

hiko!

New Energies in Māori Art

power n. 1 the ability to do something. 2 vigour, strength. 3 control, influence, authority. 4 an influential person or country etc. 4 a product of a number multiplied by itself a given number of times. 5 mechanical or electrical energy; the electricity supply. -v. supply with mechanical or electrical power.

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HIK

Tēnā koutou

The McDougall Contemporary Art Annex is very pleased to present **Hiko! New Energies in Māori Art**, an exhibition that operates on the interface of traditional Maori concepts and contemporary urban culture. As the title suggests, it presents vibrant trends and new currents; a discourse between the artist and viewer as interpreted (and sometimes interrupted) by the pulse and impulse of modern technology.

Developing a dialogue between audio and visual information, the artists in **Hiko!** receive, sort, store and transmit information. In this way, the Annex becomes a powerhouse of ideas and energy, a place in which the artist acts as a generator and receptacle, actively connecting with the world of media, technology, the past and whakapapa in constant, dynamic exchanges.

On behalf of the Robert McDougall Art Gallery, I would like to extend a very warm welcome to all seven participating artists: Darryn George, Kirsty Gregg, Eugene Hansen, Olivia Haddon, Lonnie Hutchinson, Grace Voller and Keri Whaitiri. **Hiko!** has been curated in association with Jonathan Mane-Wheoki, (Gallery Kaitiaki and senior lecturer, Art History Department, University of Canterbury) and Dr Deidre Brown (lecturer, Art History Department, University of Canterbury), both of whom I would like to acknowledge for their ideas, enthusiasm and dedication in making this exciting and important exhibition a reality.

Kia ora

Felicity Milburn

Curator of Contemporary Art

On the day the millennium is deemed to begin - for those of the world's cultures that hold it in significance - Aotearoa, Te Wai Pounamu and Rekohu¹ will be among the earliest places on earth to greet the dawn. The first light of the new millennium will shine out, not from the sun at daybreak, but from electric lights and television monitors, an intrusion into the domain of Hine-nui-te-Po, the goddess of night. On the stroke of midnight, immediately west of the International Date Line, images of floodlit gatherings of revellers, spectacular pyrotechnic displays and rock concert light shows will be instantly relayed to television and internet audiences worldwide via bleeping, winking telecommunications satellites circling the globe in space.

Through these same channels, some few hours later, the spine-tingling sounds of karanga, karakia, waiata and haka issuing from shadowy figures assembled on the summit of Hikurangi on the East Coast in greeting to the dawn in Aotearoa will echo around the global village. While the millennium holds significance for Maori only insofar as they are also New Zealand nationals and thus linked into the 'western' world's temporal constructs, at the precise moment of first light, 'timeless' indigenous customs will 'interface' with the most advanced technology of our times. Information about this event will be accessible in advance on-line through the internet.

A generation of urban dwelling Maori visual artists is emerging who have known no other world than that in which technologies are largely powered, and darkneses illumined, by electricity. Te Ao Hiko (the age of electricity/electronics) is one in which computers, information technology (IT) and global telecommunications are so commonplace that they are taken for granted. So dependent is the present generation on this technology that we can hardly imagine a world without it.

The acquisition of computer literacy has become a normal part of fine arts education. ("By the 1990s personal computers could perform tasks that once required large, expensive hardware, while computer skills became a standard element in art and art education."²) Like their Pakeha, Pacific and Asian New Zealand contemporaries, young Maori artists are utilising computers - the Maori term is rorohiko, electric brain - as a tool or medium in the creation of new work, word-processing statements, composing still and moving images, communicating through the internet and producing CD ROMs.

Hirini Moko Mead can hardly have anticipated this development, however, when he wrote: "New forms of art, borrowed from the art schools of the West, have been introduced into the Maori world. Maori artists trained in the art schools of the Pakeha are spearheading a movement to change the face of Maori art more radically than ever before. One does not know whether they innovate with love and understanding, or whether they are about to light new fires of destruction."³

His disquiet, as expressed in 1984, stemmed from a concern that, through their adoption of concepts, forms of expression, materials and technologies unknown to the ancestral creators of taonga, participants

in the contemporary Maori art movement had threatened the continuity of Maori culture and undermined its integrity.

