muka or plaited-fibre base. Several types of capes and cloaks were also used, many of the latter enveloping the whole body.

The most common means of personal ornamentation was a red colouring for the body and parts of the face. The red colouring matter was derived from red ochre or kokowai mixed with oil secured from the livers of sharks. Sometimes garments would become saturated with this substance; but it also protected the body from the bites of insects. Hairdressing was important, wives of chiefs undertaking this important task. It was usual for the hair to be drawn up well back from the face to form a topknot (tikitiki) on the crown of the head. In the topknot, feathers of birds such as the huia, the long-tailed cuckoo, the heron, etc., were worn. Ornamental combs of bone or wood were sometimes added.

The storing of feathers led in New Zealand to the construction of special boxes for their reception. Some of these were uncarved, but many were carved in more or less elaborate fashion. Such wooden receptacles shared with the canoe the name of waka, and were termed waka huia. Valuables such as greenstone ornaments and necklaces might also be stored in these waka. It is of interest to note that some of the finest of the carved waka huia come from North Auckland.

Ear ornaments were of a variety of types, the most prized being the elongate greenstone pendants, the straight forms being termed kurukuru and those bent at the end, kapeu. Some other forms were the poria kaka, the ring used on a tame parrot's leg; the matau, a hook form, and the koropepe, an eellike form. Common people contented themselves with the use of birds' wings and bright sea shells or parts thereof.

It is possible that many Maori pendants, in particular the greenstone tiki, were worn in order to obtain some magical benefit. The tiki most prized as a breast ornament is carved in the fashion of a depressed human form, the head being bent to one side; but its characteristics are common to the Maori carvings of last century. The tiki is said to be so named after Tiki, the traditional name of the first man created by Tane. Important tiki might be handed down through many generations.

Muka, the fibre of the flax plant, was dressed by the use of a marine shell, much scraping and scutching ensuing before the fibre was washed and pounded. Stone pounders (patu muka) were used to soften the fibre. Weaving sticks (turuturu) were in pairs. In making large cloaks two pairs were necessary to keep the operative edge at the correct height. The most simple method of garment making was that also adopted in the manufacture of fish traps, namely, single-pair twining. Weaving sticks were stuck in the ground and between them were stretched the weaving elements, vertical and horizontal. A two-pair weft technique was developed in New Zealand and used for all superior garments.

Men's belts were known as tatua and women's as tu. The man's belt was the more ornate, a common form being the tatua pupara in which the plaited fabric was doubled over and the two edges loosely sewn together, a task for the bone needle.

Retrieved
http://www.teara.govt.nz/en/1966/maori-material-culture/6

Auckland Museum's Raranga Education Kit

http://www.aucklandmuseum.com/site_resources/library/Education/Teachers_Guide/Teacher_Resources_Library/Maori_Education_Kits/Maori_-RarangaTuturu_Maori.pdf

Maori and Trade

Customary trade

Prior to European arrival in New Zealand, the Māori economy was based on a barter system. Hapū (subtribes) and iwi (tribes) exchanged goods on a regular basis. Lands, fisheries and natural resources were under the jurisdiction of hapū and iwi. Exchange of goods was a customary practice which distributed food and other materials around the country.

This extensive trade system among hapū and iwi was rapidly adapted to barter with early European arrivals to New Zealand.

Stone knives

Glassy argillite was highly prized by Māori as a ready source of sharp blades. It is found in only two areas of New Zealand, but within a short period after its discovery it had been traded with tribes all around the country. Some even made it to the Chatham Islands.

Trade with Europeans

Sealing, whaling and the flax trade began a transformation of the Māori economy. The establishment of whaling stations along the coastlines gave hapū and iwi greater access to new technology and goods. Timber, flax, fish and foods were exchanged for things like metal tools, and woollen cloth and blankets.

By the 1840s, Māori were using pigs and potatoes as a standard form of currency. Māori entrepeneurial flair saw iwi plying their own trading vessels carrying goods between settlements, and exporting food and goods to and from Sydney.

Land loss

Loss of iwi lands became significant from the 1840s. By 1860 South Island Māori had lost most of their land, while the 1860s saw the beginning of significant land loss for most iwi in the North Island. Confiscations after the land wars took large areas of fertile lands from tribes.

Large-scale loss of land had a direct and dramatic consequence for Māori economically, as well as socially, culturally and politically. Losses continued in the 20th century, including land taken by local councils for public works.

