



**THIS IS  
NEW ZEALAND**

# **THIS IS NEW ZEALAND**

**curated by Robert Leonard and Aaron Lister, with Moya Lawson**





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NEW ZEALAND







# FIRST, A WORD FROM THE CURATORS ...

Robert Leonard and Aaron Lister

Teasing out connections between images, ideology, and identity, our exhibition *This Is New Zealand* reflects on who we thought we were, who we think we are. Taking a critical look at stories we've told ourselves and others, it asks: Who and what have been included and excluded? And who is this mythical 'we'?

*This Is New Zealand* emerged out of our thinking about New Zealand's participation in the Venice Biennale. New Zealand has been going to the Biennale since 2001, and it looms large for our art scene. The Biennale is the world's largest, most important, and longest-running regular contemporary-art mega-show, and our participation declares our desire to be 'international', to be part of the wider art discussion. However, some of the artists we have sent to Venice have taken it as an opportunity to tackle old questions of national identity, riffing on the Biennale's old-school national-pavilion structure. Our show includes three examples from Venice. Michael Stevenson's 2003 project *This Is the Trekka* looks like a belated trade display for a New Zealand car. Michael Parekōwhai's carved piano, *He Kōrero Pūrākau mō te Awanui o te Motu: Story of a New Zealand River*, was the centrepiece of his 2011 show

Lisa Reihana (sunglasses) and the Governor-General, Her Excellency the Rt. Hon. Dame Patsy Reddy (cloak), arrive in style on the Disdotona—a giant gondola, propelled by eighteen rowers from the Canottieri Querini Rowing Club—for the opening of Reihana's exhibition *Emissaries*, New Zealand pavilion, Venice Biennale, 10 May 2017. 'It was wonderful coming down the Grand Canal. I felt like a queen', said Reihana. PHOTO Michael C. Hall

PREVIOUS The site of the New Zealand restaurant, *Expo '70*, Osaka, 1968; *Evening Post* Collection, Alexander Turnbull Library, Wellington.



*On First Looking into Chapman's Homer.*

And there's a component from Simon Denny's 2015 show, *Secret Power*, which presented his inquiry into the Snowden leaks and New Zealand's involvement in the Five Eyes alliance as an official state-sanctioned project.

The Venice Biennale relates to the tradition of World's Fairs and Expos, which typically present the world nation by nation, each paying its own way. So, our next thought was to place our three New Zealand Venice works into conversation with works that have been made to represent New Zealand in such shows and in other official diplomatic contexts. These include two New Zealand history paintings that Marcus King made for the 1939 *New York World's Fair* (one of which has become the most famous image of the signing of the Treaty of Waitangi). There's John Drawbridge's abstracted New Zealand-landscape mural and Inia Te Wiata's *Pouihi*, made for New Zealand House in London in the 1960s. And there are works from New Zealand's pavilion at *Expo '70* in Osaka: Hugh Macdonald's spectacular three-screen film (which gives our show its name) and *Green Are the Islands*, a mass performance involving the New Zealand Ballet, Paratene Matchitt, Douglas Lilburn, and others. We've also included two suites of photographs—by Fiona Pardington and Michael Parekōwhai—that our Government gave to the Musée du Quai Branly, Paris, in 2006.

To round out the show, there are research-based projects exploring national iconography by Simon Denny, Gavin Hipkins, Bronwyn Holloway-Smith, and Emil McAvoy.

And, to further fudge the distinction between art and culture, we've added in early New Zealand tourism posters, and some TV ads and films. Plus, in Civic Square, we're flying our triumphant flag alongside its recent challengers.

*This Is New Zealand* scratches the surface to explore some of the ways that art and artists have addressed the perennial theme of national identity. It tracks the way some images have become archetypal, echoing through time, entrenching the national-image repertoire. The use of Māori and Māori imagery in the myriad ways New Zealand has represented itself has long been a thorny issue. This show provides an opportunity to consider where—or if—presumptuous appropriation ends and biculturalism begins. At a time when notions of what New Zealand is or can be are being debated and recalibrated as never before, our show considers the role art has played in giving visual form to abstract ideas about the nation.

Our title *This Is New Zealand* is rhetorical—a provocation. 'Why no question mark?' All our exhibits are skewed views that exclude more than they include. However, you could also say that these works, collectively, in their very exclusions and distortions, speak of tensions that define our place. Perhaps this bumpy, warts-and-all compilation of mixed messages really is New Zealand. We'll leave that for you, our fellow citizens, to determine. Anyone for a referendum?

Air New Zealand's Hobbit plane made its debut in 2012, prior to the release of the first movie in Peter Jackson's *Hobbit* film trilogy.





***THE SHOW***



1939

**Marcus King**

***New York World's Fair***

When Marcus King exhibited two paintings in the future-themed 1939 *New York World's Fair*, 'the Wonderland of the Pacific' met 'the World of Tomorrow'. King was one of the artists employed by the New Zealand Tourism Department around this time to create appealing images of a prosperous nation in the lead-up to its centenary celebrations.

King's *The Arrival: The Landing of the Maoris* (1938) is a postscript to Charles F. Goldie and Louis John Steele's famous *The Arrival of the Maoris in New Zealand* (1898), which depicts, with gruesome excess, that perilous voyage across the Pacific. King, instead, shows us the landing, as thirsty Māori mariners set foot in a softly-lit arcadia. King's *The Signing of the Treaty of Waitangi* (1938) makes a grand history painting out of the nation's foundational moment. Ngāpuhi chief Tāmāti Wāka Nene signs the Treaty in front of Captain William Hobson and other witnesses. Widely reproduced ever since, it has become the standard image of the event.

In their original context, the *World's Fair*, the paintings were companion pieces—'before' and 'after'—emphasising the country's cultural and political maturation. For King, the heroic Māori have become civilised through contact with the British. Seeing the benefits offered by the colonial project, they have signed up to form the modern nation. While looking to the future, King overwrites the past.

**Aaron Lister**



Marcus King *The Arrival: The Landing of the Maoris in New Zealand* 1938 and *The Signing of the Treaty of Waitangi* 1938



## 1920s–1960s Tourism Posters

In 1901, New Zealand established the world's first government Tourism Department, which quickly claimed the country's geography and Māori culture as unique selling points. For decades, posters were an efficient way to promote the country, locally and to the world. New Zealand was cast as 'A Scenic Wonderland', 'Playground of the Pacific', 'Maoriland', 'Brighter Britain of the South', 'God's Custodian', and 'A World in Itself'. Talented artists like Leonard Mitchell, Marcus King, and Howard Mallitte were enlisted to furnish the evidence.

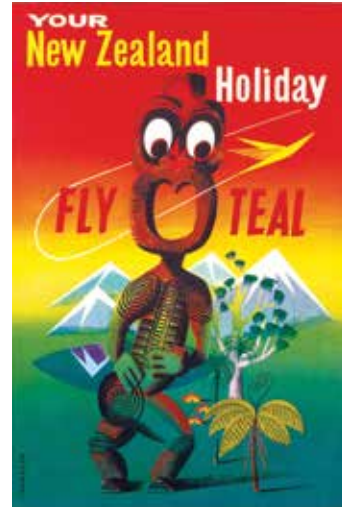
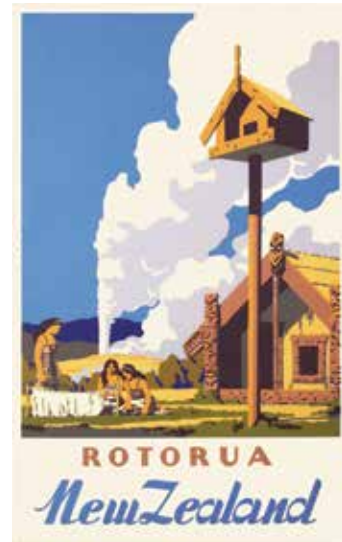
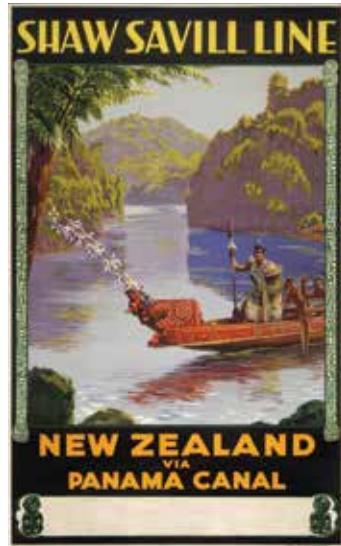
The 1930s were a high point, as posters offered appealing images of a nation coming of age, ready to celebrate its impending centenary. The frequent use of Māori imagery served the prevailing myth that our European-Indigenous relations were the best in the world (comparatively). The self image of a young nation was crystallised in the optimistic and stripped-back graphic style of these posters. These windows onto Elysium introduced a visual language that stuck.

### Moya Lawson

Leonard Mitchell *Wahine: New Zealand Centennial Exhibition 1939*







E. Waters *New Zealand via Panama Canal* c.1930  
 George Bridgman *New Zealand* 1939  
 Unknown *Rotorua* c.1950  
 Marcus King *South Westland* c.1955  
 Howard Mallitte *Milford Sound* c.1955  
 Arthur Thompson *Your New Zealand Holiday, Fly TEAL* c.1960  
 Dennis Beytagh *New Zealand* 1960



## 1963– New Zealand House, London

Opened by Queen Elizabeth II in 1963, New Zealand House was the first skyscraper built in London after World War Two. Constructed on the site of a former hotel bombed during the Blitz, this ultra-modern building symbolised New Zealand's aspirations—the role it saw for itself as a progressive, modern nation. It was also 'a home away from home', where expat New Zealanders could meet and even pick up their mail.

Artists were commissioned to create works for the building. John Drawbridge was an obvious choice. His organic, nature-based abstraction had found success in London. It exemplified a new international language of painting, which, in this context, was also able to conjure 'the spirit of New Zealand'. Drawbridge's fifteen-metre *New Zealand House Mural* (1963) spills across ten panels, traversing a recalled New Zealand landscape. Starting with the brightest of dawns, he moves across mountain ranges, flat plains, and dense areas of bush, until he lands on the ocean and nightfall. While it was a plum commission, it must have been a conceptual burden. Drawbridge had left New Zealand in search of modern art and the outside world; yet, here, he was commissioned by his Government to make his largest work to date, reflecting on experiences of 'home'. Any hints of nostalgia or sentimentality—so antithetical to the ambitions of modern art—are an unspoken part of the brief.

New Zealand House, London.

Opera singer Inia Te Wiata recognised the *Mura's* power. Drawbridge recalled working on it one night when 'Out of the darkness came Inia Te Wiata ... He said ... no, he sung ... that he saw New Zealand in my work'. A few years earlier, Te Wiata had noticed something else—the glaring absence of Māori art in the plans for New Zealand House. He made a bold pitch—he would make a carving for the foyer. While trained by master carver Piri Poutapu, Te Wiata wasn't known as a carver and hadn't picked up a chisel in decades. He was, however, one of New Zealand's most successful cultural exports. As well as singing at the Royal Opera House and at the Queen's coronation, he acted. He played a Māori chief in an episode of the TV show *Sergeant Cork*, written by expat New Zealander Bruce Stewart. Earlier, he had played chief Hongi Tepe in the British film *The Seekers* (1954). Te Wiata exemplified the idea of Māori success on the world stage.

In 1964, a 600-year-old totara log from Pureora Forest was shipped to London. It had to be sawn into five pieces to fit into the basement of New Zealand House, where the carving took place. Te Wiata's resulting fifteen-metre-high *Pouihi* spans three floors of the building and can be viewed from their landings. It updates traditional stories, customary forms, and regional carving styles to create a consciously modern work. Te Wiata wanted it to speak to and for modern Māori as citizens of the world. He included a cubist tiki form to represent 'Maori-Englishman'—men who after the wars





had 'stayed behind in England and married English girls. Most of them don't ever intend to go back to New Zealand to live so they are represented by my tiki.' But, he was aware of the ramifications of breaking from tradition, jesting 'I'll be bonged over the head when I get back to New Zealand.'

Te Wiata's work on the carving was constantly interrupted by his singing engagements, including lead billing in the performance *Green Are the Islands* at Expo '70, in Osaka. Te Wiata died in 1971 and the carving was completed by his sons under the guidance of Piri Poutapu. *Pouihi* was unveiled by the Queen Mother on 1 June 1972.

In 1976, Inia Te Wiata's wife Beryl produced a documentary on the creation of *Pouihi*, titled *Every Bend ... A Power*. In 2004, she petitioned the government to bring the carving to New Zealand, arguing that its mana had been diminished as the building's function had changed—it was now leased to commercial clients and no longer functioned as a home base for New Zealanders. Auckland Museum offered to display it in its atrium. Trade Minister Phil Goff agreed that New Zealand House was not the cultural icon it once was, but insisted that a decision would only be made when the lease for the building expired with the British Government in 2050.

## AL

Inia Te Wiata carving *Pouihi* in the basement of New Zealand House, London. PHOTO Geoffrey Adams

Inia Te Wiata *Pouihi* 1964–71 PHOTOS Mark Adams











John Drawbridge *New Zealand House Mural* 1963  
John Drawbridge PHOTO Alex Starkey



## 1970 Expo '70, Osaka

With its theme, 'Progress and Harmony for Mankind', Expo '70 was spectacular. Almost two miles in length, the site housed over seventy national and brand-related pavilions. These extravagant buildings on their carefully swept streets suggested a theme park dedicated to the future. Thousands visited daily.

Expo '70 was New Zealand's first presentation independent of Britain and the Commonwealth. New Zealand had commercial objectives, recognising Japan as a promising market for exports and tourism. The pavilion offered a visual experience of 'Amazing New Zealand', overcoming the language barrier. Thousands of photographs of New Zealanders and their landscape were presented as projections and on revolving pillars and zigzagging walls. There were stuffed native animals and models indicating the country's technological aspirations. Hostesses in teal uniforms and white gloves took queries. Visitors received a pin with a golden kiwi—about 600,000 were distributed. In the Geyser Room restaurant, water was pumped through hundreds of clear plastic tubes, imitating geothermal activity. In a courtyard planted with native trees, lamb burgers, lamb curry, and milkshakes were served.

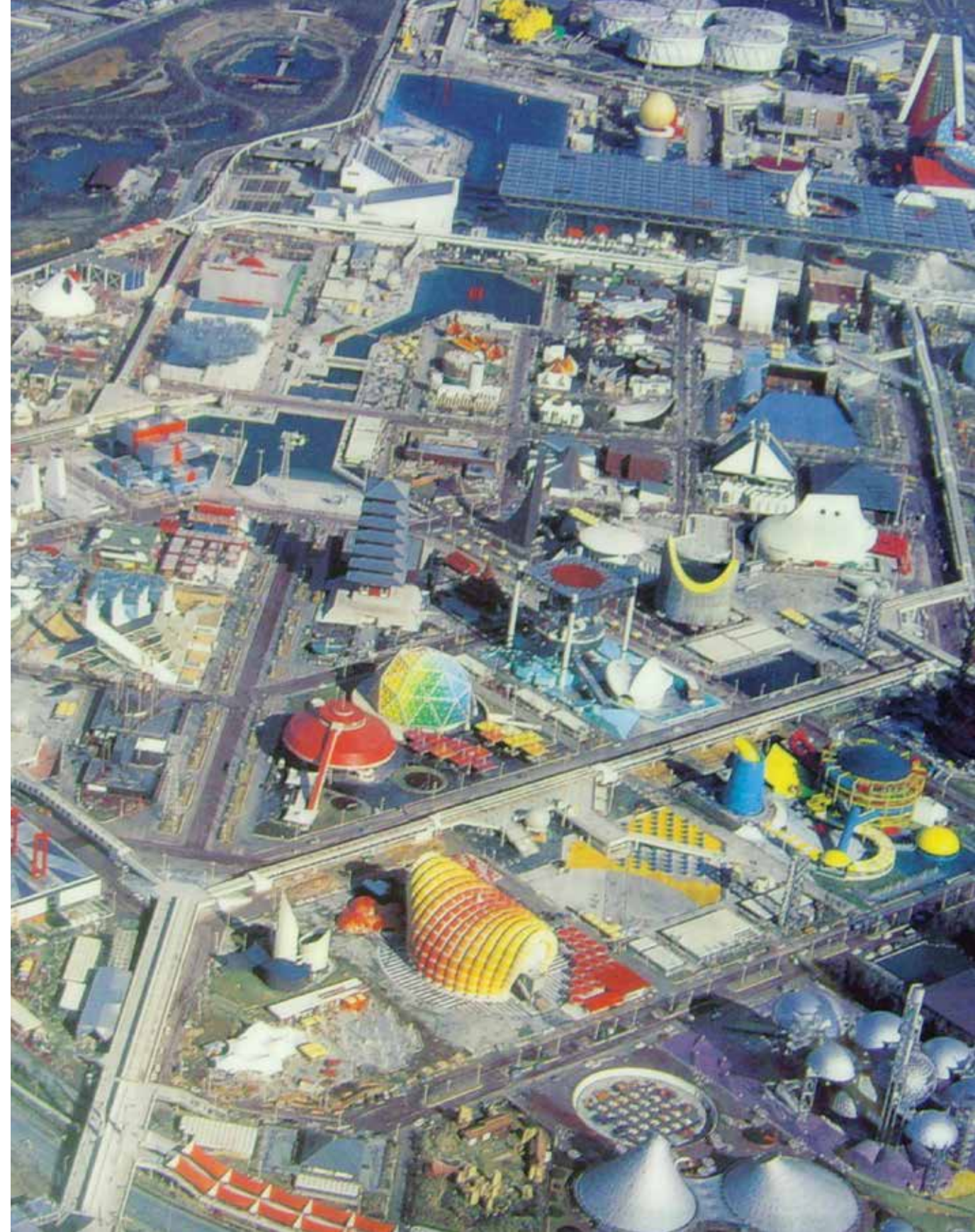
Art played a pivotal role. In addition to a selection of paintings and pottery, there were commissions. With its luminescent rods,

John Drawbridge's mural evoked the clarity of New Zealand light. Susan Skerman's *Bush Walk* represented a primordial forest, using printed Perspex panels, sound, and light. Roy Cowan's ceramic mural was a map of the world, with New Zealand and Japan enlarged and raised, highlighting their relationship. Outside, Jim Allen's steel sculpture stood twenty-five-feet high. As an *Evening Post* article, 'NZ Art at Expo Shatters Former Image of NZ as Cultural Desert', claimed, 'We were no longer reproducing something imitative and second hand but were saying for the first time, "This is ours. It stands on its own feet."'