Among the first generation of contemporary Maori artists, innovators such as Ralph Hotere, Arnold Wilson, Fred Graham, Paratene Matchitt, Cliff Whiting, Clive Arlidge, Sandy Adsett and Selwyn Murupaenga were quick to adopt power tools to shape and complete carvings, assemblages and reliefs in industrial and synthetic materials (such as plywood, customwood, fibreglass, stainless steel, plastic, and pva). Ironically, Wilson's *Pou Whenua* sculptures (1984) are fashioned from logs of *pinus radiata* to symbolise "How Tane...is cut down to create power poles and now carries the power of others"⁴. In more recent times electric needles have facilitated a revival of moko, electrically driven potters' wheels and kilns the rise of a brilliant new ceramic art, electric furnaces the creation of glassworks and well equipped studios the creation of innovative jewellery.

Maori artists who have incorporated electric light in assemblages or multi-media works include: Hotere (in collaboration with Bill Culbert) in *Pathway to the Sea-Aramoana* (steel, shell, neon, electrical cord, rock) and *P.R.O.P.* (steel, neon), both 1991; Robert Pouwhare, whose *Te Kaea* (neon, pounamu, stainless steel) was shown in the Wellington City Gallery's **Mana Tiriti** exhibition in 1990; Maureen Lander who created for Te Papa in 1997-8 a site-specific 'string-game' installation coloured with fluorescent dyes lit by black (ultraviolet) light; and Bob Jahnke in *Euroika* (MDF, lead, neon), 1998.

While contemporary Maori artists have been comparatively slow to investigate the creative potential of electronic technology, marae and iwi organisations have seen the advantages of, and eagerly embraced, IT. (Information about Maori art - but not, ironically, including that which incorporates IT - is now available on the national Maori arts organisation, Toi Maori's website: www.maoriart.org.nz). On the brink of the new millennium, however, Maori communities, organisations and individuals find themselves just as susceptible to the vagaries of the technology, most dangerously the potential failure, posed by the Y2K bug, of systems on which the industrial world depends. Electricity might well ignite one of Mead's "new fires of destruction".

Hiko is the Maori word for electricity.⁵ In ancient times Maori regarded the natural phenomena of atmospheric electricity as a manifestation of supernatural power, as dangerous as it was capricious. Tera te uira e hiko i te rangi - that flash of electricity in the sky - might be interpreted as a portent of disaster. Thus whenever lightning played over Tuhourangi's tohu whenua Pukeri when they were on the warpath, it was regarded as a bad omen.⁶ Gilbert Mair observed that each hapu had its own 'rua-hiko' (fount of electricity). "If lightning played over Te Tuwatawata mountain, for example, it was the guardian of Tuhourangi and Ngati Wahiao, giving its pregnant message to the Whakarewarewa people."⁷ Electrocutation from lightning strikes was also attributed to supernatural causes. No doubt people occasionally experienced the sensation of shocks from static electricity for which their belief system provided a plausible explanation.

When the new Age of Electricity (Te Ao Hiko) dawned in Aotearoa New Zealand in the late nineteenth century, it seemed that western science had successfully domesticated the hitherto capricious energy

source. (But a sense of its attendant dangers is retained in Maori terms adapted from ancient usage: whiti hiko-electric shock - and whiti hikitanga - electrocution). The introduction of electricity was to transform radically the lifestyles of Maori. The electric light bulb made possible the extension both of the working day and leisure time. Appliances such as cooking stoves, refrigerators, hot water cylinders, radiator heaters and labour saving devices provided greater convenience and comfort. The telephone, radio, television set, stereo and video, acquired as luxuries at first, were soon regarded as necessities. Leisure hours were enlivened by movies and more recently by the spectacular light shows of indoor and outdoor rock concerts.

