

1840 TE TIRITI O WAITANGI/TREATY OF WAITANGI IS SIGNED.

WHO IS IN CHARGE HERE?

DECODING SECRET MESSAGES IN NZ ARTWORKS.

MĀORI LAND SETTLEMENT ACT LEADING TO THE SALE OF 930,000 HECTARES OF MĀORI LAND IN 20 YEARS. 1905

Goldie used techniques taught to him at the Academie Julian in Paris to present this portrait in typical format. He has used items such as the pounamu and bowler hat from his private collection and instructs Wharepu how to sit and what expression to use. The joke is that Wharepu is wearing "the bowler hat of civilisation".



"AN ARTWORK IS NOT NECESSARILY WHAT AN ARTIST WANTS IT TO BE ABOUT."

QUESTIONS

- How does Ans Westra help us understand the reason these men are protesting without needing to explain anything?
- What does this artwork tell you about the society it came from?
- What does the artist think about the men in this photo? What are your clues?

Westra has used the moment and lighting with a balanced, almost symmetrical, composition. Three of the men look away from the camera but one looks directly at us. Westra wants us to reference the phrase 'Please Sir' from the movie 'Oliver!' and apply our knowledge of the film to what it is these men might be protesting.



EYE CONTACT

The artist uses direct eye contact to make the viewer feel like they are being directly addressed or sharing a secret with the subject.

SOCIAL DOCUMENTARY

Recording how the world looks with a social focus. We associate the style with a desire for social change.

COMPOSITIONAL ELEMENTS

A great documentary photograph is strong in three important compositional elements - composition, lighting and moment.

AGREEMENT IN PRINCIPLE WITH NGĀTI KAHUNGUNU KI WAIRARAPA TĀMAKI NUI-A-RUA.

2016

After engaging in whakawhanaungatanga, Soldiers Rd work to combine props, poses and expressions into a narrative relevant to the sitter. Everyone, regardless of their cultural background, is offered a moko. The artwork is staged and shot in the style of the popular Carte-de-visite Photographs of the 1860s. Soldiers Rd want to reclaim these portraits.

WHAT DID THE ARTIST INTEND AND NOT INTEND TO SAY ABOUT WHAT IT IS TO BE MĀORI?



QUESTIONS

- Who does Goldie think is in charge of this painting - him or the man he is painting?
- How does this artwork reflect that place and that time?
- Why did the artist create this work and what is its meaning to them, and to us now?

STAGING

The artist directs the sitter in regards to their clothes, any props they hold, their expression and pose.

TYPICAL PORTRAIT FORMAT

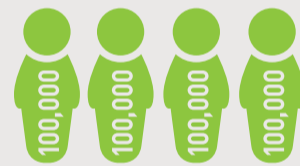
Head and shoulders or half-length figures seated against a background.

ACADEMICISM

A style popular in the French Academie that included idealised figures, smooth surfaces, no texture, natural palettes, subdued colours and an underlying message.



1975 MĀORI LAND MARCH LED BY DAME WHINA COOPER.



IN 1980, THE NUMBER OF PEOPLE LIVING IN NZ WHO IDENTIFY AS MĀORI.

2013 CONCERN THAT THE MĀORI LANGUAGE IS AT RISK OF EROSION (UN COMMITTEE ON THE ELIMINATION OF RACIAL DISCRIMINATION).

QUESTIONS

- Who is in control of this artwork - the artist or the women in the photo?
- How is this artwork like the others? What are some important differences?
- Does this artwork use any symbols that cause you to have an emotional reaction?

BREAKING THE FOURTH WALL

When the subject of an artwork directly connects with the viewer by breaking through the imaginary fourth wall of an artwork.

MOTIF

An element of an image often repeated in other works by the same artist or used by other artists to reference an original work.

WHAKAWHANAUNGATANGA

Understanding our relationship with the world, with people and with life and the telling stories of that relationship to the world.