

Toi Māori Gallery

Tenā tātau katoa

Toi Māori Aotearoa is an independent Māori art organisation that cares for the interests of Māori art and artists and promotes Māori art in Aotearoa and around the world.

The Toi Māori Gallery is one of our many initiatives to support the development of Māori artists and share Māori art widely. The Toi Māori Gallery is located in our Wellington office, though we frequently collaborate with other organisations to present Māori art exhibitions in different locations.

We are pleased to present this vibrant and expressive showcase of contemporary Māori artists at the NZ Art Show. We are especially proud to show the work of emerging artists alongside that of established and senior artists.

This presentation has been curated by acclaimed contemporary Māori artist Darcy Nicholas QSO. Darcy has been involved in Toi Māori Aotearoa since our establishment in 1996 and is the mastermind behind many of our landmark projects: *Māori Art Meets America in San Francisco* (2005), the Māori weaving exhibition *Te Aho Mutunga Kore: The Eternal Thread* which toured through North America and Aotearoa (2005 – 2007) and the Māori Art Market, a biennial showcase of contemporary Māori art (2007-present).



Darcy Nicholas with the Māori Queen Dame Te Atairangikaahu ONZ DBE OStJ (1931-2006) and Gavin Newsom, Mayor of San Francisco, Māori Art Meets America, Yerba Buena Gardens, San Francisco 2005

As well as drawing attention to a range of contemporary Māori artists, Darcy has involved Toi Matarau, the contemporary Māori art gallery located within the Māoriland Hub in Ōtaki, which has a particular focus on Māori artists who whakapapa to, or are descendants of Ngāti Raukawa, Te Ātiawa and Ngāti Toa Rangatira iwi of Te Upoko o te Ika a Māui—special thanks to Toi Matarau curator Maakarita Paku for her support on this project.

Lastly, we'd like to thank the NZ Art Show for supporting our Māori artists and I hope you enjoy this window into the world of Toi Māori Aotearoa.

Ngā mihi nui

Tamahou Temara

Te Tumu Whakarae | General Manager
Toi Māori Aotearoa

Contemporary Māori Art

The first signs of change in any culture will always be reflected in the work of its creative artists. The work of the artists in this exhibition is part of the Contemporary Māori Art movement, the spirit of which has been evolving since the beginning of time and gained momentum in New Zealand art history from the late 1960s onwards.

Changes in art develop from the merging of cultures, ideas, experiences, skills, intermarriage, and the exchanges of knowledge with other cultures of the world. Transformative change occurs when artists gain broader experiences through travel and new forms of global communication.

In this exhibition, we have a group of artists who rightfully celebrate their Māori identity. Interestingly, we originally identified as tribal people with differing origins, traditions, histories and appearances. After British arrival, we were collectively grouped as 'Māori', just as our current population is known as 'New Zealanders'. In reality, however, this group of artists, myself included, have many ancestral bloodlines – English, Irish, Scottish, Dutch, French, German and others. Through our art, we strengthen our identity as a united people called Māori and, through our art, make a significant contribution to the identity of New Zealand.



Darcy Nicholas with his paintings at home in Wellington, with the work of Maria Brockhill (centre) and Pēkere Fruean (right), 15 May 2024

In selecting artists for this exhibition, I deliberately chose experienced artists who have exhibited their work in many parts of the world and some who are just emerging on the national and international stage—all genuinely creative talents whose work deserves serious attention. We are also delighted to include guest artist Kim Beaton, an American-born multi-media sculptor and designer deeply involved in the New Zealand movie industry.

The artists in this exhibition are supported by Toi Māori Aotearoa, Toi Matarau Gallery at Māoriland Hub in Ōtaki, Kura Gallery in Wellington, and many other galleries nationally and internationally.

Darcy Nicholas QSO
Creative Director



Story Teller 2 2024, acrylic on canvas affixed to board, 260 x 260 mm



Darcy Nicholas

Kāhui Maunga, Te Ātiawa nui tonu,
Ngāti Ruanui, Tangahoe,
Tauranga Moana and Ngāti Haua

*“The faces in my paintings
are a reminder of what made
us warriors of the land and
the seas.”*

<https://darcynicholas.co.nz/>

Darcy Nicholas has been part of the contemporary Māori art movement since the late 1960s. He has exhibited throughout New Zealand, Australia, the United States, Canada, Africa, India, and Europe and directed major touring shows representing Māori art to other parts of the world. He was awarded a QSO for his enduring contributions to Museums in 2010 and the 2023 Te Waka Toi Te Atairangikaahu Supreme Award for his lifetime contributions to Māori Art. Most recently, Darcy was awarded the 2023 Ngā Tohu Toi Icon Award 2023 for his achievements in Māori Art.