Inspired by the effectiveness of immersive-cinema presentations at Expo '67, in Montreal, the National Film Unit (NFU) created a three-screen film for Expo. *This Is New Zealand* offered a portrait of the nation. Director Hugh Macdonald had three film crews travel the length of the country gathering footage. The film encompassed views of nature and culture, shifting from wildlife to factories, from nightclubs to snowy peaks. The project was a technical challenge. Mostly the screens juxtapose separate views, but occasionally present unified panoramas. The film closes on a breathtaking alpine view, accompanied by magisterial music by the Finnish composer Sibelius.

*This Is New Zealand* was made for a Japanese audience: there was no dialogue, no voiceover. At Expo, it screened twenty-one times a day, seven days a week, with

Expo '70 site, Osaka.





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queues into the theatre snaking around the corner. It is said that it was seen by almost two million people, making it one of *Expo's* most popular exhibits.

After *Expo*, it went on a tour of New Zealand's main centres—something not initially intended. The crowds who flocked to see it shed 'tears of pride'. Local media were also full of praise. In the *Dominion Post*, Dai Hayward insisted that 'every school child would learn more about their own country in twenty minutes of *This Is New Zealand* than they would from a week of lessons'. But a letter to the editor of the *Evening Post* argued it represented no more than a 'benign European society'. In 1974 and 1975, it was also screened in the US and Canada; the UK, the Netherlands, and Germany; and Australia.

At *Expo*, each participating country had a National Day presentation in the central function space, the Symbol Zone, before an audience of up to 18,000. New Zealand's Day featured demonstrations of wood chopping and sheep herding. 'Champion sheep', raised from birth for the occasion, were accompanied by models in woollen garments. Prime Minister Keith Holyoake gifted two kiwi to the Tennoji Zoo. Later, 300 pigeons were released from the New Zealand pavilion, carrying messages of goodwill to neighbouring cities.

Principal dancer Gerard Sibbritt, from the New Zealand Ballet, wearing a Paratene Matchitt costume, for the 'Time of the Birds' segment of *Green Are the Islands*, 1970.  
PHOTO John Ashton

OVERLEAF Hugh Macdonald *This Is Expo* 1971

The highlight of the Day was the spectacular evening performance, *Green Are the Islands*, which told the story of New Zealand. It progressed from Māui fishing up the North Island, to the time of the birds, to the arrival of the Māori, to the arrival of the Europeans. It was produced by Richard Campion with choreography by Leigh Brewer. It involved the New Zealand Ballet and a host of other performers, including singer Inia Te Wiata. There was music by Douglas Lilburn and costume and set design by Paratene Matchitt.

Matchitt's designs included four six-metre-high mountain figures, which were shipped to *Expo* on the *HMNZS Taranaki*. During the show, they were operated by Navy personnel hidden within them, communicating on walkie-talkies. Matchitt created especially stunning costumes for the dancers in the birds sequence, where Lilburn's music combined electronic and natural sounds. Matchitt also designed the bizarre 'Juggernaut', representing the arrival of the Pākehā. It took the form of a train made of giant symbols, including a cannon, a liquor bottle, a fork, a clock, a strong box, and a trumpet.

At the end, the audience were invited into the Zone to join hands, to sing and celebrate the future. The performance created such a splash that New Zealand was invited to repeat it a second night. It won the award for best National Day performance.

**ML**









1981

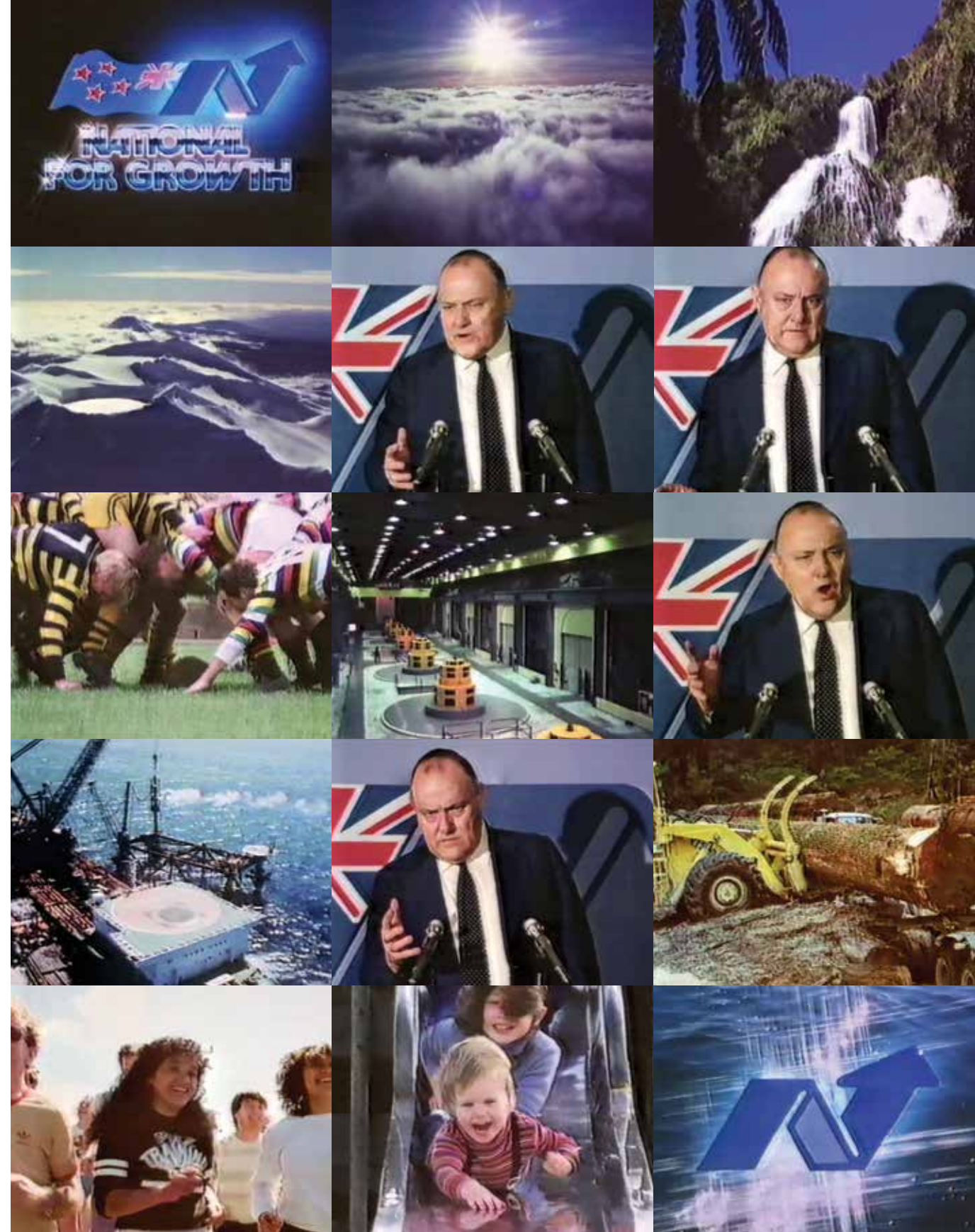
**National for Growth  
National Party TV ad**

*This is our land, this is our home, like no other place. She is islands of beauty and a Pacific race. She is mountains, hills, and forests tall, and pounding surf. There's no place like New Zealand on this Earth ... She is peaceful, she is our song, she is dignified. We go onward, we go forward, and we grow with pride. Every kiwi sings her praises, no matter where they are, this land of ours beneath the southern stars.*

Appeals to national identity can be used to flog anything: cheese, cars, politics. The National Party's 1981 *National for Growth* TV ads draw on an established national image repertoire, covering off images of scenic vistas and think-big industrial projects, work and play, nature and culture. Looking like outtakes from *This Is New Zealand*, the footage leaves us with an impression of diversity, yet omits so much. It appeals to everyone, but defines 'everyone' oddly—'from the farmer to the logger, every working man'. The montage cross-references a chain of feel-good signifiers to the product—the Party and its leader, Prime Minister Robert Muldoon. And yet, by this time, in the wake of the Springbok Tour protests, he was a divisive figure.

**Robert Leonard**

Dobbs-Wiggins McCann-Erickson *National for Growth* 1981





## 1986 *Sailing Away*

Ad man Len Potts is remembered for injecting New Zealandness into New Zealand advertising. At Colenso, Wellington, he eschewed advertising's prevailing, staid British tone to create some of the country's most memorable TV ads. His interest in the local vernacular was particularly evident in his long-running *Crumpy and Scotty* campaign for Toyota (1982–95).

In 1986, Potts was engaged to whip up patriotic support for New Zealand's bid for the 1987 America's Cup yacht race. He wrote the lyrics for *Sailing Away*, a TV-ad-cum-music-clip. It opens with a shot tracking down a beach and a close-up of a Māori woman singing 'Pōkarekare Ana'. Then shots of KZ7, slicing through the ocean, are intercut with shots of 1980s celebrities and others on a marae, singing, adding their voices to the cause. Dave Dobbyn + Billy T. James + Tim Finn + Bunny Walters + Barry Crump + Annie Crummer + Hammond Gamble and Beaver ...

'Here we come and we are sailing, here we come we're on our way. In a boat just called New Zealand, we're together that's our way. One people on the water, one people on the land, it's New Zealand all together, kiwis working hand in hand. Sailing away, sailing away, New Zealand can do it, take it away.'

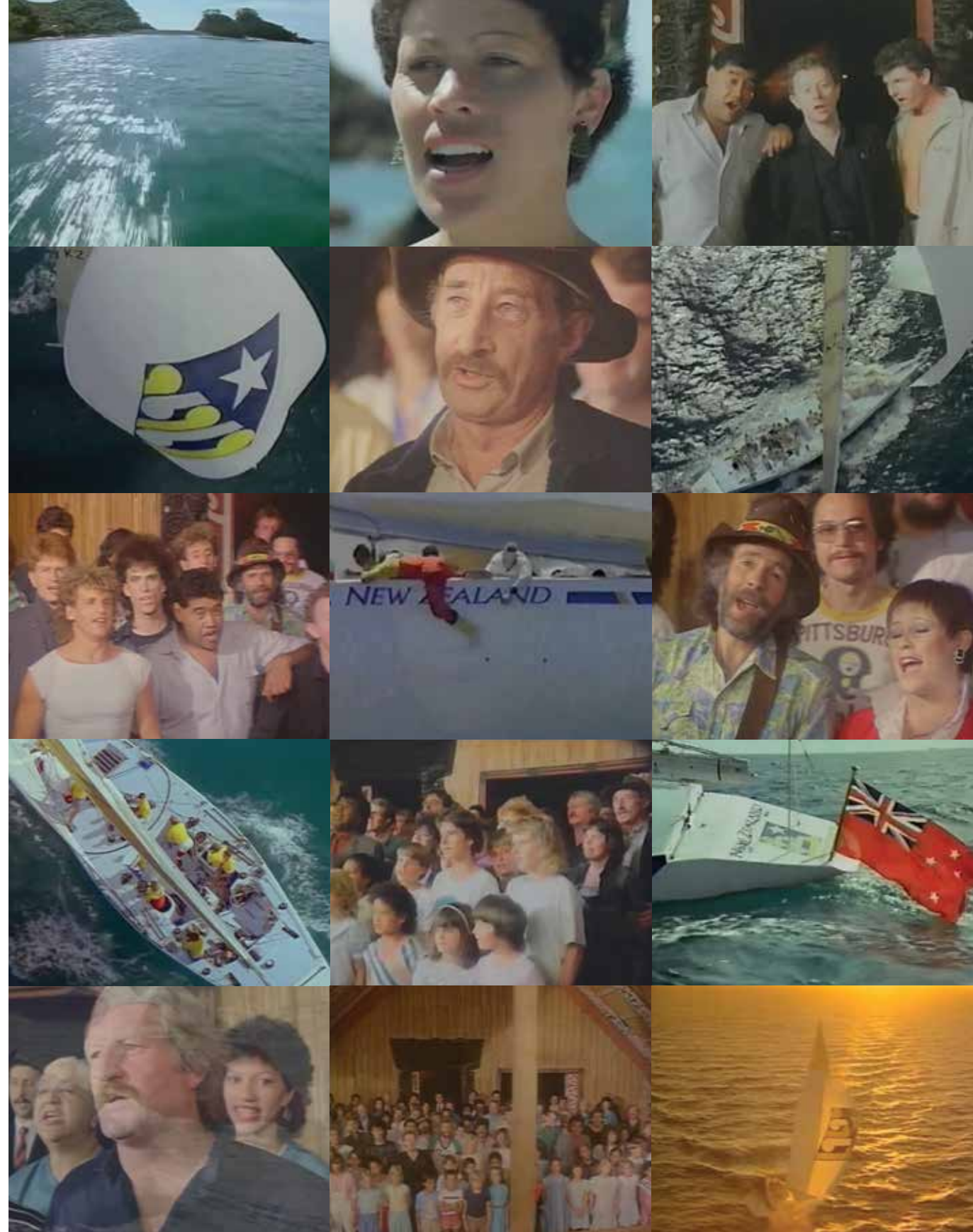
The choir is ultimately inclusive, incorporating Māori and Pākehā, young and old, punk and country, somebodies and nobodies, everyone putting aside their

differences to share in the quest. It was New Zealand's answer to *Triumph of the Will*. Credited to All of Us, the song conflated its audience with its performers, and spent a record nine weeks at number one.

As the clip closes, 'Pōkarekare Ana' returns. We see the boat, alone on the ocean, against a golden sunset, evoking Māori migration—closing the circle. Today, the clip's 'one people' take on biculturalism seems naive. It wasn't until 1995 that New Zealand finally won the Cup. After which Māori protestor, Benjamin Nathan, took to it with a hammer.

**RL**

*Sailing Away* 1986





1990

## Who Are We?

### Bank of New Zealand TV ads

*It's nothing very flash, he said. Just a bach. 1953. You grew up here, summer holidays, learned to play Scrabble, and to fish. And now you bring your kids here, and they read the old Biggles books and laugh, and learn to fish, and it's still nothing flash. Who are you? You are a New Zealander. And who are we? We are your bank.*  
—Who Are We? (Bach)

*You've seen it a hundred times before and yet these days it seems to mean more. Perhaps you're becoming aware. A sense of belonging, of culture. Who else has passed this way? You think about that a lot more these days. Who are you? You are a New Zealander. And who are we? We are your bank.*  
—Who Are We? (Carving)

In his *Who Are We?* TV ads, Colenso's Len Potts sells New Zealandness to New Zealanders. The ads linger on unpopulated scenes—beachscapes, a provincial rugby field, a restored boat, a humble bach, and a weathered Māori carving—most filmed in soft focus or suffused with golden light. After the emotional tone has been set by the evocative signature music, a male voiceover kicks in. Indeed, it's Potts himself, telling us how to be ourselves. The product isn't mentioned until the end. 'Who are you? You are a New Zealander. Who are we? We are

your bank.' Cut to a rippling New Zealand flag and the masthead—'Bank of New Zealand'. Shamelessly nostalgic and irony free, the *Who Are We?* ads are exemplary mythmaking. When Potts says it's 'just a bach', he actually implies the reverse—that this humble dwelling embodies a profound cosmology, a life world, all it means to be a New Zealander.