The Māori land march of 1975 and the Bastion Point occupation of 1977–78 highlighted Māori distress over the loss of land. The establishment of the Waitangi Tribunal in 1975, and subsequent law changes to allow for investigations into breaches of the Treaty of Waitangi back to 1840, began a period of redress, which led to a period of economic revitalisation for iwi.

Retrieved http://www.teara.govt.nz/en/nga-haumi-a-iwi-maori-investment/1

Early Trading between Maori and Europeans in the Nelson Region

Maori started trading with Europeans from the late 18th Century: with Cook's crews in the 1770s, Bellingshausen's Russian expedition in 1820, D'Urville's officers and men in 1827, and whalers and sealers in the 1820s and 1830s.

Maori group selling melons and peaches, Alexander Turnbull Library (PA1-q-250-26-2)

The new Nelson settlement offered consistent opportunities for enterprise on a scale not previously seen, and Maori were prepared. In December 1841 Arthur Wakefield suggested that if his brother William (in Wellington) knew anyone with bullocks and plough he should send them to Nelson with seed potatoes – *"It would teach the Maoris a lesson, who are holding back for more population. They have got 50 tons of potatoes in reserve".* [1]

For the first few years of European settlement Maori quickly grasped openings to provide goods and services in order to obtain new products, and construct or commission European-style houses, churches and boats. They grew large quantities of potatoes, vegetables and melons, sold fish, shellfish and pork, expanded into wheat and barley, provided firewood, and exchanged weavings and carvings for money or clothing and/or good blankets.

They also provided guiding services, ferry services across rivers and bays, and assisted new settlers to travel to their land blocks and construct their first houses. Some crewed on European-owned ships, but most Maori were reluctant employees, preferring to maintain their traditional lifestyle and independence.

Artist unknown :[Aorere, Golden Bay ca 1843]. (Maori fishing etc),
Alexander Turnbull Library (C-030-019)

Initial trades were often for barter or exchange, but Maori quickly learned the value of money, as one settler commented: *"… they were remarkably shrewd at driving a bargain, had a very appreciative opinion of their commodities, and a critical knowledge of the value of the 'utu' (money) and the goods taken in exchange".* [2]

In 1847 Maori in the Nelson region had 340 *acres* of wheat, 300 of potatoes, 80 of maize, and 50 of other crops. The following year, with the inclusion of Marlborough, the returns jumped to 1,137 acres in wheat, 211 in maize, 290 in potatoes and 120 in other crops. Almost all work of ground preparation, planting, tending and harvesting was done communally, by hand; a few employed Europeans to plough for them. Wheat was taken to mills in Riwaka or Nelson, as one early Riwaka settler recalls:
The Maoris from Aorere, Collingwood, used to bring their wheat up to be milled. The canoes were able to come right up to the mill as it was alongside a tidal creek. These canoes were some 60 and others 70 feet long and carried 14 to 15 paddles on each side.

Some flour was for Maori use, the rest for sale.
Maori used the proceeds from their hard work to buy blankets, European clothing and footwear, tobacco, flour and sugar, horses and coastal ships. In 1853, five of the seventeen ships registered at Port Nelson were Maori-owned.
Maori flourished economically during the first decade of colonisation, but as European population increased and settlement lands came into production, Maori contributions to the economy declined, exacerbated by alienation of customary lands, and legislation controlling Native Reserves. The final blow was Governor Grey's 1853 transfer of 918 acres of the best Maori-owned horticultural land at Motueka to the Church of England for the Whakarewa School.

Written by Hilary and John Mitchell

(Retrieved: http://www.theprow.org.nz/maori-and-business-nelson-tasman-and-marlborough/)

A Brief Introduction to Shadow Theatre

Kuang-Yu Fong & Stephen Kaplin
Co-Artistic Directors
Chinese Theatre Works

A History of Shadow Theatre

Shadow puppet theatre is the oldest form of motion picture storytelling. While the modern form of motion pictures, such as film, are about a hundred years old, and television was first invented only about sixty years ago, the roots of shadow puppetry go back thousands of years into pre-history. It even predates written language. We can imagine Stone Age people, living in caves during the last Ice Age, sitting around open campfires fires that make fascinating shadows dance on the wall. Soon they would have discovered out how to use their bodies, hands or simple figures made from sticks, feather and animal skins, to help tell the old stories of their family and clan.