Ngahere 2024, multi-glazes on uku



Maria Brockhill

Te Ātiawa, Ngāti Maniapoto,
Ngāti Ruanui, Tauranga Moana Tribes

*Toitū te whenua,
whatungarongaro te tangata*

*The land will remain when
people have gone*

mariabrockhill.co.nz

I've been a full-time uku artist for the last 15 years. My work is well known for the texture and patterns I put on the clay, and the glazes that I make myself. The colours are rich and reminiscent of jewel colours like ruby, emerald, sapphire and turquoise.

This series of work is inspired by our Taranaki Maunga and the rich landscape of the Taranaki coast. An abstract approach, I want to show energy, movement and lively waterfalls of colour over the fissured and cracked layers of the Whenua.



Te Rā 2024, acrylic on canvas, 445 x 440 mm



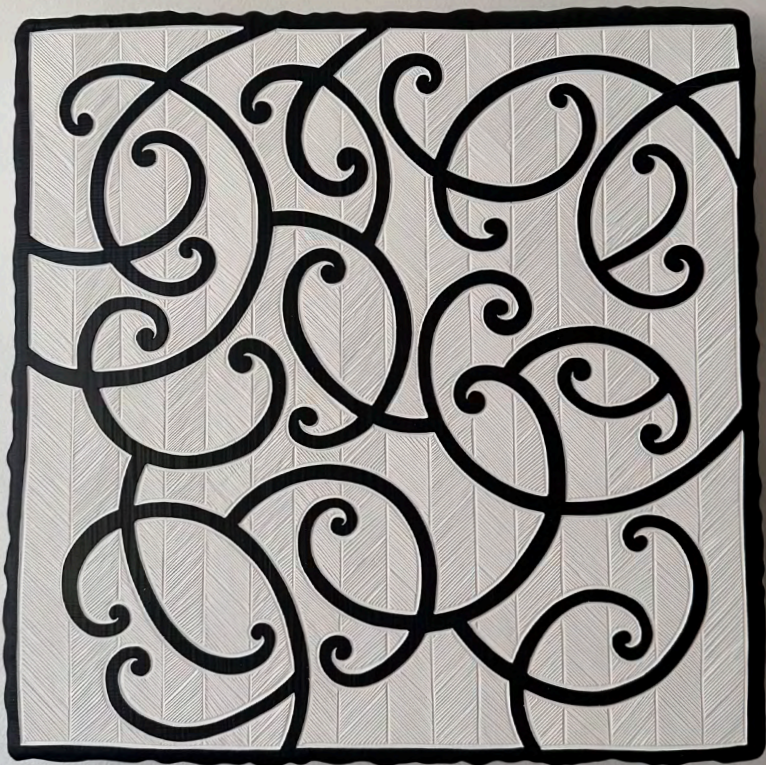
Mary Campbell

Ko Te Rakau te Maunga
Ko Mahuta te tangata
Ko Taruia te awa
Ko Vaimea te Waka
Ko Ngati Hanoa te iwi
Ko Tongareva te whenua
Ko te Moana nui a Kiwa te Moana

Ko Wai au
Ko Maringikura Mary Campbell
taku ingoa

I have been in the arts for a long time predominantly as a writer/poet, and co-editor and designer of several anthologies.

I really began to focus on my painting during the COVID-19 lockdown when I became very isolated. Many of my paintings represent tupuna and wairua.