RL

Colenso *Who Are We?* (Bach) and *Who Are We?* (Carving) 1990





1995

**Costa Botes and Peter Jackson**  
***Forgotten Silver***

If you want people to believe a lie, make it one they want to believe.

*Forgotten Silver* screened in the *Montana Sunday Theatre* slot on TV One on 29 October 1995. This mockumentary tells the tale of a brilliant, forgotten New Zealand filmmaker, Colin McKenzie. Co-director Peter Jackson, fresh from the success of *Heavenly Creatures* (1994), literally leads us down the garden path to an old shed, where he claims to have discovered a trunk full of McKenzie's old films. We are told McKenzie is one of cinema's great innovators. He made his own film stock out of flax and egg whites, and invented his own sound and colour processes. He pioneered tracking shots and close-ups. He filmed New Zealander Richard Pearse flying months before the Wright Brothers and made pornography (by accident). In the bush, with the help of some 15,000 extras, he directed and starred in a Biblical epic, *Salome*, funded by bible bashers, communists, and the Mafia. He went on to film his own death during the Spanish Civil War.

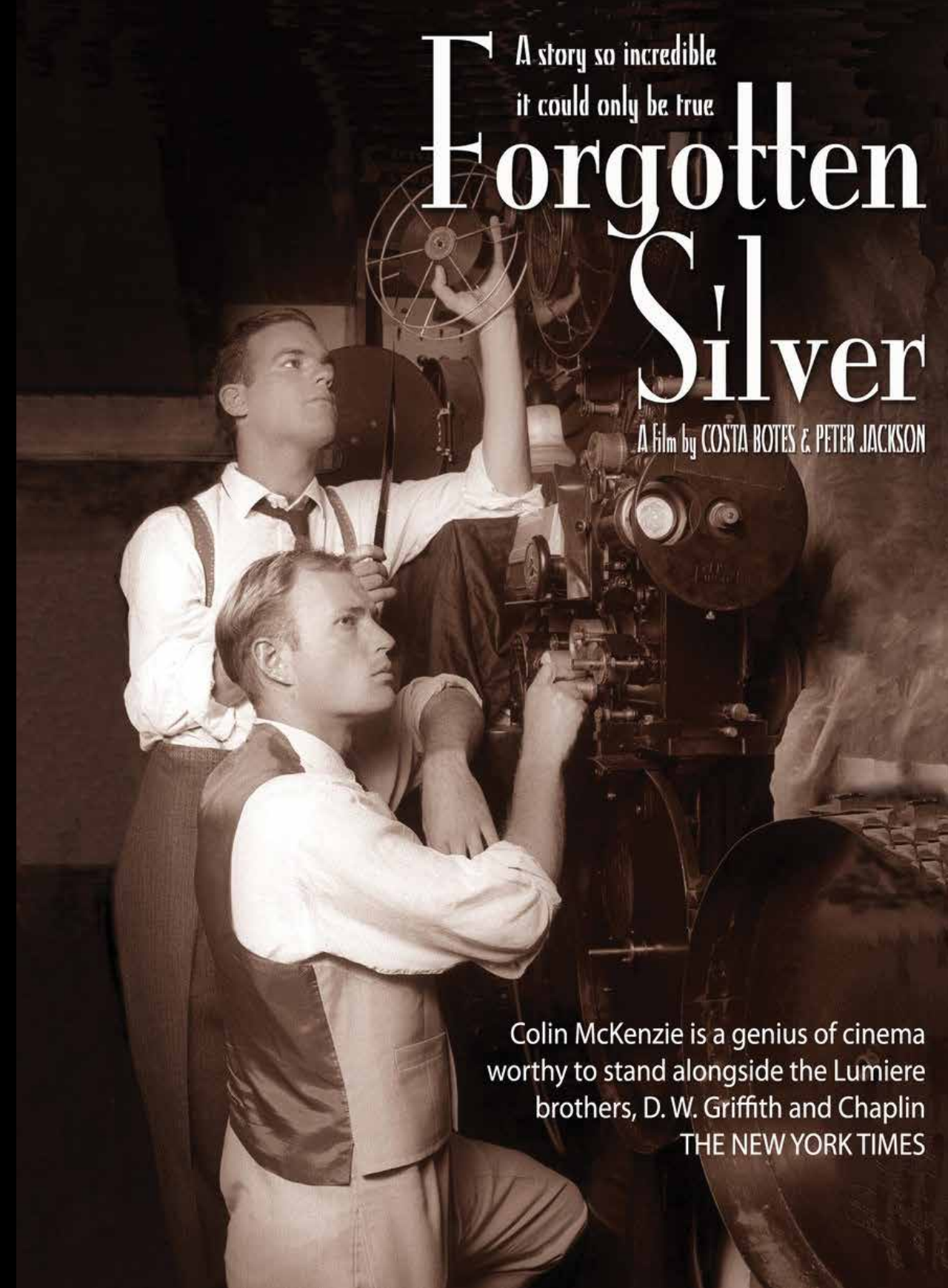
*Forgotten Silver* features brilliantly faked-up, lovingly distressed, often convincing footage from McKenzie's films. It uses documentary conventions—including authority figures (talking-head cameos by New Zealand movie star Sam Neill, American critic Leonard Maltin, and American producer Harvey Weinstein)—to prompt us to keep believing, even as things

get unbelievable. When it screened, the deception was backed up with an interview with Jackson in the usually trustworthy *Listener*.

The fact local audiences proved so gullible revealed their investment in the archetype of the brilliant, neglected New Zealander, 'punching above his weight'. After the hoax was exposed, some felt betrayed. One letter to the editor—from *I'm Not Laughing* (Hamilton)—described it as a 'nasty trick that TV One played on the nation' that 'gave us a hero'. However, there was a grain of truth in the lie. Aspects of McKenzie's story were modelled on pioneer New Zealand filmmakers Ted Coubray and Rudall Hayward. And, of course, the tall tale would anticipate Jackson's own meteoric rise.

**RL**

Costa Botes and Peter Jackson *Forgotten Silver* 1995



A story so incredible  
it could only be true

# Forgotten Silver

A film by COSTA BOTES & PETER JACKSON

Colin McKenzie is a genius of cinema  
worthy to stand alongside the Lumiere  
brothers, D. W. Griffith and Chaplin  
THE NEW YORK TIMES





1995

**Peter Peryer**  
***Second Nature***

Peter Peryer's *Dead Steer* (1987) precipitated an ugly diplomatic incident. It was included in the photographer's survey exhibition *Second Nature*, which was sent to Germany in 1995 alongside the group show *Cultural Safety*. The shows were billed as the most significant New Zealand art project yet seen in Europe. Heavyweight sponsors included the Arts Council, Air New Zealand, and the New Zealand Tourism Board. The business case assumed that Germany's fascination with New Zealand as a tourist destination would translate into interest in our art. 'It can only be good for our business', crowed Air New Zealand's Thomas Bartsch.

But art and national promotion quickly parted ways when exhibition posters featured Peryer's image of a dead, bloated, flyblown steer lying on a country road. Peryer betrayed the sweet-smelling myth of New Zealand as a paradise. The mad cow disease epidemic was then at its height in Europe—a fear New Zealand had exploited to increase its meat exports. Minister of Agriculture John Falloon argued that the country's meat industry and clean, green image could be destroyed—by a photograph. He lobbied sponsors and petitioned MPs to stop the show. It went ahead, but Government officials were prevented from opening it or officially supporting it.

Back home, in the *Listener*, Gordon Campbell pondered this 'knee-jerk reaction', asking 'Should we refuse to screen *Once Were Warriors* overseas—just in case

foreigners might think that we are a nation of wife-beaters?' The incident, he feared, was ultimately 'bound to make this country look like hicksville in Germany'.

**AL**

Peter Peryer *Dead Steer* 1987



## 1998 Te Papa Tongarewa Wellington

The Museum of New Zealand Te Papa Tongarewa, in Wellington, is New Zealand's national museum. 'Our Place' opened in February 1998, merging the former National Art Gallery and National Museum, and costing some \$300 million.

Te Papa was lauded as groundbreaking—an experiment in rethinking the museum. It would be bicultural in its means and messages, giving Māori agency in the presentation of their culture. It integrated Māori perspectives and values, included a functioning marae, and had a Māori director (or kaihautū). However, it was also criticised for bums-on-seats populism, being routinely dismissed as the museum equivalent of a theme park or fast-food joint. It was especially slated for its treatment of art. Its opening display famously paired Colin McCahon's *Northland Panels* with a refrigerator of a similar vintage. That said, no one can deny Te Papa's success with the punters. Twenty years later, it still attracts over a million visitors a year.

Creating this mega-museum wasn't easy, as *Getting to Our Place* (1999) reveals. Filmmakers Gaylene Preston and Anna Cottrell recorded its birth pains in this fascinating fly-on-the-wall documentary, capturing the 'tears, tantrums, and moments of joy' as it takes shape. The film begins with its conclusion, the museum's opening. An angelic children's choir chirp the national anthem. Crowds are controlled by a maze of

hay bales. Visitors enter the building under a floral arch. The film then cuts back and forth—from boardroom to building site, from philosophy to pragmatics—to show how it all came together.

Te Papa had to contend with the nation's fraught past, while expressing 'a smoothed-over performance of national unity'. Conceived in a moment when New Zealand was developing a new bicultural self-awareness within a context of neoliberal economic reform, it was always going to be conflicted. As the project's 1994 *Annual Report* explained, it had to be a 'competitive, commercially responsive, customer focused organisation that occupies a leading role in the national and global recreation and leisure market place'. In the film, this reality is embodied in the brash business giant Sir Ronald Trotter, Chairman of the Board. He explains: 'You might have to think about "Telecom Walk through Time" ... if I can get ten million out of Telecom, they can call it what they like.'

ML



Te Papa opening, 1998.







**2003**  
**Michael Stevenson**  
***This Is the Trekka***  
**Venice Biennale**

Lifting the hood on New Zealand national identity, Michael Stevenson discovered ... Czechoslovakia!

Stevenson's 2003 Venice installation centred on the Trekka, New Zealand's only 'homegrown' production automobile, made in the late 1960s and early 1970s. Back then, New Zealand was an economic monoculture, dependent on exports of processed grass (meat and dairy) to earn foreign currency—it was crucial to diversify into manufacturing. The economy was also highly regulated and protected, and new cars were hard to obtain. And so a fledgling homegrown car industry was born.

Auckland businessman Noel Turner built his Trekkas on Skoda engines and chassis imported from Czechoslovakia. Promoted as suitable for farm work, these two-wheel-drives looked deceptively like British four-wheel-drive Land Rovers. Basic and boxy, they were assembled in small workshops. In all, only a few thousand were made. The dream of New Zealand cars vanished with the local assembly of Japanese cars in 1970s.

New Zealand was a tiny market and a domestic car industry was always a pipe-dream. Nevertheless, the Trekka fulfilled a psychological need, symbolising a desired self-reliance. It epitomised both Kiwi-can-do and a dread of being left high-and-dry by sea changes in the global economy. It spoke of a nationalist desire for cultural independence and self-sufficiency in the face of real economic interdependence.

Stevenson's project takes the form of a belated Trekka trade display. Above a restored Trekka hangs a sign with the old 'New Zealand Made' kiwi logo on one face and the Czech equivalent on the other. As it rotates, it equivocates: the Trekka doesn't know where it's coming from. Stacked butter cartons—recalling Warhol's *Brillo Boxes*—evoke the mythic butter mountain, fantasised stockpiles resulting from unfavourable terms of trade.

The project touches on art politics. Back in the day, Trekka-style industrial nationalism mirrored New Zealand's artistic nationalism: local art was typically celebrated as authentically homegrown even though, as Stevenson quips, 'key components were sourced overseas'.

The project also speaks to the Venice Biennale as the art world's ultimate trade show, with national pride on the line. Perversely, the New Zealand artist comes to market with an imitative product, designed for domestic consumption decades earlier and now long out of production, countering the triumphalist presentation of kiwis 'punching above their weight'. It was only our second Venice outing and we were already taking the mickey.

**RL**

Michael Stevenson *This Is the Trekka* 2003–5





TODAY 95 PERCENT OF THE VALUE OF EXPORTS COMES FROM GRASS WHICH IS PROCESSED BY TWO ANIMALS, THE COW & THE SHEEP, TO PROVIDE FOUR MAIN PRODUCTS, WOOL, MEAT, BUTTER & CHEESE & SEVERAL MINOR PRODUCTS, CASEIN, DRIED MILK, SAUSAGE CASINGS & GRASS SEEDS.

TR. WIL. SULTAN





2006

## New Zealand Government gifts to the Musée du Quai Branly

The New Zealand Government's gift of Colin McCahon's *Victory Over Death 2* (1970) to Australia to mark its bicentenary in 1978 was viewed with suspicion. Prime Minister Robert Muldoon seemed happy to perpetuate the idea that it was a joke at Australia's expense—an underarm bowl. However, in 2006, the Government gifting suites of photographs by Fiona Pardington and Michael Parekōwhai to France's new Musée du Quai Branly was no joke. Expressing a new cultural relationship between the countries, it also formalised an institutional partnership between Quai Branly and Te Papa.

Quai Branly had evolved out of and subsumed the collections of two previous museums—the Musée National des Arts d'Afrique et d'Océanie and the Musée de l'Homme—as the French Government reconsidered its responsibilities in relation to its colonial past and its ethnographic collections. Founded on bicultural principles eight years earlier, Te Papa would offer them a model. There were a series of exchanges between the new institutions, including the repatriation of twelve *toi moko* to New Zealand, seven from the Quai Branly's own collection.

Pardington and Parekōwhai know this terrain. Pardington's photographs liberate *heitiki* from the systems of classification and display imposed on them by the museology of another culture. Parekōwhai also acknowledges orphaned ancestral presences. His twelve still-life photographs of funerary flower arrangements—*The*

*Consolation of Philosophy: Piko Nei te Matenga* (2001)—are individually titled after World War I battlefields where Māori lost their lives defending King and country. These are fake flowers imbued with genuine emotions. Both artists address the legacies for Māori of colonialism, nationalism, and memorialisation. Gifting these series throws these issues back at Quai Branly.

However, another New Zealand gift to Quai Branly missed the memo. Thirty-nine All Blacks gave their blood to the Adidas *Bonded by Blood* promotional campaign, commemorating their triumphant 2006 tour of France. The blood was mixed with inks and used to print a four-metre long canvas—a photograph of an All Blacks haka in a deep forest. The All Blacks gifted the canvas to the people of France in 2007, and it was hung in the central hall of Quai Branly. New Zealand photographer Greg Semu was artist in residence at the time. His subsequent photographs of fictitious battle scenes between Māori warriors would explore the ongoing fascination with tropes of the noble savage and the primitive 'other', while clearly casting an eye across the *Bonded by Blood* campaign and its curious presence in Quai Branly.

Parekōwhai and Pardington would return to the museum. It would be the first stop for Parekōwhai's project *On First Looking into Chapman's Homer* after its presentation at Venice in 2011. Pardington's major series, *The Pressure of Sunlight Falling* (2010)—photographs of life casts made



during nineteenth-century French voyages to the Pacific—developed out of her close working relationship with the museum. In 2016, French Prime Minister Manuel Valls recognised Pardington's contribution to French–New Zealand relations by making her a Chevalier de l'Ordre des Arts et des Lettres. The ceremony at Auckland Museum was the first visit by a French leader to New Zealand since 1991, when Prime Minister Michel Rocard made a formal apology for the bombing of the *Rainbow Warrior*.

**AL**

Michael Parekōwhai *Fish Alley* and *Calais* from *The Consolation of Philosophy: Piko Nei te Matenga* 2001





Fiona Pardington *Quai Branly Suite of Nine Heitiki* 2004

Michael Parekōwhai *Flers* from *The Consolation of Philosophy*:  
*Piko Nei te Matenga* 2001





2011

**Michael Parekōwhai**

***On First Looking into Chapman's Homer*  
Venice Biennale**

Michael Parekōwhai took years to 'pimp' an old Steinway grand piano, embellishing its surfaces with Māori carving, making it his own. *He Kōrero Pūrākau mō te Awanui o te Motu: Story of a New Zealand River* became the centrepiece in *On First Looking into Chapman's Homer*, his New Zealand pavilion for the 2011 Venice Biennale.