Electricity is now supplied to all but the most remote marae. The architecture of traditional whare tupuna changed in accordance with the capacity of the electric light bulb to illuminate large spaces, and whare kai were gradually equipped with appliances. Most marae can now be reached by telephone, and the facsimile machine, e-mail and satellite dish are linking even remote settlements into the global telecommunications network.

While late and mid-career participants in the contemporary Maori art movement have witnessed these changes, they seem not to have felt impelled, by and large, to abandon traditional 'western' forms in order to investigate more advanced forms such as kinetic art, computer art, video art and conceptual art to which these new technologies have given rise. By contrast, the university art school trained 'Young Guns' (Shane Cotton*, Brett Graham, Michael Parekowhai, Lisa Reihana, Peter Robinson*) who have rocketed to national and international prominence during the past decade, are urban sophisticates weaned on the spectacle of light shows at dance clubs and rock concerts, music (especially rap) videos and 'lifestyle' publications. Much of their art interrogates the past (ancient and colonial) in terms of the post-modern and post-colonial present, and examines such issues as cultural identity and authenticity, racism and, in Reihana's case, gender. Cotton's iconography, for example, includes digital letters and numbers which sit incongruously with other contemporary references alongside imagery drawn from Maori folk art of the colonial period. In 1994 Robinson placed a clapped-out black and white television set in **New Lines/Old Stock**, a bitterly ironic installation dealing with the alienation of land and culture, likening past actions of Pakeha colonisers to those of present day traders and dealers with their bargain basement rhetoric, shonky practices and empty promises.

Of the 'Young Guns', Reihana is the artist who has, during the past fifteen years, gained recognition with moving image forms of expression. Her animated video *Wog Features* (1988-90) deconstructs racial stereotyping by means of kitsch and tourist imagery and trite phrases (of a kind that anticipates the work of Kirsty Gregg*). Designed for a video wall of thirty-six monitors at Auckland's Aotea Centre in 1991, Taura's grid format evokes tukutuku and taniko through which a weaving metaphor is 'woven'. A video installation planned for fourteen monitors at the ARX-3 event in Perth in 1992 was scuttled by lack of equipment and funds but its waharoa or gateway format was impressively recast in a 1997-8 commission for Te Papa. In 1993 the McDougall Contemporary Art Annex presented Reihana's slide and audio installation **Take** (a bilingual pun). **Dimple**, a photographic item of body adornment created in 1996, utilises new media and technologies (colour laser copy, laminate and plastic).

Reihana was one of the Maori artists represented in **Toi Toi Toi: Three Generations of Artists from New Zealand**, the exhibition which opened at the prestigious Museum Fridericianum in Kassel, Germany, in January this year. The others were: Hotere (first generation); Fraser (second); and Robinson (third). (Fraser and Robinson already have high profiles in Germany. This year Robinson has returned there to investigate, among other things, the potential of computer-generated and manipulated imagery).

Artists of a new generation are following hard on the heels of the no - longer - so - 'Young Guns'. Toi Hiko artists include: Paora Allen* (sculpture), Priscilla Cowie* (painting), Kirsty Gregg*, Eugene Hansen*, Olivia Haddon, Christine Harvey (painting), Lonnie Hutchinson, Janene Knox* (film), Ngahiraka Mason (photography), Gina Matchitt (jewellery), Reuben Patterson (painting), Nathan Pohio* (moving image), Rachel Rakena (sculpture), and Grace Voller. Keri Whaitiri⁸ is among those skilled in IT who are producing computer art. In **huri, ka huri, huri noa...** produced in collaboration with Mike Dunn at The Physics Room in 1997, and accessible through the internet, the formidable gulf between te ao tawhito (the world of the ancestors) and te ao hiko was bridged.

While some urban Maori artists might not be able to link back into the remote past with the same degree of assurance as the Aboriginal didgeridoo player, David Hudson, who, when he was interrupted in the middle of a demonstration of firesticks by the bleeping of a cellphone, which he answered, "In the space of a few seconds ... moved effortlessly through tens of thousands of years of invention and technology"⁹, they are nevertheless the living descendents of their ancient ancestors. In exploring new media as they arise, the present generation of Maori artists, driven by curiosity, is doing what their tohunga whakairo forebears did when metal tools were first introduced into this country - acculturating and indigenising the new technology for creative and expressive purposes. Maori artists continue - where they have the knowledge, ability, desire and permission - to link back into the world of their ancestors to affirm their own origins and lineage and through art to reconcile that past with insights drawn from their particular present.