The earliest forms of shadow puppet theatre are thought to have originated in Asia. Both India and China have extremely ancient shadow puppet tradition that still flourishes today. In China, written history tells of how the great Han Emperor became extremely lonely after his wife, the Lady Li, took sick and died. He was so upset that he neglected his duties to govern the empire. His ministers were greatly concerned and tried to find ways to cheer him up so that he could return to his duties again. They finally found an old Taoist magician, who knew some clever conjuring tricks. He sat the Emperor down in a dark room in front of a cloth screen, then, using a small flame behind the screen, he caused an image of the Lady Li to appear and move in a very lifelike way. The Emperor was very pleased and was at last able to recover from his deep grief.

This record tells us some important information about how early forms of shadow puppets might have been used in religious ceremonies as a way for the living to communicate with the world of the spirits. It was also used by priests and monks to transmit religious stories and myths to population who did not know how to read. Even today, some of these old forms of religious shadow puppetry have survived in southern Asia, especially in India and in Indonesia. There the shadow puppets perform scenes from great religious epics, such as the *Mahabarata* and the *Ramayana*. On the islands of Java and Bali, especially, the "wayang kulit" as it is called, is a widely popular form of entertainment that been developed to the highest artistic standards. From out of India and China, the form spread across the globe, following trade routes to Turkey and Northern Africa, and even later to Europe and America.

The Chinese Tradition

In many places, shadow puppetry became a favourite way of telling religious stories, and teaching people the important myths and legends of their culture, at a time when few people knew how to read. In China, shadow puppeteers performed favourite episodes from religious literature like Journey to the West, historical novels like *The Three*

Kingdoms, and folk tales about famous characters, such as the wise judge, Bao Gong; fairy tales and fables.

In China, traditions of shadow puppetry developed alongside those of the Chinese opera. Not only do the two art forms share the same repertoire of stories, but have developed similar techniques in the way they represent the four main role types in all Chinese drama: male, female, “painted-face” and clown. Each role type has a unique style of acting and movement, a particular identifying colour and styling to the costumes, headdresses and facial make-up. The design of the shadow figures reflects these roles types too, so that the moment they appear on the screen, the audience knows from the face patterns, dress and props exactly who they are, their age, sex, social rank, profession and personality. Acting styles are also shared by the live opera and the shadow puppet figures. When they first enters the stage, a shadow figure or human will first freeze in a quick pose, and adjust their sleeves, headdress or beard. This allows the audience a chance to "read" their character and also to "greet" the actor with a round of applause. It is amazing to see how the stylized movements and gestures, freezes and poses that heighten dramatic moments translate from the 3-dimensional live actors to the 2-dimensional shadow puppet figure, without losing any of its force and clarity.

The first professional shadow company in the United States was founded by a woman named Pauline Benton. She had traveled to China in the 1920's and fell in love with the traditional Chinese shadow performances. She decided that she had to present them to American audiences, and so she studied with a Chinese shadow master and collected a large set of shadow figures for many of the best loved shadow plays. She brought them back to the U.S. and created a company called the Red Gate Players. For over 30 years Ms. Benton's Red Gate Players presented traditional Chinese shadow plays in English all over the country. After she retired, her figures became part of our company's collection and have been carefully refurbished. We are still performing with some of Pauline's figures today, after almost 80 years!

Traditional Techniques

Shadow puppetry is technically a very simple kind of performance to make. It requires just three things: a light source, to cast a shadow; a blank white screen, to catch the shadow; and a shadow figure to create an interesting shadow that can be moved with rods.

The light source is very important in shaping the kind of shadow that we see. Originally an open flame or oil lamp was used and the motion of the flames gave the shadow a lively, quivering motion that must have contributed to the magical effect of the shadow image. Today electric lights, or an overhead projector, make a much brighter steadier and more focused image.

In traditional shadow performance, the shadow screen is any piece of white paper, silk, linen or cotton cloth, stretched tight over a sturdy vertical frame. The light source and the puppet are placed behind the screen and the audience sits in front, seeing only the pattern of light and dark that plays across the white surface. The most important quality for the

screen is that it be “translucent,” that is, it allows for the light and the colours to pass though it with little dimming. On the bottom edge of the screen is a narrow shelf called a “playboard” on which the shadow figures can stand and walk on. Often times, modern shadow screens are made out of plastic shower curtains or rear projection material.