Parekōwhai's piano was inspired by Jane Campion's 1993 film, *The Piano*, which was itself inspired by Jane Mander's 1920 novel, *The Story of a New Zealand River*. Campion's film was set in Victorian times. A Scottish mail-order bride lands in New Zealand with her piano, which must be carted inland at great trouble. It becomes implicated in a love triangle between her, her husband, and another settler who has 'gone native'. Campion's film became an international hit, reinscribing 'the piano' with a New Zealand story. Similarly, Parekōwhai sent his piano back to Italy—where the piano was invented—as something else again. Has it too turned, gone native?

In the early 1990s, Parekōwhai made his name as a new kind of Māori artist by eschewing obvious signifiers of Māori art and identity. So his overtly Māori piano played against type. It was also an odd work to send to Venice, where we expect to see edgy avantgarde art, not craft, not Māori carving. The work is a conundrum. Is it aggressively conservative, with Parekōwhai conflating

Māori tradition (old-school carving) and Pākehā tradition (the bourgeois grand piano); or, is it a vital hybrid that refuses to sit within either tradition? Has Māori carving colonised European high culture or has European high culture absorbed Te Ao Māori like a sponge? Is the piano a glitch, a misreading of carving and piano alike; or has it subsumed their differences in a brilliant new utopian synthesis? Parekōwhai leaves such questions hanging.

In Venice, the piano was mostly played by gallery attendants. However, since being acquired by Te Papa, the audience are invited to play. Musicians—unknown and famous, young and old, of all backgrounds and persuasions—can take their turn on this elite instrument, adding their own music to its bicultural equation. The Duchampian insight—that the viewer completes the work—has become a model for bicultural citizenship.

**RL**

Michael Parekōwhai *He Kōrero Pūrākau mō te Awanui o te Motu: Story of a New Zealand River* 2011





Many different carved histories come together in this object, among them nineteenth-century cabinetry, souvenir 'Māoriana', the labour-of-love efforts of hobbyist woodworkers and even, in the beautiful detail of the native clematis that climbs up the piano and almost lifts free of the lid, the carved wooded garlands of English sculptor Grinling Gibbons. But above all the piano is a highly idiosyncratic re-imagining of graceful and unornamented waka tīwai, the plain but sleek dugout used by river people as a freshwater gondola for purposes of everyday transport, enterprise and commerce. The curved outer end of the piano case becomes its prow, fronted by a tētē (figurehead), her eyes flashing and tongue protruding. The lid becomes both a sail and a sky with the holes in the wood becoming stars. The music stand, as the 'back' of the vessel, echoes the form of a taumanu whakahaere or steering thwart with densely coiled pita perforations. All of this puts the musician in the position of the pilot or sailor, sitting aft and pulled along by the ... genealogical forms that surge around the piano's case. And amidst all this movement and potential there's a wonderful countervailing force, as two figures flanking the keybed haul down on a carved rope encircling the whole piano, as if straining to keep this craft moored until the performance is complete.

—Justin Paton, 'Weighing in, Lifting Off: Michael Parekōwhai in Venice', *Michael Parekōwhai: On First Looking into Chapman's Homer* (Auckland and Sydney: Michael Lett and Roslyn Oxley9 Gallery, 2011), 25.









# The NZ Passport: Our Travel Story



2012

Simon Denny

*Freeview Passport: CD NZ Presentation*

Simon Denny's installation *Freeview Passport: CD NZ Presentation* (2012) links two concurrent stories. One is the demise of TV7—a new New Zealand state-funded digital-television channel created to broadcast non-commercial current-affairs programmes; the other is the redesign of the New Zealand passport.

The work includes a timeline covering TV7's four-year lifespan. Acrylic panels reproduce newspaper clippings, stills from TV7 programmes, and Mac-calendar icons counting down its days. There are also 'Save 7' T-shirts and other paraphernalia. Perhaps as a cheeky aside on privatisation, Denny adds a *Pirates of the Caribbean*-themed television set.

There is also a short video about the 2008 redesign and rollout of the New Zealand passport. Denny contracted TV7 journalist Simon Pound to produce it, in TV7's style. Critic John Hurrell describes it as 'part homage, part pisstake'. It's screened on the then-latest Samsung 'Smart' digital TV.

The passport redesign was prompted by controversial new US Department of Homeland Security regulations, which require foreigners entering the US to have biometric, electronic passports. The change was opposed by privacy advocates. However, Pound's video deftly sidesteps themes of surveillance and control, preferring gushy accounts from the graphic designers and government apparatchiks—all male. They wax lyrical about the



passport's elegant and thoughtful bicultural iconography. One suggests, implausibly, that, if a traveller lacks reading matter, they can always read their passport.

As if in amber, the work traps a contradiction: the Government promoting national pride in the design of the passport while disestablishing community-service television.

**RL**

Simon Denny *Freeview Passport: CD NZ Presentation* 2012



**EVER**

ed with 'extra  
ing from

Renew your TV  
every year

in, 7's sister  
discontinues  
ng in attempt  
life of public  
out renewed  
n government

TVNZ

The channel costs  
**NZ\$15 million (EUR9.3m, US\$2.2m, UK£6m)**  
per year – relatively little in TV terms

In 2011 TVNZ7 attracted an average monthly  
cumulative audience of **1.1 million**.  
In December 2011, it achieved a record  
**1.47 million** viewers.

The population of  
New Zealand is  
roughly **4.5 million**

Government announces TVNZ7 will cease  
broadcast in June 2012. Minister says  
TVNZ would not receive further funding for  
the channel due to "low ratings", and that  
TVNZ's primary mandate was to be a  
"commercially successful broadcaster"

TVNZ's primary mandate was to be a

06 04 11 **7** YOUR ECONOMY TOO

2011

JAN FEB MAR APR MAY JUN JUL AUG

3 11 **SAVE TVNZ 7**  
Don't change the channel,  
change the government

TVNZ 7 campaign launched  
Thomas and Chris Parry

Renew your TV  
every year

ABILITY WITHOUT THE TAX

SAVE 7

start a competition for a 'save TVNZ' viral video  
Save TVNZ is calling for short, attention-grabbing  
messages that NZ's public could use to persuade Ministers to

13 07 11 **TVNZ**

TVNZ's government regulations are changed  
to encourage it to behave more like a private  
company and drops the obligation to show  
quotas of local content. Prime minister John Key  
says previous regulations "don't work"

Oh, damn...  
it was broken  
before we pushed!

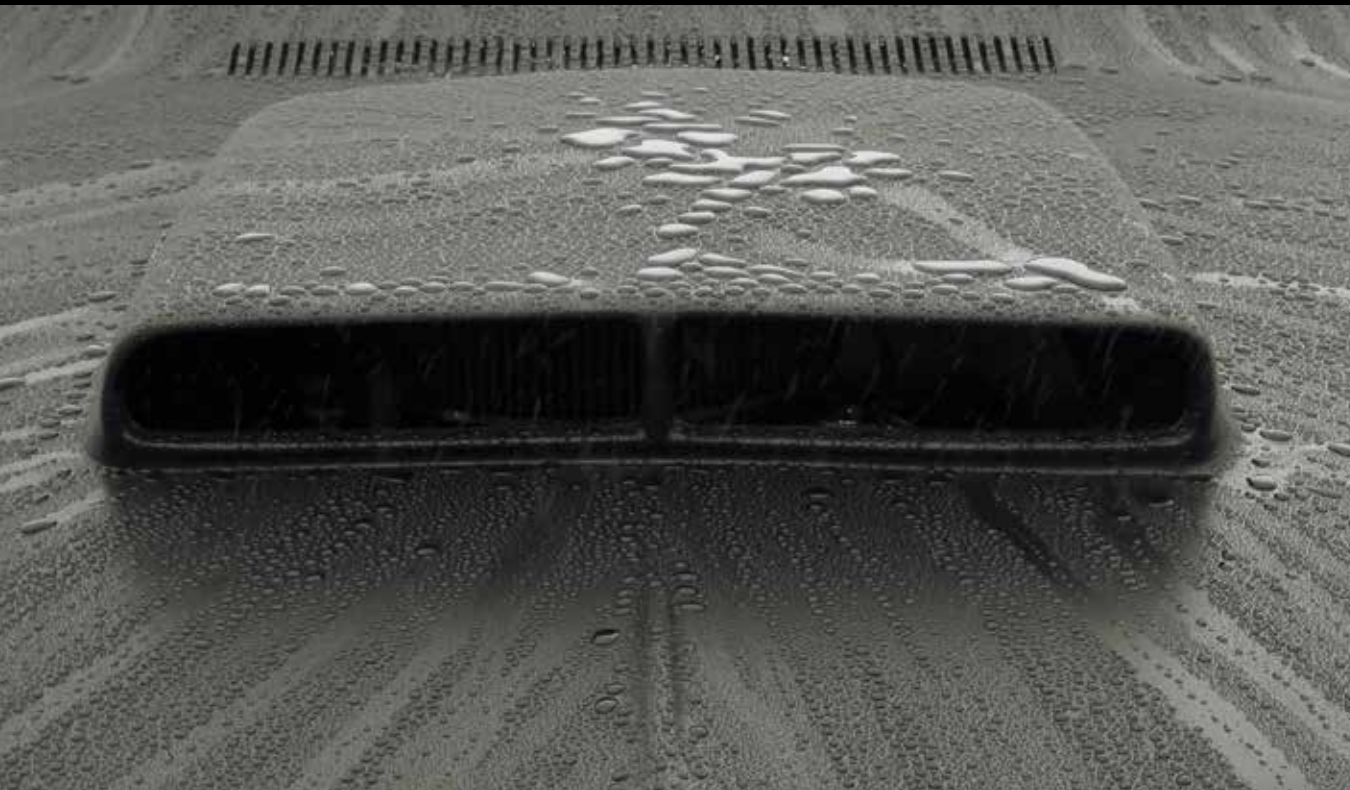
RENEW YOUR TV  
EVERY YEAR

MT CHARTER

FULL PRIVATISATION







**2014**  
**Gavin Hipkins**  
***Erewhon***

In his films, Gavin Hipkins combines found texts (as voiceovers) with his own imagery. In his feature-length film *Erewhon* (2014), the voiceover comes from an early science-fiction classic—Samuel Butler’s 1872 novel of the same name. Informed, in part, by the time the English writer spent working on a New Zealand sheep station, the novel is frequently compared to *Gulliver’s Travels*. It offers an account of an exotic land (Erewhon being an anagram of ‘nowhere’) and its people (the Erewhonians), whose peculiar values and beliefs invert those of Butler’s own Victorian society. According to their law, criminals are treated as ill and the sick as criminals, vegetarianism is compulsory, and machines are banished for fear that they will become conscious and take over (which caused the Erewhonians to regress technologically). After sketching this fascinating culture, Butler’s account ends with a twist, outlining a scheme for profitably converting the Erewhonians to Christianity and exploiting them as labour in colonial Queensland.

Despite its coherent prose, the novel is disorienting, and Hipkins’s treatment doubles down on this. Laurence Simmons has described it as ‘a film of continual interruptions, juxtapositions and breaks in perspective and mood’. It opens with reassuringly straight images, then introduces manipulated ones. While sedate in pace,

it lurches between different registers. It sometimes seems like a sequence of more or less unrelated or arbitrarily related shots. Even its gorgeous New Zealand scenic views seem framed by implicit ominous scare quotes. Hipkins moves back and forth from views of nature (which could be from any time) to views of culture (including New Zealand suburbs now). He constantly underlines a ‘settler’ dimension, prompting us to think of our bloody colonial past as somehow implicit in our present, reminding us that ‘invasion is a structure, not an event’. And yet, it isn’t clear whether Hipkins is equating Butler’s fictional then-and-there to the real here-and-now or contrasting them. What’s the relation between Butler imagining another culture (using New Zealand as a springboard) and Hipkins filming his own? Are we the Erewhonians or the colonials that superseded them? And, if the latter, who will supersede us and write our anthropological obituary?

**RL**



2015

**Simon Denny**  
***Secret Power***  
**Venice Biennale**

New Zealand has been cast as a remote, natural paradise, shielded from the craziness of world affairs—an idyllic bolthole in which to sit out the next global financial crisis or impending nuclear apocalypse. But, in 2013, New Zealanders were shocked to discover the extent of their country's involvement in the world's dirty politics. In May, Prime Minister John Key introduced the controversial *Government Communications Security Bureau and Related Legislation Amendment Bill* extending the GCSB's powers to collect information on New Zealanders for the use of other Government departments. This locally significant event was quickly followed by a globally significant one. In June, whistleblower Edward Snowden leaked a tranche of top-secret documents that revealed that the US National Security Agency (NSA) was engaged in mass surveillance of telecommunications, domestically and globally. The documents not only revealed the cunning plans they devised to spy on everyone but also the surprisingly vulgar design language in which they couched their internal communications. New Zealand found itself implicated in the Snowden leaks, as a member of the Five Eyes spying alliance, whose other members were the US, UK, Canada, and Australia.

Later that year, Simon Denny was chosen to represent New Zealand at the 2015 Venice Biennale, having proposed a project addressing the leaked Snowden documents.

*Simon Denny Modded Server-Rack Display with David Darchicourt Commissioned Map of Aotearoa New Zealand 2015*

Perversely, his project would address national-security matters within the context of an official government-sanctioned project.

In Venice, Denny's *Secret Power* read the Snowden documents through the work of a former NSA graphic designer, now freelance illustrator, David Darchicourt, who Denny discovered and researched online. Darchicourt's commercial art became a case study within the project, with Denny speculating on its aesthetic and ideological connections to the Snowden documents. *The Guardian* described Denny's profiling of Darchicourt as 'reverse espionage'. Crossing a line, Denny also contracted the illustrator to generate new material for his project, without explaining the context in which it would be used. Denny's inquiry was presented in a suite of modified ('modded') computer-server racks that double as vitrines (display cases). They combine concealment and display, containing computer servers (whose contents we have no access to) while showcasing other exhibits (themselves combining elements of the manifest and the occult).

*This Is New Zealand* includes the first 'server-vitrine': *Modded Server-Rack Display with David Darchicourt Commissioned Map of Aotearoa New Zealand* (2015). In Venice, it functioned as a gateway to the whole project, suggesting an embassy entrance, with the project's introductory text printed on the electric double doors. On the left-hand side, Denny lined up the flags of the Five Eyes. Next to them sit servers and architectural models of secret facilities: NSA headquarters





at Fort George G. Meade, Maryland; GCHQ's 'Doughnut' in Cheltenham, England; and New Zealand's Waihopai Station, with its distinctive radomes. On the other side is a kitschy world map, rendered by the oblivious Darchicourt.

On this map, New Zealand figures absurdly large, in the centre and upside down (south on top), with other countries reduced to peripheral details. The map is peppered with icons popularly associated with New Zealand, albeit rather randomly: *The Last Samurai* (the film Tom Cruise made here), *Hobbit* (referring to the Peter Jackson film trilogy), the Bee Hive, the *Endeavour*, Māori Village and Thermal Activity, Sky City Casino, Pounamu Stone, etcetera. Grapes and bottles of wine mark vineyard country; there's an angler and skiers. There's a Flying Nun over Dunedin (referring to the New Zealand indie record label), Air New Zealand *Hobbit* planes, and a big Air New Zealand koru. But alongside such benign references are more political ones, hiding in plain sight. Red lines indicate the position of submarine international telecommunication cables. Waihopai Valley, the remote location of the spy station, is clearly marked.

RL



Simon Denny *David Darchicourt Self-Portrait ReRendering* and *David Darchicourt Website Identity ReRendering* 2015  
 Simon Denny *Commissioned Map of Aotearoa New Zealand* 2015





2015–6

## New Zealand flag referendum

The New Zealand flag was designed in 1869 for use on colonial ships. It was recognised as our national flag by statute in 1902. It's a defaced Blue Ensign, with a Union Jack in the canton, and four red stars representing the Southern Cross. Since the 1970s, there have been calls—from both sides of politics—to change it. People complain that it's indistinguishable from the Australian flag and that the Union Jack emphasises our colonial past over our bicultural future.

During the 2014 election campaign, National Party Prime Minister John Key made a promise: if National were re-elected, they would hold a referendum on changing the flag. They were and he scheduled two referendums. The first, in November 2015, would decide on a preferred design from various options. The second, in March 2016, would choose between it and the current flag. More than 10,000 proposed designs were received. There were endless variants on familiar ideas: kiwi, koru, long white cloud, Silver Fern, and Southern Cross.