Jonathan Mane-Wheoki*

Ngapuhi
Kaitiaki Maori, Robert McDougall Art Gallery and Annex
Senior Lecturer in Art History, University of Canterbury

The art gallery can be interpreted as being a wharenuī (meeting house) when it is occupied by the work of Maori artists. Like the ancestral panels of a wharenuī, the artists' work illustrates concepts and progenitors conceived in the distant and more recent past, and can be spoken about, and spoken to, by visitors to the gallery. The works of **Hiko!** are the concepts and ancestors of a generation of artists who have been influenced by, or use, electronic and digital media to a greater or lesser extent in their works. When brought together, the works of these artists create a whare mahi hiko (powerhouse) which depicts the world view of young, urbanised, and in some cases detribalised, tertiary-trained Maori artists.

* Graduates of the University of Canterbury School of Fine Arts.

¹ The Chatham Islands.

² Mick Hartley, 'Computer Art', Dictionary of Art, v.7, ed. Jane Turner, London, 1996, p.681.

³ Hirini Moko Mead, *Te Maori: Maori Art from New Zealand Collections*, New York, 1984, p. 75.

⁴ North Shore Times Advertiser, 31 October 1989, p.21.

⁵ Hikohiko refers to repeated flashes of lightning or the twinkling of stars.

⁶ Mita Taupopoki's evidence, Tuhourangi claim, 1887, Makereti's papers, Alexander Turnbull Library, Wellington.

⁷ J. C. Anderson and G. C. Petersen, *The Mair Family*, Wellington, 1956, p.73.

⁸ In some traditions Whaitiri is the goddess of thunder and lightning.

⁹ Bruce Elder, 'Steps of Equality', *The Sydney Morning Herald*, 18 August 1993, p. 23.



Dialogue, 1996, Artspace
Keri Whaitiri

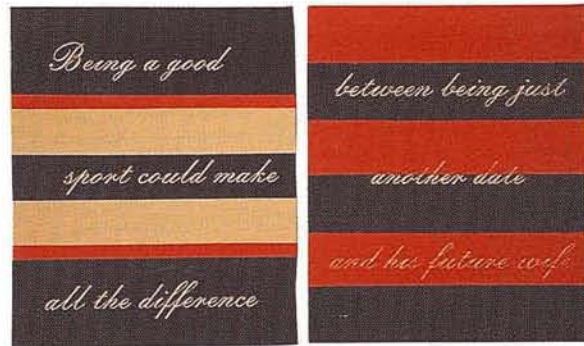


Dialogue, 1996, Artspace
Keri Whaitiri

Keri Whaitiri (Ngai Tahu, Ngati Kahungunu, Dutch) sees the whareniui as a place of exchange, where people have always, and will always, trade events, anecdotes and opinions. For this reason she has chosen, in her own words, "to amplify the walls" by adding two sound columns to the exhibition space. Each column has a voice, one speaking in Maori, the other in English, which can be heard through separate headphones as a monophonic monologue. If both headsets are in use simultaneously then a stereophonic dialogue, comprising of the layered Maori and English monologues, is activated. Whaitiri was intrigued by the way that translation, from one language or speaker to another, often alters original meanings, and indeed the title of her work, *Hohoko - Trading Terms*, is a reference to the way that terms are traded in the process. On an architectural level, the work is a translation of ideas from the whare to the gallery. Whaitiri, who is an architect, believes that the whare offers an experience of space that is not usually appreciated in Western forms of building. It creates a time-scape, where the past is denoted by ancestor figures mounted on the wall whose voices are brought into the present, through the building fabric, by narrators telling stories passed down through the generations. *Hohoko - Trading Terms* is Whaitiri's attempt to translate this Maori experience of space into a Western setting.