The shadow figure that stands between the light source and the screen is the most complicated part of the whole process. The shape of the figure blocks some light and lets other light through where it is cut away. They can be made with many moving parts so that they can be move in very lifelike manner. Rods are attached to the figures so that they could be made to move without the puppeteer's shadow being seen. Traditional Chinese shadow figures are made out of translucent animal skin. A typical human figure will be jointed out of eleven different pieces, held together with strong silk thread, and manipulated by three stiff wire control rods. One rod is sewn to the neck of the figure, so that it can change the direction it is facing with just a flip of the control rod. The other two rods are attached to either hand. A well constructed shadow puppet is well balanced and capable of all types of movement, both delicate and strong- they can sip tea, or they can fight fierce battles with swords and spears. A master puppeteer can work one figure in each of his hands.

Modern Innovations

Today, even with film, television and computers, and all kinds of sophisticated animation techniques, the ancient forms of shadow puppetry have not totally disappeared. It has adapted modern materials and methods, but the essence of the art form is unchanged since the day that the Han Emperor sat down in astonishment at seeing the ghost of his beloved wife.

During the 20th Century, many technical innovations have revolutionized the art of shadow puppetry. New materials have been developed, including unbreakable plastics (polycarbonate or “Lexan”) which have made it possible to build much larger shadow figures than traditional animal skin figures, and new synthetic dyes and translucent paints can make shadow figures even more brilliantly colourful.

Perhaps the most significant development has been in lighting. In most traditional shadow forms, the light source that creates the shadow image is an oil lamp or standard light bulb. But modern shadow artists have a wide selection of light sources are available: slide projectors, overhead projectors, even video or computer projections specialty bulbs that can create crisp, sharp shadow images twenty feet tall. Controlling multiple light sources is made possible with computerized lighting boards.

Mixing and merging all these elements together have given the shadow artist the freedom to create large-scale moving image spectacles that are closer to animated film than to traditional shadow performance. Using an overhead projector as a light source, instead of a light bulb can magnify an object or puppet figure placed on its flat, glass table-top of the projector to create an image large enough to fill a huge movie screen. A very small figure only a few inches tall can be transformed into a gigantic image. Larger scale shadow

images, such as those created on an overhead projector, can be easily integrated into other forms of live theatre performance.

Many artists, both those rooted in traditional shadow forms and those with knowledge of the newest cutting edge technology, have given contemporary shadow theatre a new vibrancy and have contributed to a renaissance of this, the oldest form of motion picture media.

(Retrieved: http://www.chinesetheatreworks.org/projects/shadowinfo.html)

Exhibition Images:

Jo Torr
Hihima 2010
Wool (recycled blankets), cotton (calico, cord), metal (snap fasteners), found objects
Collection of the artist, courtesy of the Mark Hutchins Gallery

Jo Torr
Ngore 2009
Wool (recycled blankets, yarn), cotton (calico, cord), Mother-of-pearl (buttons)
Collection of the artist, courtesy of the Mark Hutchins Gallery

Jo Torr
Korowai 2009
Wool (recycled blankets, yarn), cotton (calico, cord), polypropylene (buttons)
Collection of the artist, courtesy of the Mark Hutchins Gallery

Roka Ngarimu-Cameron *Various works* Collection of the artist

<u>Guidelines for Students</u>:

THE SUTER
ART GALLERY
TE ARATOI O WHAKATŪ

Your Public Art Museum Nurturing the Arts of Your Region

Welcome, Kia Ora!

Thank you for visiting The Suter.

An opportunity to *remember, experience, dream…*

When looking at the artworks, please remember
they are fragile and require care and respect. Here are some guidelines we ask you to follow.

✶ **USE YOUR EYES NOT YOUR HANDS**
Dirt and sweat from hands can be deposited onto a surface and can damage the artwork.

✶ **DON'T POINT**
When using a pen or pencil a misjudgement could lead to damage to the artwork

✶ **USE ONLY PENCILS**
When recording information please ensure that only pencil is used as it is possible to remove pencil from artwork, but not ink.

✶ **USE A CLIPBOARD instead of LEANING OR RESTING ON THE Wall next to an artwork**
It's a good idea to be sitting or standing away from the artwork when writing or drawing.

✶ **LEAVE BAGS, BACKPACKS, LARGE FOLDERS at RECEPTION**
Take care if you are carrying something as damage could be caused by this object hitting an artwork.

✶ **MOVE SENSIBLY AND QUIETLY AROUND ARTWORKS**
You could injure yourself or damage an artwork

The artworks are cared for by The Suter for everyone in Nelson and Tasman. They take a great deal of time and expense to repair, so please take care and respect the special nature of The Suter spaces as you walk around.

Thank you for helping to take care of the artworks.

Esther McNaughton Suter Educator