Some designs were funny, even silly, including one with a kiwi firing laser beams from its eyes, the alt-right *Te Pepe*, *Sheep and Hokey Pokey*, the aerial-view

abstraction of *Flat White with Saucer*, and *Eggsplosion*—whose justification was 'because New Zealanders like eggs and explosions are cool'. In consultation with vexillologists, a Flag Consideration Committee of 'respected New Zealanders' narrowed down the alternatives to four, three featuring the Silver Fern, the other a koru. As these were considered samey, a fifth option was added at the Greens' insistence—*Red Peak*. In the first referendum, Kyle Lockwood's *Silver Fern (Black, White, and Blue)* prevailed, but, in the second, it was defeated—2.1 million votes were cast, with 56.6 percent for the status quo. The process had taken ten months and cost \$26m.

**RL**

The New Zealand flag of 1869  
Kyle Lockwood *Silver Fern (Black, White, and Blue)* 2015  
Kyle Lockwood *Silver Fern (Red, White, and Blue)* 2004  
Alofi Kanter *Silver Fern (Black and White)* 2015  
Andrew Fyfe *Koru (Black)* 2015  
Aaron Dustin *Red Peak* 2015







**2017**  
**Gavin Hipkins**  
***The Homely II***

Colonists enjoy a schizophrenic sense of home. Is it where they hail from or where they now lay their heads? Perhaps it's a case of both-and-neither, neither being exactly home. Gavin Hipkins milks this ambivalence in *The Homely II* (2001-17), an eighty-photograph frieze of images he shot in New Zealand and on four trips to the UK.

The locations encompass tourist spots and more humble destinations. In New Zealand, he checked out the Moeraki boulders, a waterfall in Milford Sound, Rotorua, and Cape Reinga. He also visited colonial settler museums, documenting cogs at Christchurch's Ferrymead Heritage Park, a saddle at Nelson's Founders Heritage Park, and a Victorian pram at Houhora's Wagener Museum. In the old country, his jaunts took in iconic natural landscapes, including Avebury, the Lake District, and Scotland's national parks, plus sites associated with the industrial revolution, such as New Lanark and Iron Bridge.

*The Homely II* is deliberately disorienting. At first glance, it's hard to know which pictures were made here and which there, and to discern the significance of their sequencing. While images are suggestive—clues—it's hard to come up with a definitive reading. It's as if the legitimising, binding master-narrative of colonisation, of empire, has fallen away. And yet the collection is haunted by its absence.

Displacement is a central idea, making Hipkins's photograph of Hinemihi a key image. The whareniui was originally situated

near Lake Tarawera, where it sheltered Te Wairoa villagers in 1886 during the Tarawera eruption. In 1892, William Onslow, fourth Earl of Onslow, then New Zealand Governor-General, bought it, and had it restored and shipped to England. It has long been installed in Clandon Park in Surrey. Hinemihi ended up *there* as the colony set up shop *here*.

Another image, shot after the Christchurch earthquake, shows a ruined house hanging over a precipice above Sumner Beach, reminding us that we colonial interlopers built our homes on sand.

**RL**

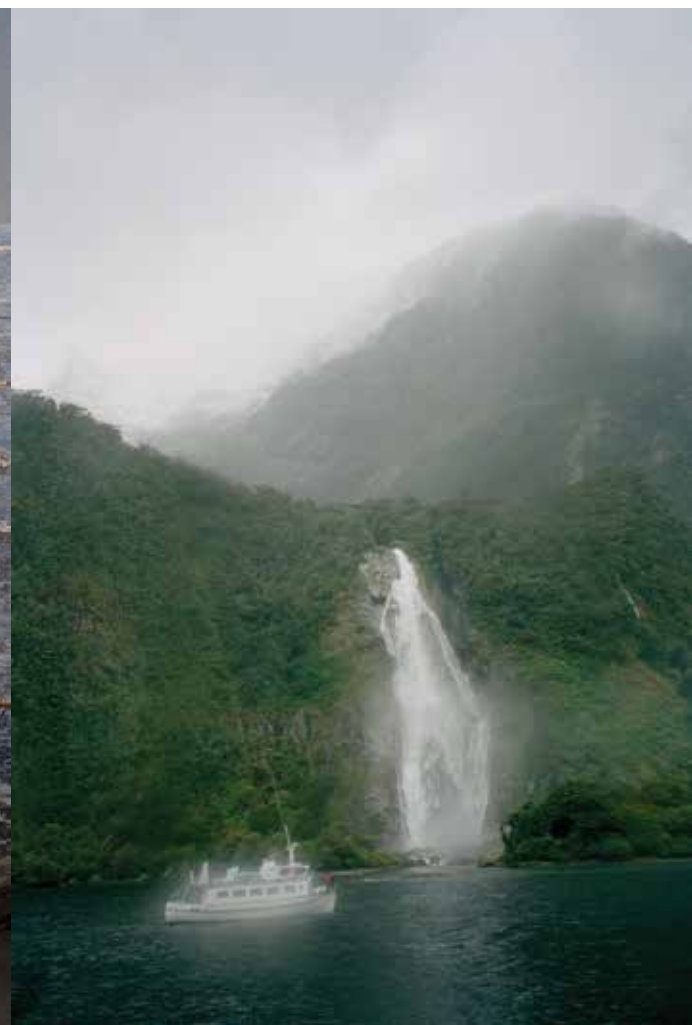
Gavin Hipkins *The Homely II* 2001-17





Gavin Hipkins *The Homely: Clandon (Hinemihi)* 2015,  
*The Homely: Crystal Palace (Park)* 2015, *The Homely:  
Balmoral (Photo)* 2015, *The Homely: London (River)* 2001.





Gavin Hipkins *The Homely: Portsmouth (Rigging)* 2015, *The Homely: St Andrews (Castle)* 2015, *The Homely: Moeraki (Boulders)* 2004, *The Homely: Milford Sound (Falls)* 2004.



**2018**  
**Emil McAvoy**  
***The National Basement***

From the late 1940s to the late 1980s, the National Publicity Studios (NPS) was responsible for picturing New Zealand for promotional purposes. Their New Zealand was forged from Government agendas, mediated by artists, and sold to stakeholders, local and international. It was soft propaganda—New Zealand at its cleanest, brightest, most harmonious. Once ubiquitous, NPS images are now largely invisible.

In 2009, Archives New Zealand awarded Emil McAvoy a scholarship, providing him with unprecedented access to the NPS's 250,000-image collection. Prising it open, he turned its images, cataloguing systems, and house style against themselves. For *The National Basement*, he selected, digitally restored, and made public photographs documenting NPS displays that were originally made as internal records, never intended to be public. McAvoy takes us behind the scenes of the NPS's idealised vision of New Zealand. Where it sought to locate the viewer within a world it created, McAvoy places us behind, slightly to the side, and after the fact.

By focusing on the mechanics of display, McAvoy lets the NPS's problematic politics reveal themselves, while offering us an alternative 'tiki tour' through a New Zealand that never really was. He doesn't return these images as things to be laughed at or longed for. Part of his point is that this is the very New Zealand people talk about when nostalgically pining for the good old days

(cue talkback radio, letters to the editor, reactionary politics). The NPS is presented as an integral yet largely forgotten cog in the national-mythmaking machine. Its specific vision of New Zealand may have expired, but its quest to find and promote the 'true' image of the nation and its peoples continues—as do the inherent dangers that attend this task.

**AL**

Emil McAvoy AAGT6401-A46397 and AAQT6401-A99580  
2018. OVERLEAF AAQT6401-A51176 2018







# NEW ZEALAND

so different!



# NEW ZEALAND



# SO NEAR

Only 6 hours

or 4 days away





2018

**Bronwyn Holloway-Smith**

***The Southern Cross Cable: A Tour***

For seventeen years, the Southern Cross Cable has carried ninety-eight percent of New Zealand's Internet traffic, providing its primary point of contact with the outside world. The cable lands at Takapuna Beach before making its way inland to stations in Northcote and Whenuapai, and then to Muriwai Beach, where it crosses the Tasman Sea for Sydney. Each of these sites is a stop in Bronwyn Holloway-Smith's *The Southern Cross Cable: A Tour*—a four-year project exploring the entanglement of culture, technology, and politics.

Early in her research, Holloway-Smith discovered that Wellington artist E. Mervyn Taylor had been commissioned to make a ceramic mural to mark the 1962 landing of an earlier cable—COMPAC—which linked the telecommunications systems of several Commonwealth countries. His depiction of Māui fishing up the North Island as an analogy for these new connections is classic nationalism—appropriating Māori culture into a celebratory vision of a progressive country. We are all in the waka with Māui.

Searching for the lost mural, Holloway-Smith found the tiles in a disused cable station. She restored the mural in order to return it to public life. Struck by the contrast between its contribution to a moment of national pride in new technology and the secrecy that surrounds the Southern Cross Cable today, she would fold the mural into her own project.

Her proposal—to follow Taylor's lead and make a series of site-specific public artworks to mark the landing sites of the Southern Cross Cable—was rejected by its majority



Bronwyn Holloway-Smith *Tour Guide* 2018

E. Mervyn Taylor *Te Ika-a-Māui* 1961, in Bronwyn Holloway-Smith *The Southern Cross Cable: A Tour* 2018.







owner, Spark NZ, on security grounds. Her discussions with Spark NZ would be spiked by Wikileaks' release of a US Government report identifying 300 sites around the world critical to its interests. Two were in New Zealand; both landing sites of the Southern Cross Cable. At the *Moment of Truth* event held at the Auckland City Hall in 2014, journalist Glenn Greenwald and NSA whistleblower Edward Snowden insisted that New Zealanders were subject to mass surveillance by the GCSB, via a tap on the Southern Cross Cable.

As these surveillance narratives pulled her once-historical project right into the present, its nature shifted. It became less restorative than investigative, with the artist as whistleblower or conspiracy theorist. Holloway-Smith addresses the changing political reality of a John Key/post-John Key New Zealand, perhaps best symbolised by his failed attempts to change the flag via public referendum while setting up a programme to spy on the public.

For her project, Holloway-Smith presents iterations of the works she proposed for the four landing sites. They are faux-public works, unsanctioned, relocated into the gallery. They focus on cultural and political narratives surrounding the sites rather than the sites themselves. The project has taken Holloway-Smith into the depths of art history, government archives, and the Hauraki Gulf. In one video, she scuba dives to find and hold the physical cable. Her gesture harks back to that of Māui in Taylor's mural, which presides over the entire project as a relic of a more innocent past.

**AL**



Bronwyn Holloway-Smith *The Speargun Conspiracy* 2018  
Bronwyn Holloway-Smith *A Power Troubles the Still* 2018





Never wanting to offer the last word on such a thorny and endless topic as New Zealand identity, we invited our friends—Peter Alsop, Anthony Byrt, Howard Greive, Emil McAvoy, Ocean Mercier, Rebecca Rice, Damian Skinner, and Jo Smith—to offer their perspectives.

# THINK PIECES

Air New Zealand Flight TE901, Mt Erebus,  
Ross Island, Antarctica, 1979. PHOTO Nigel S. Roberts





# FROM THE SUBLIME TO THE DOMESTIC

## Picturing New Zealand on the Nineteenth-Century World Stage

Rebecca Rice

In 2001, Jenny Gibbs, the Commissioner of New Zealand's first pavilion for the Venice Biennale, explained how important it was for the country to be present at this prestigious international event:

This is the world's pre-eminent art expo and our presence there is long overdue. We're intending to make a real impact. We want to underline our difference to an audience always hungry for something *exotic and unknown*.<sup>1</sup>

These words could just have easily rolled off the tongue of a commissioner for one of New Zealand's displays at nineteenth-century international exhibitions. Within these contexts, the place of art in contributing to the creation of an international image for New Zealand was fraught. By considering nineteenth-century precursors to Venice, we can better understand the origins of strategies or assumptions about how New Zealand should be presented, as well as the deep rootedness of some pervasive national anxieties.

The presence of New Zealand art on the world stage has always aroused emotions and divided opinion. In the nineteenth-century, the dedicated fine-art courts of international exhibitions provided the forum

<sup>1</sup> Lisa Reihana, *Emissaries*, Venice Biennale, 2017.





John Symons *A Settler's Homestead: Sunset* 1914

Eugène von Guérard *Lake Wakatipu with Mount Earnslaw, Middle Island, New Zealand* 1877–9



where artists and nations battled it out for artistic supremacy. The art of the colonies, however, was relegated to their respective national courts, where it served other than purely artistic purposes. One exception was the *Colonial and Indian Exhibition* in London in 1886, where the Royal Albert Hall housed a Colonial Fine Art Gallery. But how did this exhibition strategy meet the needs of the colonies—New Zealand in particular? For New Zealand, art was expected to play multiple roles, exciting potential sightseers and immigrants. One of the largest displays mounted abroad by New Zealand in the nineteenth century, the *Colonial and Indian Exhibition* provided an opportunity to examine tensions between pleasure and business, tourism and immigration, that underpinned how ‘New Zealandness’ might be defined through art—tensions that persist into the twenty-first century.

#### **A Magic Land of Romance and Witchcraft**

*But in which of the colonies is there such diversity of grand scenery as New Zealand, where there are mountains lofty as the Alps of Europe, fiords more impressive than those of Norway, forests statelier than any of the old world, and a volcanic region more weirdly wonderful than the classic one of the Mediterranean.*

—‘The Colonial and Indian Exhibition: The New Zealand Court, No. V’, 1886.<sup>2</sup>

Of the 254 paintings New Zealand exhibited in the *Colonial and Indian Exhibition*, 191 were landscapes. For the *Exhibition’s* entrance hall, other colonies chose to have their civic achievements painted in mural form, but the New Zealand commissioners settled upon scenic views: the Pink and White Terraces

of Rotomahana and Milford Sound. Within the *Exhibition*, Eugène von Guérard’s oil paintings *Milford Sound* and *Lake Wakatipu* (both 1877–9) offered iconic views of the New Zealand landscape, emphasising nature’s majesty—the sublime. *Milford Sound* was described as ‘a fantasia in oils, so strange is its aspect, so suggestive of the magic land of romance and witchcraft’.<sup>3</sup>

#### **A Natural Wonderland**

*And then the wonders of the pink and white terraces, with their boiling cauldrons and their crystal and coral cups, bowls and basins set in stalactic filigree worked by Mother Nature in the vanished ages have no counterparts elsewhere.*

—‘The New Zealand Tourist’, 1879.<sup>4</sup>

Like Milford Sound, the Pink and White Terraces entranced the public. In the *Exhibition*, they were represented in paintings and photographs. But, as the sublime and the picturesque rubbed shoulders on the gallery walls, nature rebelled. On 10 June 1886, Mount Tarawera erupted, destroying the Terraces. The government was quick to reassure the public that the damage was localised and contained, that the eruption affected ‘the rest of the colony no more than England is affected by an eruption of Vesuvius’.<sup>5</sup> Meanwhile, artists quietly benefitted, as visitors were encouraged to look at a ‘series of small oil-paintings, by Mr Charles Blomfield, of Auckland ... pictures of scenes that will never again be beheld in reality’ and that were apparently ‘modestly priced’.<sup>6</sup> Blomfield’s fourteen canvasses of the Terraces consequently sold out for a total of 180 guineas.<sup>7</sup>



## A Land of Milk and Honey

*I would say it is a mistake to send such photographs of New Zealand as have generally come to our country. They present a spectacle of snowy mountains, wild gorges, or representations of Nature in her most rugged forms. Now, this is all very well for men that make pictures, but not for your immigration purposes; you should represent your Taieris, your Tokomairiros, and Waitakis, and show to the people at home that this is a land where a man can live, and live with comfort. It is the land of mountain and flood; and I am not sure but that it is the land of milk and honey into the bargain.*  
—‘Dr Begg on New Zealand’, 1873.<sup>8</sup>

Not all appreciated the focus on New Zealand’s dramatic landscape. In the interests of boosting immigration, the *Colonial and Indian Exhibition*’s commissioners impressed upon artists that they ‘did not want snowy mountains, waterfalls and lake scenery alone, but also scenes representing plains and downs with sheep, cattle and horses’.<sup>9</sup> Even John Gully, renowned for his Turner-esque watercolours, produced more pastoral works for the occasion. *A Camping Ground, Lake Wakatipu* (1880s) combined magnificent scenery with the romance of colonial existence, picturing a herd of cattle in the foreground, ‘while in a secluded gully a rustic hut sends up a coiling wreath of smoke’.<sup>10</sup> The most exemplary works of this ilk were a trilogy of agriculturally-themed paintings by James Peele: *Spring Morning: A Farmer Taking His Crossbred Ewes with Early Spring Lambs to Market* and *Summer Noon: A Merry Christmas on the Canterbury Ocean Beach* and *Autumn Afternoon: The Wheat Harvest with School*