Otago vs Waikato, 1998
Kirsty Gregg

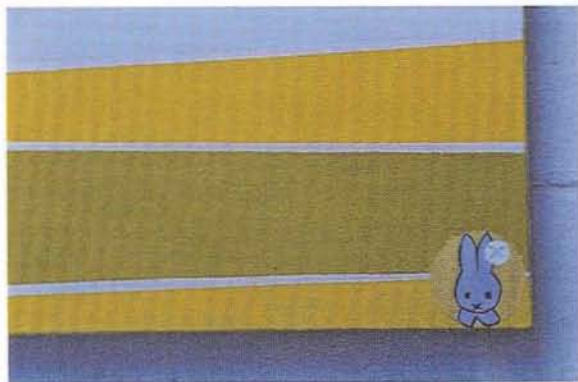


Auckland vs Canterbury, 1998
Kirsty Gregg

In the context of the whare, Kirsty Gregg's (Ngati Mahuta) three diptyches are poupou (wall panels) which present 'rugby' as a cultural icon, a group of exalted personalities and a set of behavioural guidelines belonging to Aotearoa New Zealand society. The narratives about these rugby icons are passed down through not only live experience and discussion, but also electronic television media. Although Gregg's works, which illustrate the 'colours' of opposing teams, have previously been read in terms of their Western meanings, they do have a Maori reading. In the early twentieth century, Apirana Ngata encouraged Maori men to replace inter-tribal conflict with competition on the rugby field. The colours are the body adornments of new regionally-based tribes, who call for the assistance of Maori ancestors whenever they perform haka at the beginning of their rugby field conflict. The rugby field, itself, is like a contested piece of land which the tribes alternatively invade and defend. Indeed, if the field is interpreted as Papatuanuku, the earth mother, then the battle whakatauki (proverb), "He wahine he whenua, ngaro ai te tangata" (Men lose their lives over women and land), is an appropriate description of rugby. Many of rugby's most highly regarded players are of Maori descent. They have become role models for the rangatahi (Maori youth), who mount posters of their heroes on their bedroom walls in the same way that their elders place revered ancestors in their wharenui. Gregg's laser-cut text, which conveys the clichés men and women use to describe their relationships, highlights the change in status, from equal to subordinate partner, that many Maori women have suffered with the acceptance of Western gender roles.