Te Kukunē | The Swelling 2024, acrylic on board (alabaster 37 layers, fuscious 3 layers), 300 x 300 mm



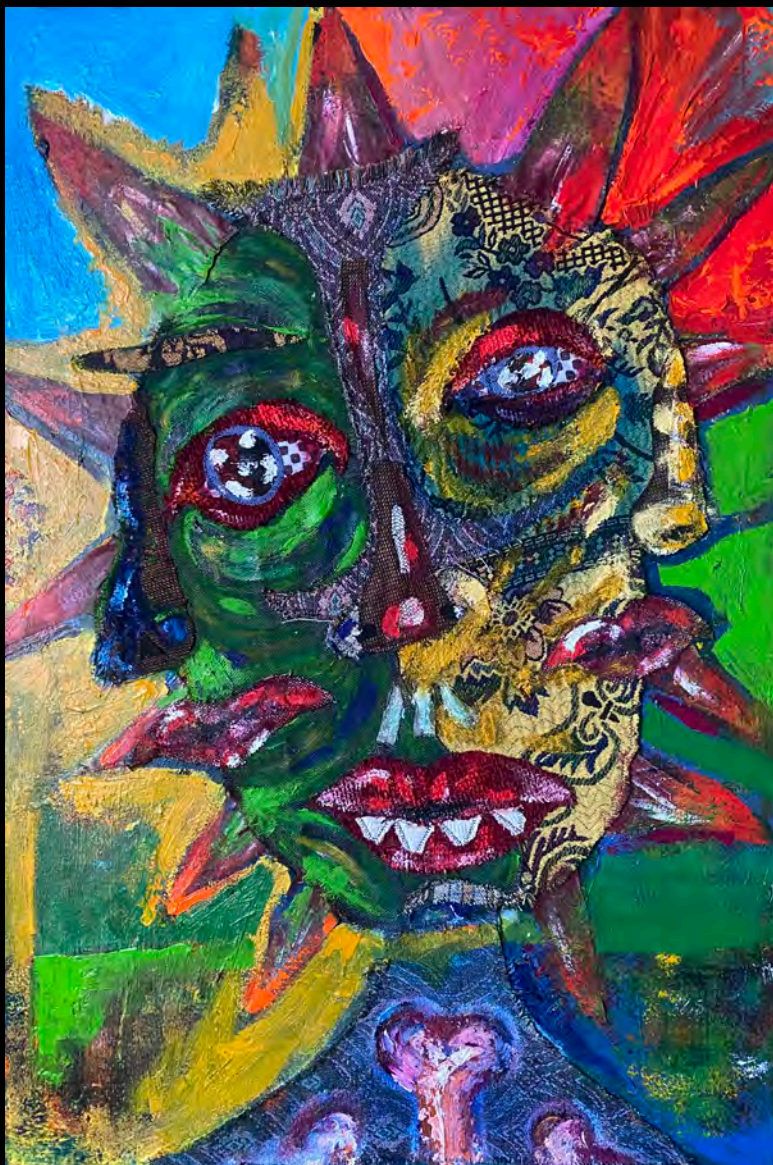
Hikurangi Edwards

Ngāruahine, Ngāti Porou,
Te Whānau-ā-Apanui, Ngāpuhi

*“Te Kukunē is the swelling
and growing from the
creation story”*

Hikurangi Edwards meticulously hand-carves into layers upon layers of paint from her Wellington studio, a technique she calls mahi whakairo peita. Guided by her tīpuna, she uses contrasting colours to acknowledge contemporary lifestyles whilst telling stories of the past, present and future. Her current practice aims to reinvigorate stories about her culture that have been lost in the history of time.

Keep up to date with her current work on Facebook and Instagram @katahi_ka_toi



Then, Now & When? 2024, acrylic and fabric on canvas, 910 x 610 mm



Pēkere Fruean

I grew up living between Wainuiomata and Waitara. When I finished high school in 2019, I moved to Australia and that's where I began creating art before coming home to continue.

Verbal communication has never been my strong suit, but art has helped me to find my voice; it has allowed me to express things that I usually cannot find the words for.



Hei Tiki, pounamu, 88 x 50 x 12 mm



Lewis Gardiner

Te Arawa, Ngāti Awa,
Te Whānau ā Apanui, Ngāi Tahu

Lewis Gardiner began to work with pounamu as a student in Māori Design at Waiariki Polytechnic in the 1990s. Dedicating himself to studying the hei tiki form and taking inspiration from tiki seen in whare whakairo and the innovations of contemporary Māori artists, Lewis determined a set of design principles from which to develop large-scale pounamu sculptures.

Over thirty years of full-time practice, Lewis has developed a distinctive and unique visual style for pounamu—never seen before—and was awarded the 2019 Manaaki Tāonga Award by Te Māori Manaaki Taonga Trust for his demonstrated excellence in the continuity of tāonga tuku iho (ancestral treasures).