*Children Coming Home*.<sup>11</sup> A scene depicting winter is conspicuously absent and might have been called, as Ewan Johnston suggests, *Winter Evening: Farmer Weeps over Dead and Dying Stock, and Thinks Longingly of Home*.<sup>12</sup>

## A Pictorial Commentary

In spite of the inclusion of more domesticated scenes, New Zealand’s commissioners became concerned about the decision to exhibit New Zealand’s pictures in the Fine Art Gallery ‘divorced ... from the rest of the colonial exhibits’.<sup>13</sup> After much debate, it was decided that a selection of pictures should be removed from the Royal Albert Hall to the New Zealand Court. The selection was not based on artistic criteria, rather:

The great object is to show what the *useful* parts of New Zealand are like ... They are probably not the most picturesque places, like mountains and glaciers, but ... it would be well to show people that there is land to settle on. We should, of course, understand that the pictures would not be selected for their artistic merit, but for their *truthfulness* and *descriptive* excellence.<sup>14</sup> [my italics]

At the outset, art works exhibited in the New Zealand Court consisted solely of pictures of Māori and ‘decorative’ works. Gottfried Lindauer was not happy that—on the basis of their subject matter—his paintings were shown in the Māori Court rather than in the gallery.<sup>15</sup> It is also likely that Emily Harris would have been unhappy with her ‘decorative’ works being relegated to the New Zealand Court, where they were considered separately from the fine arts in reviews and descriptions. Nicholas Chevalier thought that hanging the works together would be ‘fair to everybody, especially to the artists’.<sup>16</sup>

However, the commissioners clearly did not see the exhibition as a site where the interests of individual artists were to be considered, innovative artistic approaches being of less interest than descriptive ‘truthfulness’. Instead, they considered art’s primary role in this context to be advertisement. This drew criticism from the art world, notably J.A. Blaikie, who reviewed New Zealand’s display of pictures in the leading periodical, *Magazine of Art*, and concluded:

The show of colonial art ... contains little that appeals to painters and students of painting. Its interest is of another and far more popular kind. *As a pictorial commentary* on the work of government surveyors, the observations of botanists, the records of photographers, these paintings and drawings possess a value that is quite independent of the artistic handling of materials.<sup>17</sup>

## Legacy

These parameters have arguably shaped New Zealand’s representation on the world stage through to the twenty-first century, proving a challenge for artists wishing to participate in an international game of art, but whose work is judged against a nationalist agenda. However, as we move deeper into the twenty-first century, is the rhetoric around New Zealand’s presence at Venice shifting, acknowledging the importance of the event to *artists* as opposed to the *nation*? While the political ambitions of cultural diplomacy no doubt continue to underpin New Zealand’s participation, the voicing of such concerns have (diplomatically) receded, perhaps enabling art and artists to do their work without having to pander to nationalist

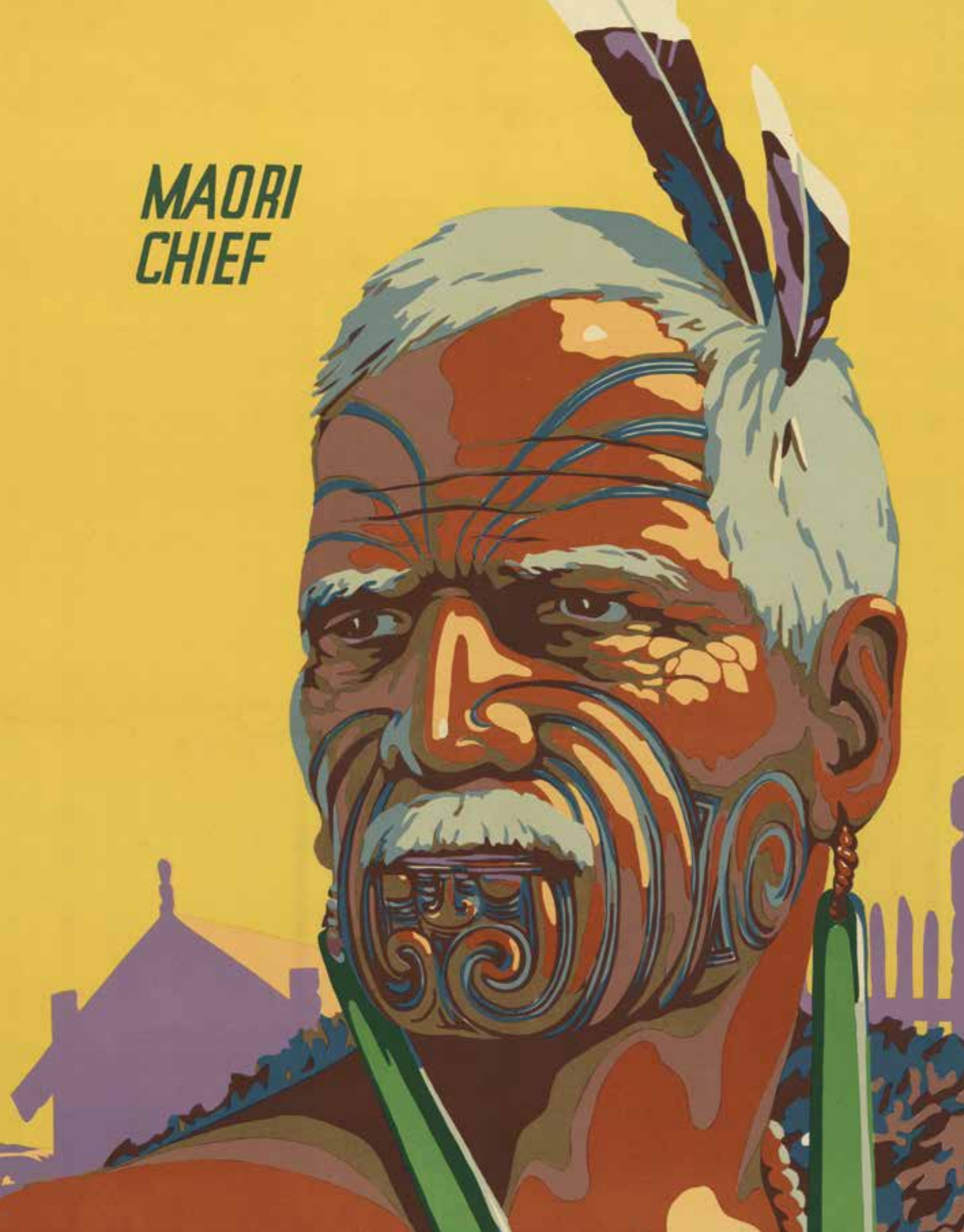
agendas. Mind you, in 2017, when artist Lisa Reihana and the Governor-General Dame Patsy Reddy (in her Māori cloak) made their entrance together on Venice’s largest gondola, helmed by eighteen gondoliers ...

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2. *New Zealand Herald*, 6 July 1886: 4.
3. J.A. Blaikie, ‘Art in New Zealand’, *Magazine of Art* (London), 1887: 35.
4. *New Zealand Mail*, 8 November 1879: 7.
5. *New Zealand Mail*, 18 June 1886: 22.
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7. Roger Blackley, ‘Blomfield’s Terraces’, *Turnbull Library Record*, vol. 20, no. 1, 1987.
8. *Wellington Independent*, 2 December 1879: 3.
9. Quoted in H.F. von Haast, *The Life and Times of Sir Julius von Haast* (Wellington: Avery Press, 1948), 673.
10. ‘The Colonial and Indian Exhibition: The New Zealand Court, No. V’, *New Zealand Herald*, 27 July 1886: 6.
11. *Colonial and Indian Exhibition, London, 1886: Catalogue of New Zealand Exhibits* (London: William Clowes and Sons, 1886), 4.
12. Ewan Johnston, ‘Representing the Pacific at International Exhibitions 1851–1940’, PhD Thesis, University of Auckland, 1998, 270.
13. ‘The Colonial and Indian Exhibition’, 20 August 1886, *New Zealand Mail*, 19.
14. Minutes of Meeting of New Zealand Commissioners Held at the Colonial and Indian Exhibition’, 19 July 1886, Haast Family Papers, ATL: MS-Papers-0037, folder 1: 8.
15. *Ibid.* These were mostly paintings from Walter Buller’s collection and included the large 1885 painting *The Maori at Home* (Whanganui Regional Museum) as the centrepiece.
16. Alfred Domett, ‘Minutes of Meeting of New Zealand Commissioners Held at the Colonial and Indian Exhibition’, 19 July 1886, Haast Family Papers, folder 1: 7.
17. J.A. Blaikie, ‘Art in New Zealand’, *Magazine of Art* (London), 1887: 34.



# MAORI CHIEF



## LOOK BOTH WAYS

**Peter Alsop and Emil McAvoy  
in conversation**



Author and designer Peter Alsop and artist and art writer Emil McAvoy are re-examining New Zealand's early tourist-publicity imagery and its role in constructing national identity. Their projects span research and re-presentation, celebration and critique. Alsop's books showcase New Zealand promotional art. They include *Selling the Dream: The Art of Early New Zealand Tourism* (2012) and *Promoting Prosperity: The Art of Early New Zealand Advertising* (2013), plus monographs on Marcus King (2015) and *Whites Aviation* (2016), with another on Leonard Mitchell forthcoming. Meanwhile, prompted by receiving the Archives New Zealand Fiftieth Anniversary Scholarship, McAvoy has raided the National Publicity Studios (NPS) collection, appropriating their photographs to make his own art work.

**EMIL McAVOY** Peter, what comes first for you: the collecting, the curating, or the publishing?

**PETER ALSOP** It started with collecting. I already loved pop art when vintage New Zealand advertising—particularly tourism publicity—caught my eye. One piece led to another, to another. I coveted particular

*Selling the Dream: The Art of Early New Zealand Tourism* (Nelson: Potton and Burton, 2012)

Marcus King *Maori Chief* c.1950



images. But I felt I should do more with the material than just tuck it under the bed. I dreamed of making an exhibition, but I needed to do a book first, to grow knowledge—my own and others—about the significance, diversity, and credibility of this work. My first book, *Selling the Dream*, was a hefty collection, gathering a massive harvest of early tourism images. The touring exhibition *Selling the Dream* (2014), organised by Canterbury Museum, followed. Having done a few books now, other angles and opportunities for collecting, publishing, and exhibiting seem to naturally arise.

**EM** Why revisit this stuff? For you, what's its relevance today?

**PA** It's like asking your grandparents about their childhood! On the one hand, it's long gone. On the other hand, their upbringing shaped their lives, which shaped your parents' lives, which shaped yours. New Zealand's tourism industry and brand wouldn't be what they are today without those foundations. Ultimately, my project is to resuscitate forgotten visual art that speaks to our heritage and identity as New Zealanders. I want to find ways for material that communicated decades ago to communicate again.

**EM** When did the drive to market New Zealand tourism begin?

**PA** It began with the images publicising Cook's voyages. After 1839, there was the work of the New Zealand Company. This included prints by Company draughtsman Charles Heaphy, which are among the best-known nineteenth-century images of New Zealand. Official business would also play a part. Press coverage of Prince Alfred's

visit to the Pink and White Terraces in 1870—adventure tourism of the day—showcased New Zealand to the world. The relationship between tourism and trade was significant. Refrigeration was key. In 1885, we crashed the Lord Mayor of London's parade with a cartload of sheep. The banner read 'New Zealand Frozen Mutton—Meat of the Future'. New Zealand was promoted as a part of Britain, a British farming hinterland. New Zealand lamb was not just the 'best in the world', it was also 'British to the backbone', produced 'by Britons for British homes'.

**EM** What was the significance of such promotional work at the time?

**PA** New Zealand created the world's first government tourist department in 1901. We had to invent a brand. How could we present ourselves to the world? We were a no-name nation at the bottom of the planet, six-and-a-half weeks away by boat, with no tourism reputation. We were up against trusted Grand Tour destinations—like Paris, Rome, and London—and our poster artists were also up against the world's best. Overcoming such challenges to formalise our tourism industry must count as one of New Zealand's great achievements on the world stage. Domestically, our posters also made New Zealanders dream of discovering more of their own country, so much so that the Church complained to the Government about allowing Sunday rail travel.

**EM** Our projects are similar but distinct. We have contrasting perspectives on the NPS and how its archival material might be re-presented and reappraised, but our shared fascination with it keeps bringing us together. Your re-presentations are celebratory—you're a fan. Mine are more complicated

and ambiguous—I'm a critic. Perhaps our approaches are two sides of the same coin. Certainly, in the *This Is New Zealand* show, our contributions are presented physically side-by-side.

**PA** As an artist, how do you choose to intervene in the NPS collection?

**EM** I view it through the prism of 'found photography'. During my research, I enjoyed sudden ecstatic releases in discovering particular images. The photos that fascinate me are mysterious—little is known about the subjects. Sometimes they have a combination of sophistication and clunkiness, even tackiness. Historical distance can make them seem at once heroic and naive. Extreme banality can also be strangely compelling. My project foregrounds the images' unintended uncanny qualities; it also repositions them as art. In the case of my project *The National Basement* (2018), simply revealing the images is a form of intervention, given that they originally operated as internal documentation and were never intended for the public eye.

**PA** How do you make these existing images into your art?

**EM** At both conceptual and aesthetic levels, every decision in my treatment of the original images—including selection, scale, framing, and sequencing—is considered. I digitally restore the images, slavishly removing dust and scratches, both to mimic the NPS's own analogue production techniques and as an act of devotion.

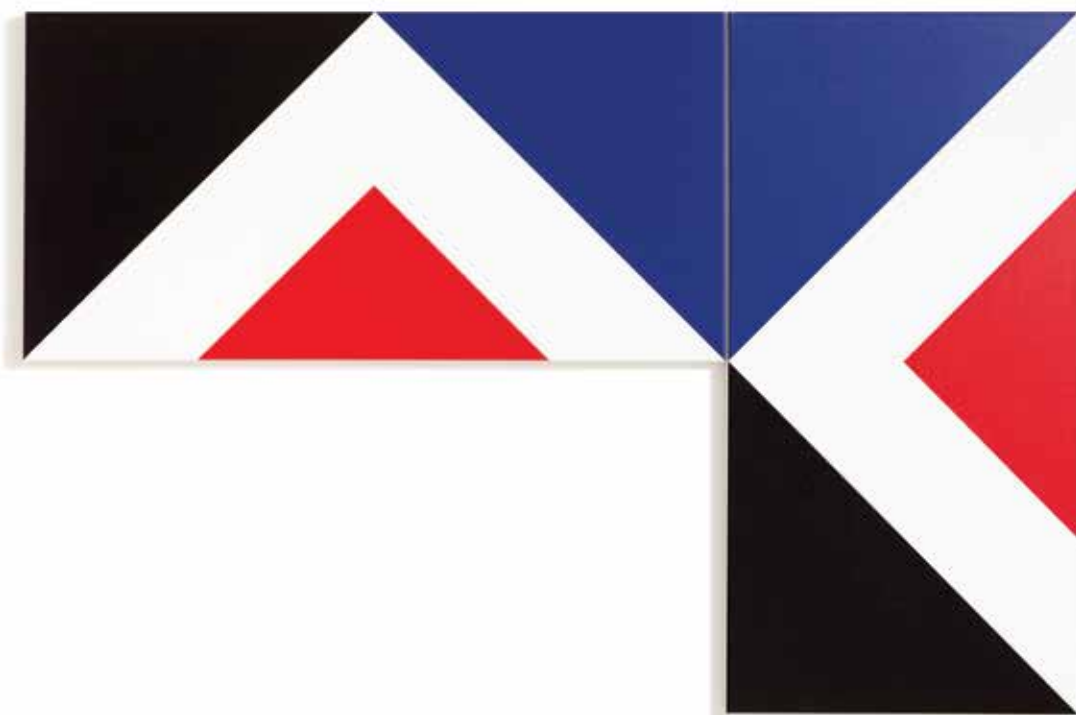
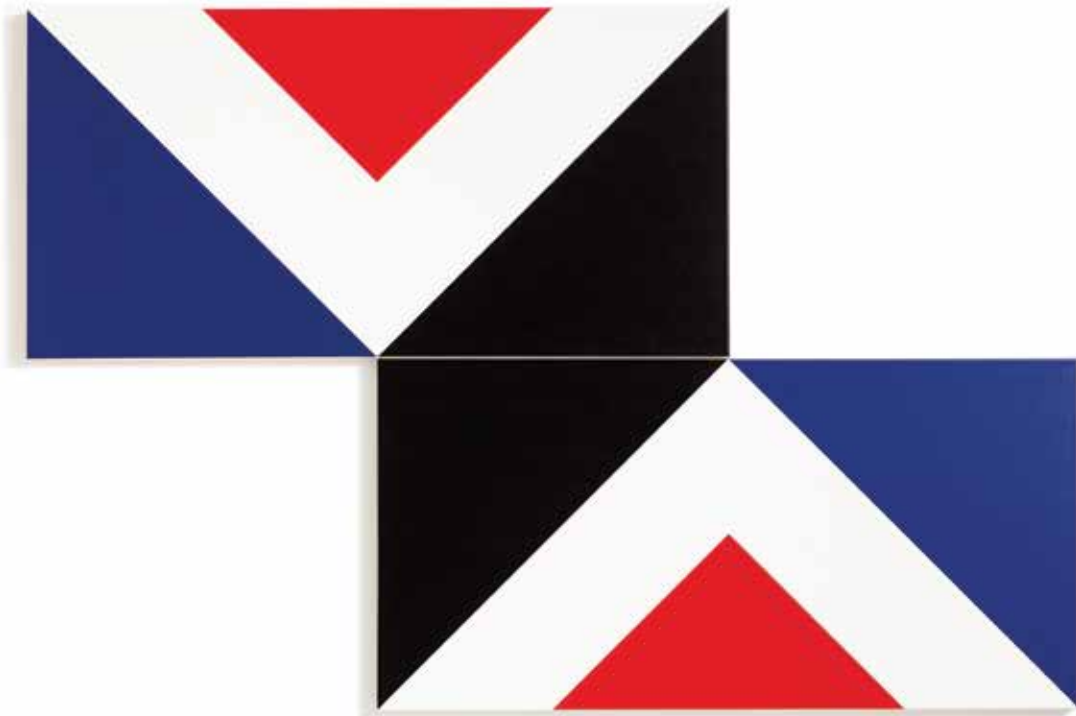
Can you speak to the tension between publicity and art?