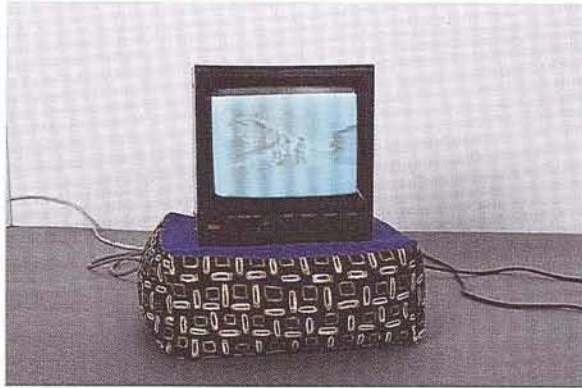


Untitled, 1998
Darryn George

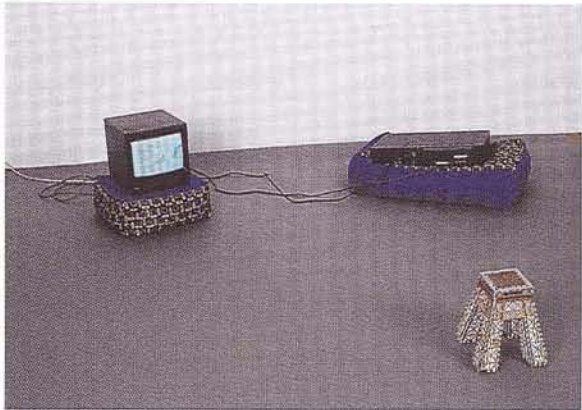


Sometime After Manet, 1998 (detail)
Darryn George

Darryn George's (Ngapuhi) work alludes to the inheritances left by our more recent ancestors. The work is part of a series of paintings inspired by the 1950s Mazengarb Report into the morality of youths. The moral paradigm shifts that took place in the 1950s and 1960s have been passed on, as philosophies, by the baby-boomers to their children, the hiko generation. Whether or not the hiko generation find it acceptable, they are the inheritors of their parents' dream of free love, chemical experimentation and rock music. George uses the Op Art and Pop Art visual language of the baby-boomers as the background for subliminal and iconographic images portraying the present day consequences of their morality, namely prostitution, pornography, drug abuse and an electronic gangster rap - inspired youth crime culture. There is a strong contemporary edge to George's work which affirms that his paintings are not produced in a retrospective style, but are made from his own generational perspective. He describes his technique as being influenced by today's electronic media, especially music television, video, typography and computerisation. Indeed, while the final form of his work is generally a painted canvas, George uses scanners and computer graphic software to develop colour combinations and image layering.



Vague landscape..., 1998 (detail)
Eugene Hansen

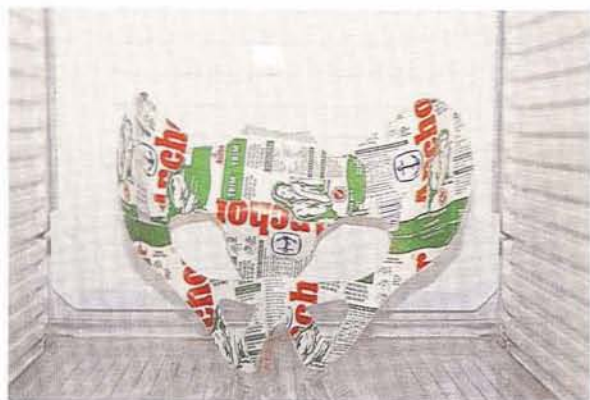


Vague landscape..., 1998 (detail)
Eugene Hansen

Poutokomanawa, or central internal posts, support the roof structure of a whareniui. Eugene Hansen's (Ngati Maniapoto, Tainui) floor-centred video installation likewise supports one of the fundamental principles of Maori culture, that identity is a land-based concept. The installation features digitally-referenced sound sequences from 'Westerns' and 'outer-space' science fiction cinema. For Hansen, these movies deal with issues of land colonisation (with space being the 'final frontier') and, as videos, are presented in the type of media that has a strong influence on young, urbanised, detribalised, but globalised, Maori. Hansen describes the installation's eclectic and scattered arrangement of televisions, video cassette recorders and cables as being reminiscent of landscape, since these components can be interpreted both as metaphoric islands floating on the floor, and as electronic objects of our everyday environment. Despite his extensive use of current technology, Hansen acknowledges that the past exists as a trace in his work. He recognises the influence of his artistic progenitors, who are Western-European artists and the modernist-influenced Maori artists who came to prominence in the 1970s, such as Cliff Whiting, Sandy Adsett and Paratene Matchitt.



Can you see me, 1997, QEII Square, Auckland.
Lonnie Hutchinson



Nil by Mouth, 1997
Lonnie Hutchinson

Female ancestors and their living descendants are projected onto, and brought out of, the gallery's surfaces in Lonnie Hutchinson's (Ngati Waea, Ngati Muruka, Ngati Hamo) installation. This work raises the issues of birth, death, intangible spirits, tangible flesh and the stripping away of flesh to move beyond culture. Three-dimensional female pelvises, made from tetrapack milk cartons, emerge from the wall. They represent both life and death by signifying the seat of conception and the notion that the womb is a whare, and can be interpreted as the manifestation of long dead ancestors. The use of tetrapack milk containers alludes to the ability of women's bodies to contain unborn children and lactate. Hutchinson is also intrigued by the way that milk advertising has preyed on women's vulnerability about their bodies by emphasising the role that milk plays in strengthening bone. Female symbolism is carried over into the assembly of each pelvis, which is sewn in recognition of women's craft. The pelvises are accompanied by the projection of a video recording one of Hutchinson's performance pieces, in which she lies motionless on a gallery floor, completely covered in packaging tape, while passers-by view her. Not all the viewers realised that a real person lay under the tape, and the video camera records male and female reactions to the female body as an object. According to Hutchinson, "in general, the male spectator felt more comfortable in the performance space than their female counterparts. This was evidenced by male foot-nudging and touching of the form. In contrast, the female spectator was confronted with her own image, and they assessed the situation and compared body parts". Hutchinson has also discovered, since completing the whole installation work, that it can be read as both a tapu (sacred, prohibited, restricted) piece, because of the association of bones with death, and as a noa (free from tapu) piece, since women are noa.