<https://rakaijade.co.nz/>



What We Give to the Ocean, whalebone, sterling silver and beach detritus



Erihapeti McPherson

Kāi Tahu me Kāti Māmoe, Kōtimana

Erihapeti McPherson has an art practice spanning more than three decades and is currently specialising in intricate works on paper and sacred jewellery. Her work draws inspiration from her Māori heritage and spiritual traditions. She has exhibited nationally and internationally, with her art held in collections across the globe. Through her creations, Erihapeti seeks to honour her cultural roots while also pushing the boundaries of contemporary art, seeking to connect those who engage with her pieces with te Ao Māori.

[@elizabethswampwitch](https://www.instagram.com/elizabethswampwitch)



Taranaki Koiwi, beef bone, muka, shell, pencil, pounamu,
370 x 170 mm



Neke Moa

Te Whare a Papaīra, Ngāti
Kahungunu ki Ahuriri, Kai Tahu,
Ngāti Porou, Ngāti Tūwharetoa

*“Through collaboration,
building and maintaining
relationships and a constant
curiosity, I am able to
sustain an art practice that
continues to evolve.”*

Neke Moa’s practice seeks to promote hauora by deepening connections between tāngata, tohunga, and atua. Using materials from taiao and drawing on customary and contemporary processes, she works to make mātauranga and pūrākau newly accessible. Her work explores our connections within the spaces of the seen and unseen, the place where wairua resides, and creativity is sourced.

Courtesy of Season Gallery
seasonaotearoa.com/artist/neke-moa



KaoKao cuff bracelet, sterling silver overlay construction hand carved



Alex Nathan

"I have exhibited nationally and internationally, and the majority of my work is held in the United States of America and Canada."

My work reflects a process of exploration and interpretation of traditional Māori designs and motifs drawn from whakairo, kōwhaiwhai, tukutuku and taniko using non-traditional materials.

Pieces are constructed using sterling silver plate, wire, and copper and feature hand-carved finishing.



Parihaka Woman 21 April 2024, ChromaLuxe Metal Print (dye sublimation)
76.2cm x 50.8cm



Tania Niwa

GM Photog AIPP, Master (Dist) NZIPP

Te Ātiawa Puketapu | Taranaki Ngāti
Moeahu, Ngā Māhanga ā Tairi |
Ngāruahine Ngāti Titahi

<https://tanianiwa.com.au/>

Tania Niwa is renowned for her evocative imagery as a photographic storyteller. Her work delves into narratives deeply rooted in her heritage, exploring themes of ancient wisdom, spirituality, and well-being, all of which are intertwined with her indigenous culture's deep reverence for the natural world. She maintains a deep respect for Taranaki customs and acknowledges the influence of her mentor, Darcy Nicholas QSO.

Tania is recognised as a Canon Master in Australia and New Zealand, honoured as a Grand Master of Photography by the Australian Institute of Professional Photography (AIPP), and has achieved a Master with Distinction with the New Zealand Institute of Professional Photography (NZIPP).



Wheku Toa 2023, camo green acrylic paint on cast stone, pāua eyes



Messini Palace

Messini Palace is a self-taught artist who works from her Avondale art studio in Auckland.

Her cast sculpture and visual art is deeply intertwined with her own whakapapa journey, which escalated in a powerful way after returning after 20 years to Aotearoa in 2017, meeting and uniting with her Ngāti Apakura iwi and whanaunga.

Messini's pieces represent a merging of traditional toi Māori (vintage and new whakairo rakau) with modern mediums and vibrant colours. This contemporary urban angle is an expression of who Messini is, her Māori and Pākehā whakapapa and a connection between the past and the present.

[@messinipalaceart](https://www.instagram.com/messinipalaceart)



Watch Over Me – Kēhua Calling II 2024, acrylic, interior paint, chalk pastel, oil pastel, coloured charcoal, charcoal, 827 x 674 mm



Sophia Motoitōi Parun

Kāi Tahu, Kāti Māmoe

I am a passionate artist, textile designer and lover of colour and storytelling. I often use spiritual themes throughout my work, inspired by the subconscious mind.

My emotions intertwine with both the fantasy and the natural world. I use a spiritual practice to express important messages throughout my work.