**PA** It's interesting, but nothing new. Back in the day, letters to editors criticised outdoor advertising as a blight on the landscape, with local beautification societies lobbying for its removal. But there were also signs of the art world taking publicity art seriously. In 1904, the *Otago Witness* noted that 'in the great world of art, the poster now takes a recognised place'. In 1913, the *Evening Post* said the 'art of the poster is really worth serious attention [and] many of the poster artists show an originality in technique and experiment that the painters of gallery pictures might emulate ... There is no reason why a poster should not be a work of art.' Nevertheless, tourism art has been overlooked in New Zealand art and design history. As art commentators Jim and Mary Barr have noted: 'Advertising and promotion have produced some of New Zealand's most dynamic and entertaining imagery, but our art history has mostly ignored it as a source of either insight or information.' One only has to look at the collections of New Zealand's major art institutions to realise how little artistic value—and, for that matter, social and cultural value—has been accorded to this work.

You're fascinated by the NPS collection's complexities and problematic features. How do you navigate them?

**EM** My project operates in a space between celebration and critique. For me, NPS imagery is soft propaganda—one part spectacular, two parts banal. I'm drawn to odd images and grey areas. The photos I excavated and selected for *The National Basement* were internal records of NPS promotional displays that are now lost or destroyed. The images were not originally intended for publication. Aside from that, we don't know much about





them—they are mysteries. I've repackaged these representations of landscapes, tourist activities, natural resources, and indigenous culture, recognising them as dark trophies.

**PA** So, how do you deal with the question of cultural appropriation, theirs, yours?

**EM** The cultural appropriation has already occurred, yet, as a Pākehā of Irish and English descent, in re-presenting these images, I feel implicated in their problematic colonial politics. I am always learning more about how Māori respond to these photos. That's integral to the research, opening new doors and reframing my understanding of the project. I remain a student.

How do you feel about the use of Māori culture to promote tourism in the images you work with?

**PA** As *exotica*, Māoridom was always a huge drawcard for the Tourist Department. Images of Māori wearing ceremonial garb while doing daily duties were inaccurate. Tourists may have been surprised to discover that Māori didn't routinely wear flax skirts or feather cloaks. Viewed now, that old Māori-infused publicity reflects outdated attitudes towards depictions of the Māori world. But we need to imagine the social context all those years ago. There was a public line of 'no racial problem in these happy isles'. While it was a time of poverty and disenfranchisement for Māori, addressing that was not part of the publicity artist's brief.

**EM** What's the relevance of New Zealand's early promotion efforts to Aotearoa today?

**PA** A Facebook post caught my attention: 'David Bowie would've been 71 today. Here's how his music lives on in the hundreds of artists that sampled him—from Beck to Jay-Z.' That got me thinking about the influence of old publicity images on later publicity images and on art. In the 1930s, tourism posters hanging in the Canterbury College School of Art influenced important New Zealand artists. Such historical references are also embedded in contemporary art—just ask Lisa Reihana and Wayne Youle. A few years ago, Jim and Mary Barr noted that the barriers between design and the visual arts were easing, making it 'the perfect time to take another look at what used to be called commercial art'. The integration of tourist art with fine art in *This Is New Zealand* is a breakthrough for inclusiveness.





# NEW ZEALAND MADE

## Craft as Soft Diplomacy

Damian Skinner

One of the great success stories of postwar New Zealand art is the boom in studio craft. In the 1960s and 1970s, thousands of New Zealanders discovered the pleasures of throwing and firing clay; making jewellery; weaving fibre; turning wood; carving stone, bone, and gourds; and blowing and casting glass. It is a story of professional craftspeople, throwing in their day jobs and beginning to earn a living from what they could make, taking part in establishing and maintaining the arts infrastructure, and contributing to discussions about craft as a vehicle for New Zealand identity. And it is a story of customers, who perhaps learned how to pot or weave or turn wood at a night-school class held in the local secondary school. They didn't give up their day jobs, but decided they wanted to use handmade pottery or fabrics or wooden bowls, look at handmade weaving and glass, or wear handmade jewellery in their everyday lives.

It is fine art that claims all the scholarly and exhibition attention when it comes to questions of national identity, but it was studio craft—one-off or limited-edition objects made by independent artists who were both designer and fabricator, working in small, private studios—that infiltrated homes. Paintings, sculptures, prints, and photographs

Queen Beatrix of the Netherlands checks out Anne Verdoort's *Abel Tasman: A Small Memorial* in *Treasures of the Underworld*, De Nieuw Kerk, Amsterdam, 1992.  
PHOTO Henk Rougoor



did a powerful job of representing New Zealandness (whatever that might be), but studio craft had the advantage of both representing New Zealandness (as images or forms) and being literally made of New Zealand (as materials). Studio craft took the very stuff of the New Zealand landscape and formed it into elegant objects. It also performed the increasingly important work of finding ways to articulate a bicultural identity, in which Māori and Pākehā could symbolically entwine and interact: pāua and silver, harakeke and wool, native timber and European form and function.

Studio craft was earnestly committed to New Zealand identity. Adoptable overseas skills, ideas, and traditions—sometimes transmitted through books, sometimes through immigrant craftspeople—were steadily transformed by contact with local conditions. A British interpretation of Japanese ceramics—itsself a Japanese interpretation of the British Arts and Crafts movement—could be turned to the important work of making the great New Zealand pot. (That's a simplified but true summary of New Zealand studio pottery.) European modernist style in metal and semi-precious stones could become the basis for an alternative cultural primitivism that made a virtue out of distance and difference from European jewellery. (That's a simplified but correct summary of New Zealand studio jewellery.)

But, alongside all these claims for the local and unique, studio craft remained part of a larger international movement, a network of studio craftspeople and institutions that embraced local identities within a shared commitment to the value of the handmade. Through organisations like the World Crafts Council, of which New Zealand was a member, studio crafts in countries like Australia, Canada, the US, and New Zealand

claimed common cause and solidarity with craftspeople and craft traditions in countries like Mexico, Nigeria, and Thailand. In the language of the time, first-world and third-world craftspeople could meet as equals on the territory of skilled hand-making, in the belief that this was a fundamental aspect of human cultural expression. This was one of the interesting features of 'craft diplomacy', which operated on a different vector to trade and military diplomacy, since it involved engaging with the 'developing' world on an equal footing. While it rarely extended beyond that, it did at least indicate an alternative mode of engagement, even if that potential was never fully realised.

It didn't take long for the New Zealand government to grasp the potential of New Zealand studio craft as a form of soft diplomacy. (The trend kicked off with *Expo '70* in Osaka, Japan, when pottery and weaving appeared alongside paintings and commissioned murals in the New Zealand pavilion, and it picked up speed throughout the 1970s and 1980s, coming to an end with the James Mack-curated ceramics-and-glass exhibition *Treasures of the Underworld at Expo '92*, in Seville, Spain.) After all, craft was generally small and fairly robust, and easier and cheaper to travel than fine art. Its domestic scale meant it could be displayed in a variety of settings, from galleries and national pavilions to trade-show spaces and VIP lounges. (In 1988, for example, the exhibition *Bone Stone Shell: New Jewellery New Zealand*, funded by the Ministry of Foreign Affairs, was shown in galleries, museums, embassies, and a department-store gallery. In the same year, the potter Chester Nealie, working with the New Zealand Society of Potters, curated a selection of craft for the VIP room in the New Zealand Pavilion at *Expo '88*, in Brisbane.)



There was an international network of makers, galleries, and audiences invested in studio craft who wanted to see examples from other countries. And it provided a convincing way to show Māori and Pākehā makers and objects alongside each other. (The exhibitions *New Zealand Crafts*, which toured in 1972, and *Craft New Zealand*, which toured in 1978, both featured a mix of Pākehā studio craft and Māori customary art.) The common cause of craftspeople as an international brotherhood and sisterhood of makers worked well in New Zealand, too. Customary Māori rāanga, tukutuku, and whakairo rākau sat comfortably with Pākehā studio craft in a way that wasn't possible with New Zealand art of the period. Indeed, Māori art acted as a de-facto folk tradition for Pākehā makers, extending the history of New Zealand craft back in time, way past the Arts and Crafts movement of the late-nineteenth century that was otherwise the origins of a Pākehā craft whakapapa.

What's the legacy of this moment of craft as soft diplomacy? The touring shows themselves are generally forgotten and hard to register in a history of local studio craft precisely because they went offshore. But they did leave behind catalogues, which, because we no longer inhabit this moment, are valuable in their subtle strangeness. This moment was also full of opportunities for New Zealand craftspeople to extend their technical and conceptual ambitions, and some rose to the challenge. Perhaps the most ironic legacy is this: at the moment when studio craft was most guilty of trumpeting a cultural nationalism that has fallen out of favour, it was also the most international, on the move around the world and connecting with the global movement of craft.

**Damian Skinner is an art historian. His biography of Theo Schoon will be published by Massey University Press later this year.**

New Zealand pavilion, *Expo '70*, Osaka, from Hugh Macdonald *This Is Expo 1971*.





# NEW ZEALAND ON MESSAGE

## Robert Leonard talks to Howard Greive

Howard Greive is a legendary branding and communications expert, marketing things to New Zealand and New Zealand to the world. During the halcyon years at Saatchi & Saatchi Wellington, he worked on iconic campaigns for Telecom and Toyota. In 2002, with Peter Cullinane and fellow Saatchis defectors Kim Thorp and James Hall, he founded the communications agency Assignment, whose clients included Tourism New Zealand. In 2003, with Simon Woolley, Cullinane, and Thorp, he founded Antipodes, to produce premium bottled water. An art-world insider, he was on the organising team for et al.'s controversial 2005 Venice Biennale project. He talked with Robert Leonard about branding, exporting water, and art.

**ROBERT LEONARD** You must have worked on a lot of national-branding projects.

**HOWARD GREIVE** A lot that never saw the light of day. A long time ago, Saatchi & Saatchi and Colenso were brought together to try to find a unifying brand story for New Zealand and we came up with *New Zealand Fresh*: 'fresh thinking', 'fresh food and wine', 'a fresh place to holiday', all that. It never got anywhere. New Zealand governments are always trying to find a unifying brand that

Pure and Simple. Unaltered from its deep source to the bottle on the table, the purity of Antipodes is its hallmark.



works for everything, for tourism, trade, sport, etcetera. The search for a defining symbol is perpetual. It was the impulse underlying the flag debate two years ago. The National Government wanted to find a symbol to represent us everywhere, hopefully the silver fern.

**RL** Because no one wants to put the Union Jack on a New Zealand-made product?

**HG** Exactly. My problem always was, if a flag is a brand or a logo, then you would treat it like any other brand or logo. Over time you would refine it, refresh it; you would keep it contemporary, not totally reinvent it. Take the Coca-Cola logo. For over 100 years, it's been continually redrawn to keep it contemporary. But, it's still red with flowing script. When the Government confused the flag with a national logo, things got messy, then they got political. When everyone started loving *Fire the Lazar!*, you knew the Government was on a hiding to nothing.

**RL** The flag debate asked New Zealanders about their view of themselves. But, there's a big difference between branding New Zealand to New Zealanders and branding it to others.

**HG** Definitely. As a nation we've got better at understanding that it's not about us; it's about what our audience wants to think about us. *100% Pure* was the result of Tourism New Zealand research that showed that the thing other people love about New Zealand is its natural beauty. That's what they come for. So we use beautiful images of mountains, lakes, beaches, etcetera. (There are occasionally people in there, for scale mostly.)

With brands, you've got to own one thing—a single-minded proposition—and

sell that. Before *100% Pure*, it was woeful. Tourism New Zealand had offices around the world. They were each given a budget and would go find their own agency, and each agency would advise something different. It resulted in a fractured image of New Zealand. When George Hickton came to Tourism New Zealand, he brought things back to New Zealand, shut a bunch of those offshore offices, and put the money into marketing. He knew it'd be more economical and powerful to have one message and spread it throughout the world.

Assignment didn't come up with the *100% Pure* brand. When we won the account, the brand was already in place. They said, 'Congratulations, you're working on this, but don't change it.' Our job was just to refresh it. We did that by coming at New Zealand as the youngest country on earth, the last land mass to be discovered, which is an interesting way of looking at it.

**RL** There's been criticism of *100% Pure*. But the criticism doesn't understand what a brand does. It takes it literally, rather than see it aspirationally or promotionally.

**HG** *100% Pure* is an advertising line. It's got this flexibility, because it can be used in various ways—like *100% Pure* excitement, *100% Pure* relaxation—which is the brilliance of it. The crazy thing is, people shouldn't even see it here; it's designed for overseas consumption. But, when it got back here and got co-opted into a local debate over river pollution, its real power was revealed. But I like that the debate keeps the acid on our behaviours. A product and its advertising do have to be in sync; dissonance becomes a problem.

**RL** Will *100% Pure* survive?



A short drive out of Auckland and you're staring at one of the most beautiful beaches in the world. The sands are volcanic and the view is unforgettable. People come here for the surf, the solitude and to make the occasional movie. If you haven't seen 'The Piano' it's time you did. If you haven't been to New Zealand, what are you waiting for?

**100% PURE NEW ZEALAND**  
www.purenz.com

**HG** I think it will. You have to own a brand and you have to live up to it. It's dangerous to walk away from an established proposition. In advertising, the client and the agency get sick of things long before the consumers do. You've seen it a zillion times and you're bored of it, but the consumers are only seeing it every now and then. *100% Pure* has legs.

**RL** Can one message work for every audience?

**HG** Sure. International brands are powerful because they stick to one image or proposition. But it's hard to achieve. Take a look at New Zealand products sold into China. The branding gets messy. We're guilty of this too, with Antipodes water. Our label looks okay but not great, mostly because it's in Chinese. Whereas, premium brands—which a lot of New Zealand brands should be—should be strong enough to be in

English or French or whatever. The consistent imagery and tone will resonate. Hopefully, with Antipodes, as with Coca-Cola, people will eventually recognise the aesthetic, the bottle shape, and the letter forms, and know what it is. They'll get there.

**RL** You've also worked on *New Zealand Story*.

**HG** I've done a bit of work on it. It's not a logo; it's a smart toolbox. When an exporter opens it up, they'll find images of New Zealand. If you're a water exporter, like we are, you might want to use these images of beautiful natural scenes in your own promotions. And, if you're a manufacturer, there's shots of high-tech manufacturing. Within the toolbox are backstories to put context around whatever you're exporting.