Te Rongopai, 1998
Olivia Haddon



Nona te Ao, 1998
Olivia Haddon

Olivia Haddon's (Ngati Wai, Ngati Ruanui) digital images invoke whole communities of Maori ancestors and their descendants. In *Te Rongopai*, a commissioned work, Haddon uses leaves to celebrate the relationship which flourished between a group of fellow UNITEC design students and the Maori elders of the Rongopai meeting house, in Waituhi, whom they visited in 1998. The leaves recall the totara and maple trees planted during the visit and are a metaphor for the joining together of 'native' and 'exotic' cultures during the marae stay, and the progress of life from a green student state to an autumnal elder condition. Another digital work, *Nona te Ao*, combines a whakatauki (proverb) about learning with the raukura (feather), which is a symbol of identity for Haddon's Ngati Ruanui tribe. The photomontage celebrates Haddon's metaphorical 'flight', as a young Maori artist from the education system into the world.



Kaitiaki, 1999
Grace Voller

The ancestral forms of te ao tawhito (the old world) are present as manaia (beaked profile figures) in Grace Voller's (Ngati Awa, Te Arawa) glass-etching from the *Kaitiaki* (Guardians) series. In Maori culture, manaia are spiritual kaitiaki who protect human wellbeing, and they have been customarily depicted in whakairo (woodcarving) and kowhaiwhai (scroll) painting. Voller is particularly interested in reinterpreting the way in which kowhaiwhai-painted manaia forms are illustrated through negative and positive infilling. She has been careful to maintain this sense of equilibrium in her work, since duality is as important to her, as a twin, as it is to her culture (Ranginui and Papatuanuku, tapu and noa, etc.), and to her sense of kinship (mother and father, mother and daughter, etc.). But while Voller draws from a vocabulary of forms provided by the past, she has redefined them according to contemporary expectations. In addition to the use of glass as a new medium of expression, there is a distinctly sharp edge to the manaia form which suggests that the sharpness of everyday digital images has influenced the appearance of the work. For Voller, these changes are merely indicative of technical development, since the most important element of manaia design, the concept, remains unchanged.



The inference that Maori art can be expressed in any technology so long as the underlying concepts are Maori binds these works together as Maori art. These works and their artists belong to te ao hiko (the electronic age). To produce their work, Darryn George, Olivia Haddon, and Keri Whaitiri use computer software; Eugene Hansen and Lonnie Hutchinson work with video; Kirsty Gregg applies laser-cut lettering and Grace Voller appears to be influenced by digital graphics. Yet their work can also be read as elements of a wharenui, depictions of ancestors, representations of tapu and noa, celebrations of kotahitanga (unity) and a commentary on colonisation. These are issues which place the artists and art of te whare mahi hiko in the continuum of Maori expression which originated in te ao tawhito (the old world). While the technique is global, the philosophies remain Maori.

MAORI ART

Whaitiri describes herself primarily as a person who gets great satisfaction from producing work. She finds discussions as to whether she is a artist or a Maori artist as irrelevant as the debate as to whether she is an artist or an architect. However, she does see herself as an "artist who is finding out about being Maori" through her work.

Gregg sees her art as the product of her experiences, including the years, from age six to fourteen, that she spent living amongst her Ngati Mahuta whanau (extended family) at Ngaruawahia, the seat of Tainui power. Whilst she notes that she is not fluent in Maori and that her work is not influenced by customary Maori art forms, she believes that it is important to be acknowledged as a Maori artist in order to encourage younger Maori to pursue careers in art and add to the development of Maori art practice.