[@sophiaparun_artist](#)

I live and work in the rural Horowhenua district. My passion for painting and drawing accelerated when studying towards a Bachelor of Design at Massey University in Wellington. Although majoring in textile design, I was most drawn to the artistic aspect of the work. Since relocating from Wellington to embrace the serenity of nature, my commitment to nurturing and honing my art has been unwavering, and I have exhibited in solo, collaborative, and group shows throughout the region.



Māori Angels Series: Papakura 2024, Raku clay body, Coromandel
kerewhenua, shell, glazes, engobe, 700 x 250 mm



Carla Ruka

Ngā Puhī, Ngāti Whātua,
Tuiwi (European)

Carla = Clay Sculptress

Clay is my visual diary, a textorial
story holder.

It speaks of past, present and future.
Thoughts, aspirations and dreams.

Moving, encompassing space.

Requiring a collaboration of
elements and occurrences to evolve.

Making clay a natural community
builder and my inspirational mentor.

<https://www.carlaruka.com/>

[@carlaruka](#)



Whiti Te Rā whakakai 2024, pounamu, sterling silver,
Whiti Te Rā taonga 2024, pounamu, wax cord



Waiongana

Ngāti Kahungunu ki Wairarapa,
Te Āti Awa ki Taranaki, Vaiala and
Safune Samoa

I create taonga using offcuts from master carvers. The unique personalities of each offcut is where I draw my inspiration from. It's almost as if each piece is a tūpuna, directing and guiding my hands to bring out and accentuate the beauty that was always there.

@kidkakariki



Manutukutuku, silver—pure and sterling; pounamu – Griffin Range, NZ; harakeke and muka; copper wire; anodised aluminium wire; polyester thread



Wendy Whitehead

Ngāti Porou, Irish, English

From a very young age, I was encouraged to be creative, and this has developed into a lifetime of learning. I like to make small sculptures in the form of body adornments, using mostly precious metals and natural materials such as wood, gum, shell, stone, and fibre.

My mahi is based within my Māori and European roots and influenced by my love of great design, architecture, nature and social issues.

I have a Certificate in Craft Design and a partially completed Master of Design. I have participated in numerous national and international

exhibitions, notably Māori Art Meets America in 2005 and Small Treasures in 2008, both in San Francisco. I have also attended significant international hui in Aotearoa, the Solomon Islands and Washington State, USA. My work has also been used to publicise New Zealand and included in specialist publications, such as Te Kahui o Matariki: Contemporary Māori Art of Matariki and Māori Art for Kids. I have also been profiled in the television arts series 'Kete Aronui'.

I continue to feel extremely honoured to be chosen for these opportunities.



Karu Hāpuka 2023, acrylic on board, 1000 x 1000 mm



Sheree Willman

Ngāti Kahungunu, Rangitāne

Sheree Willman was born in Dannevirke and grew up disconnected from her Māori heritage. After studying contemporary Māori design at Wellington Polytech, she devoted years to raising her children, returning to full-time painting in 2017.

Sheree's paintings document her quest to reconnect with te ao Māori and strengthen her bloodlines. Inspired by her weaver tīpuna (ancestors), Sheree engages with the visual language of raranga (weaving),

tukutuku (ornamental lattice) and tāniko (twining), which convey the essence of Māori culture through generations. In 2020, Sheree presented her first solo exhibition, *Raranga* at Pataka Art + Museum, Porirua, and was a finalist in the National Contemporary Art Awards in 2021.

Sheree resides in Te Whanganui a Tara, Wellington.

www.shereewillman.com

[@sheree.willman](https://www.instagram.com/sheree.willman)



Reflections on Nature #1 2024, mixed media: resin, cultured stone, paint,
310 x 380 mm



GUEST ARTIST

Kim Beaton

Multi-medium Artist. Sculptor. Designer.

Kim's work is dedicated to capturing the complex relationship between light, water and landscapes. She makes water a dimensional, active participant in the image, which brings unparalleled life into her art.

facebook.com/kimbeatonstudios/
<https://kimbeatonstudios.com/>

Kim has more than 30 years of experience as an artist, designer, and sculptor working in classical and digital sculpting, film, video production and public art. Recent accomplishments include working on the three Hobbit movies at the prestigious Weta Workshop in New Zealand. Her sculptures are regularly displayed at the Bellagio Casino in Las Vegas.

COVER: Picasso was a Māori Artist 2024, acrylic on canvas, 910 x 760 mm

NZ ART SHOW.



www.maoriart.org.nz

<https://toi.maorilandfilm.co.nz>