Being raised in Christchurch, away from his turangawaewae (place of tribal standing) in the Bay of Islands, George has felt somewhat removed from the Maori art debate. However, while the depiction of Maori issues is not where his current interest lies, he has always been interested in exhibiting with other Maori artists.

Dr Deidre Brown

Ngapuhi, Ngati Kahu, Pakeha

Lecturer in Aotearoa New Zealand Art History, University of Canterbury

Lonnie Hutchinson

Ngai Tahu - Ngati Waea, Ngati Muruka. Samoan - Luafutu/Tuatagaloa

Born in Auckland in 1963, Hutchinson obtained a Diploma in textile printing from the Auckland Institute of Technology in 1992 and a Bachelor of Design from the Unitec Institute in 1998. Since 1992, she has exhibited regularly in Auckland and participated in the International Trade Fair in Melbourne in 1998. Hutchinson is currently completing a Diploma in Teaching in Christchurch.

Kirsty Gregg

Tainui - Ngati Mahuta

Gregg was born in Auckland in 1971. In 1993 she graduated with a Bachelor of Fine Arts (Painting) from the Canterbury University School of Fine Arts. Since then, she has held regular solo exhibitions in Dunedin and Christchurch and has participated in group exhibitions including **Sign of the Times** at the City Gallery, Wellington in 1997. Gregg is currently the 1999 Olivia Spencer Bower Artist in Residence.

Olivia Haddon

Ngati Wai, Ngati Ruanui

Haddon completed a Bachelor of Design, majoring in Visual Communication, from the Unitec School of Design in 1998. Her study included drawing, art history and Te Reo Maori. She has also worked as a freelance stylist and art department assistant for the television series, "Hercules".

Eugene Hansen

Ngati Maniapoto, Tainui

Born in Otahuhu in 1969, Hansen completed a Bachelor of Fine Arts (Sculpture) from the University of Canterbury in 1991. In 1993, he received a Diploma of Teaching, and the following year he received the Te Atinga grant from Te Waka Toi. He has lectured and taught art since 1993 and is currently lecturing in 3D design at Unitec School of Design, Auckland. Recent exhibitions include **White Out**, Auckland Art Gallery, 1997; **Light Works**, Manawatu Art Gallery, Palmerston North, 1997 and **Close Quarters**, which toured Australia and New Zealand last year.

Darryn George

Ngapuhi

Born in Christchurch in 1970, George completed a Bachelor of Fine Arts (painting) from Canterbury University in 1993 and gained his Diploma of Teaching from the Christchurch College of Education in 1994. In 1998, he graduated with a Master of Fine Art (painting) from the Royal Institute of Technology and is currently Head of the Art Department at Christ's College, Christchurch. Since 1991, George has exhibited in galleries throughout New Zealand.

Keri Whaitiri

Ngai Tahu/Ngati Kahungunu/Dutch

Whaitiri is currently Course Director of Architectural Design at the Design and Arts College of New Zealand in Christchurch. She received a B.A. (Hons) from the University of Auckland in 1993 and became a registered architect in 1998. She was appointed Architectural Graduate in Auckland between 1993 - 1996 and was a Trust Board member of the Physics Room in 1998. Recent exhibitions/installations include **Dialogue**, at Artspace, Auckland in 1996 and **huri, ka huri, huri noa...** at The Physics Room, Christchurch.

Grace Voller

Ngati Awa, Te Arawa

Born in 1971 in Whakatane, Voller received a Foundation Certificate in Craft/Design, Nelson in 1990 and a Diploma Certificate in Visual Arts, Nelson three years later. Since 1993, she has exhibited extensively throughout New Zealand and overseas, including the touring exhibition **Aotearoa to Antwerp**, in 1998.

current adj. belonging to the present time; in general use. n. a body of water or air moving in one direction; a flow of electricity.

energy n. capacity for vigorous activity; the ability of matter or radiation to do work; oil etc. as fuel



Published on the occasion of the exhibition
Hiko! New Energies in Māori Art
28 May - 18 July 1999
ISBN: 0-908874-51-0