Alan Morden (art director) and Ben Welsh (copywriter)  
*100% Pure New Zealand* 2011



**RL** How did Antipodes happen?

**HG** We founded the company in 2003. Our partner Simon Woolley, a famous Auckland restaurateur, was in New York for years. When he came back, New Zealand had changed. We'd won the America's Cup, and were hosting the challenge. He sensed a new beginning for the country. But, he went to restaurants and found everyone was drinking Perrier. He said, 'We should have our own premium water. Our water is better than their water.'

**RL** Isn't water just H<sub>2</sub>O the world over?

**HG** No. In fact, all water has its own fingerprint, derived from its own environment. You're not going to drink Chernobyl water, are you?

**RL** Chernobyl water may have no bugs in it.

**HG** It may have zero bugs or it may have extremely interesting bugs.

**RL** The Antipodes bottle is distinctive. How did you decide on it?

**HG** We were immediately drawn to it because it was so different. Amongst a sea of potential 'flash' bottles, it stood out. In the beginning, we had to import the bottles, but we make them here now, using recycled glass. We take our commitment to the environment seriously. Antipodes is the only bottled water in the world which is carbon neutral to any table in the world. Our overseas competitors don't do that.

**RL** Now, the Government wants to charge you for the water.

**HG** The whole debate about charging bottlers for water usage is, I believe, a reaction to overseas companies, mostly Chinese, buying water rights in New Zealand and shipping water in bulk in plastic and not paying for the usage. They treat it as a commodity, rather than as something special. However, if you look at it through the Antipodes brand, seven bottles out of ten that we produce are exported, and they sit in the finest restaurants all around the world as a shining example of New Zealand. It's beautiful water—it's been judged the best in the world—in a beautiful bottle. If we had to pay a tax, naturally we would, but what the politicians have to realise is that our biggest competitor internationally is San Pellegrino, which is so much bigger than us. It's owned by Nestlé, who think they should own water rights everywhere.

However, the Government can't tax water imports because that's breaking international trade rules. So, Antipodes would be seriously disadvantaged by a tax. We're expensive anyway, partly because we're paying carbon credits, and then we're going to be even more expensive than our biggest competitor, who can Goliath us.

**RL** You mentioned Colenso earlier. In the 1980s, Colenso's Len Potts pioneered New Zealandness in advertising. What did you think of his work?

**HG** Fantastic. Colenso were the first to realise that there's a distinctive New Zealand voice or accent you could bring to brands. Before them, branding was done according to the Ogilvy and Mather bible, with posh voices and no native humour. Colenso cracked it and it just went off. Potts kept it alive for a long time, but, like all styles of art or advertising, it got tired; it ran its course. At Saatchi, we started

doing sharper, idea-based ads that didn't lean so heavily on nostalgia and jingoism, but still had vernacular references, like the *Spot the Dog* ads for Telecom (1991–8) and the *Bugger* ad for Toyota Hilux (1999). For us, the idea was sacrosanct. To win awards, ads had to play to international juries, who get good ideas. We started to win a lot of awards.

**RL** Your ads had more irony. In Potts's *Sailing Away* ad (1986), there's zero irony.

**HG** None. I don't think there's a great idea in *Sailing Away* either. It's just this emotional bomb. The Colenso ads were heartfelt and I loved them. But ours had irony, a little wink, and 'fuck, it's only advertising'.

**RL** Last century, there was a New Zealand audience. You could buy time on TV to promote things and everyone would see your ads. Now we've got streaming; everything is narrowcasting and niche. The idea of a national audience seems to have disappeared.

**HG** I don't think that's true. We're only four-and-a-half-million people, so you can't niche New Zealand. America is made for niche. You've got a huge market and huge variation within that market. You've got Puerto Ricans, you've got African Americans, etcetera. You can find the media channels they're listening to and make ads to talk to them. But, in New Zealand, the money is always in the middle, not on the fringes. The Internet is soaking up advertising dollars, but it has had little impact on the amounts spent on television.

**RL** So, here, small size generates identity. Whereas in a bigger country, like America ...

**HG** It doesn't. We're huddled together ...

**RL** ... on KZ7.

**HG** Yeah, we're all there together on KZ7. You can talk to us because we're easy to reach. TV remains the best medium. Two reasons: sound-and-vision is a dangerously good cocktail and everyone watches at the same time—news, All Black tests, America's Cup, etcetera. There's something powerful about people getting the same message at once. If it's a great ad, they're talking about it around the water cooler the next day. The nation is receiving this stuff.

**RL** One of our biggest national-identity projects has been Te Papa. Saatchi crossed paths with Te Papa on several occasions early on. In 1992, during the architectural design process, you all came up with an alternative idea for the building—a big paua shell. Was it a serious suggestion, was it about shifting the debate, or was it profiling Saatchi as a voice in the culture?

**HG** All the above. What they had picked was disappointing, no doubt about it, and they knew it. It was just a box with adornments. We came up with the paua-shell idea to provoke them to change it. We took the illustration to the *Evening Post*, who ran it on the front page. Gavin Bradley and I got taken to the architects' office. They were concerned and tried to appease us, to 'capture us', as they say in politics. But, fundamentally, the brief was wrong. If you're writing an architectural brief for a new national museum, it should not be easy; it should be a challenge. It should challenge the architects with inspiring objectives. It should challenge the engineers and builders to realise it. Ultimately, it should challenge everyone to see New Zealand in a whole new light, as opposed to being easy, which we love in New Zealand.



**RL** Later, Saatchis were engaged to design Te Papa's logo. I love that scene in the documentary *Getting to Our Place* (1999), where Saatchis is pitching a logo design to this miserable, grim-faced board. It seems like a war: agency enthusiasm versus client negativity.

**HG** If it was hard then, imagine how hard it would be now to get a logo for your national museum. All these committees doing research. You'd never get there, I reckon.

**RL** What was your involvement in the et al. project in Venice in 2005?

**HG** I was and remain a huge et al. fan. The commissioner Gregory Burke asked me to join the team, to help with communications and marketing. It was a small team. There was Greg, myself, and Creative New Zealand (CNZ) had a couple of people. Dayle Mace was brilliant at organising the patrons and we had John McCormack and Jim Barr and Mary Barr helping out where they could. But a shit storm hit and almost derailed the whole thing.

**RL** What happened?

**HG** It started with the CNZ media release, announcing et al. as New Zealand's artist for Venice. I argued that we were making a rod for our back with that release. When you're dealing with art media, that's fine. They understand the idea of 'et al.'. But when it's the general media, and it's taxpayers' money, they go, 'Who's et al.?', and, if you don't explain, they're going to keep digging and digging until they find out. Then, in the process, they find that the artist won't talk to the media. So, they hound her; they camp outside her house. I thought we should have

explained from the outset that et al. is a pseudonym for the artist Merylyn Tweedie, and get that out of the way. But I lost that one, and, before you know it, it's on national TV for weeks, with a highly agitated government. I felt sorry for Peter Biggs, chair of CNZ. He did a fantastic job fronting the project on the Paul Holmes show, but he was chucked under the bus basically. I always remember the arts programme *Front Seat*. I thought, if one show is going to come out in support it'll be the arts programme. But no, they just covered the story from a slightly different angle. Thank god Robert Storr gave et al. the Walters Prize. If we'd lost that, we would have been well fucked. But that stopped a lot of it.

**RL** How did it play in Venice?

**HG** Great. It was a sharp work from et al. And I think we did a brilliant job of looking at how to market an artist in Venice. Before, half the marketing money would get soaked up in an *Artforum* ad, which was lazy thinking and largely ineffective. We decided that the whole thing was about key influencers and the best thing was to spend the money on trying to get them to see the work. Greg, to his credit, went off around the world—because he's got kahunas—and started door knocking, talking up the show. We lined up all the key people to see it, knowing they would spread the word. That was smarter than buying an ad.

The other thing was the opening party. It was the hot ticket. I thought it would be brilliant if New Zealand become famous for its party. There are eighty-five countries trying to get instant awareness in the three days of the vernissage. When you're small, you do whatever you can for attention. So, the art is sort of like, 'ah, whatever', but 'shit, New Zealand throws a party'. People were talking about it. The young artists,

who typically hate the opening parties, said 'You've got to go to the New Zealand party.' We had tons of them invading. We got 42 Below to come in as a sponsor. Geoff Ross shipped over a lot of vodka and mixes, their best mixologist, and these wacky, brilliant ads. I met with the mixologist an hour or two before the party. He said, 'What shape do you want this thing to take? We can create drinks so it goes like this [Greive draws a series of waves] or you can have ones that go like this [he draws a rocket climbing in a straight line].' 'Yeah', I said, 'I want that.' We were only going to get people for two hours and I wanted them to be well oiled when they left. You know, those old matrons the patrons, everyone, they were smashed and loved it.

**RL** With its national pavilions, Venice is quite old fashioned. Countries can fund a show, make it, send it. It's not some curator from somewhere else picking the artist they want and asking us to pay for it. That's why it engages our art scene like nothing else—we have agency. There's a good side to public debate around who to send—people are talking about art. But, it creates a problem. Since et al., there's an anxiety that you need buy in from the home audience, rather than simply target the narrow art-world audience that actually goes to Venice and go for broke.

**HG** We're back to the *100% Pure* problem. Venice is about selling to the offshore audience, not about selling back into New Zealand. When you've got to satisfy two masters, that's where you start getting difficulties. How many successful ones have there been?

**RL** They've all been successful in different ways ...

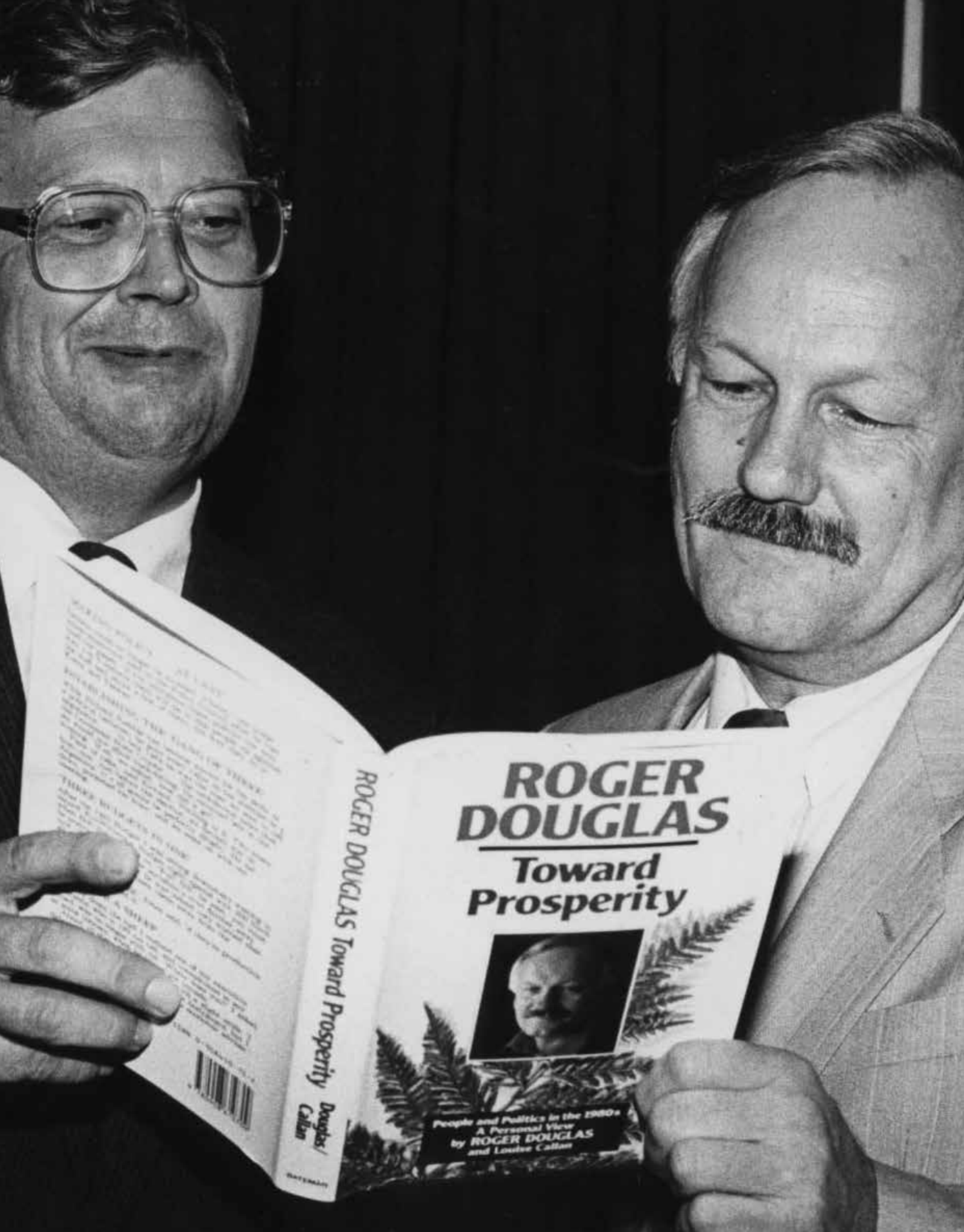
**HG** Really? So, why do we send art to Venice? Why do we do that? What's the reason?

**RL** People buy into the 'Olympics of art' rhetoric. They think we're going to win the Golden Lion and then they can say New Zealand 'punches above its weight'. That's a mistake. Venice tests our mettle; it raises the stakes. Succeed or fail, we learn a lot from just being there. It makes our art tougher, better. But that's a hard sell.

**HG** I understand when you say it's enough just to be there, to be part of the international discourse on art and culture, because it makes us better. But, if I had to justify going to Venice, I'd say that we're trying to open up new dimensions to New Zealand's image. People see us there and think, 'New Zealand, you do amazing contemporary art.' Behind that single thought lies a huge subtext—a deeper commitment to creativity, design, innovation, and, yes, branding.

Robert Leonard is Chief Curator at City Gallery Wellington. He curated two of New Zealand's Venice Biennale projects, Michael Stevenson in 2003 and Simon Denny in 2015.





# ECONOMIC MANAGEMENT

## **Rogernomics, *The Lord of the Rings*, and the Fantasy of a Free-Market Utopia**

**Anthony Byrt**

In 1984, the New Zealand Treasury prepared a document with the innocuous title *Economic Management* for the incoming David Lange-led Labour government. In a covering letter for its subsequent public release, the new Minister of Finance Roger Douglas wrote:

As is customary, this briefing material was completed prior to the General Election for submission to the incoming Minister of Finance *whoever he or she might be*. As such, this piece of work is a comprehensive, *independent* and professional assessment of the state of New Zealand's economy and of the many difficult policy issues which confront us all.<sup>1</sup> [my italics]

Call it a chicken-and-egg situation, but Douglas's keenness to point out that he, as the new responsible minister, had nothing to do with *Economic Management's* preparation might have been because it so clearly mapped out, step by step, the economic coup he would implement between 1984 and 1988, which was then pushed further by Ruth Richardson in the early 1990s, through the 'mother of all budgets' and the introduction of the union-busting Employment Contracts Act (both 1991).

Prime Minister David Lange and Minister of Finance Roger Douglas, 1987.



In a section titled 'Inappropriate Interventions', the document's authors state that New Zealand society, by 1984, had

a heavy reliance on particular forms of intervention in the economy, and a tendency to rely on specific controls rather than general policy instruments ... many malfunctioning interventions are difficult to remove because they have attracted those groups who are able to organise their affairs to benefit from these interventions and who have come to see the advantages they derive from them as a right. The list of interventions that could be questioned is long and reaches into every corner of the private and public sectors of the economy. A few examples are:

- the subsidisation of industry by excessive levels of border protection;
- restrictions on entry into, or prices charged by, business sectors, professional and trade groups;
- unwarranted state monopolies in the communications and energy sectors;
- misdirected social expenditure to support the building industry;
- the protected position of the public service and wider areas of the state sector such as the education and health systems;
- the protected position of the unions under existing registration procedures;
- the under-pricing of state-supplied goods and services.<sup>2</sup>

Every one of these was rolled back, abandoned, or smashed to smithereens by Rogernomics.

Deregulation turned New Zealanders into wannabe capitalist fat cats. Small-time oligarchs made a fortune off the privatisation of state-owned assets. Milton Friedman-inspired civil servants within Treasury and the Reserve Bank moved from the state services to the private sector, riding the cash-fuelled wave of the very reforms they helped design. And the Business Roundtable was established, a gnomish group of free-market elites who had an outsized influence on the New Zealand economy for the next two decades.

Meanwhile, oceans of plastic crap from the burgeoning post-Fordist sweatshops of East Asia flooded our docks and then our homes via companies like The Warehouse. *Metro* (disclaimer: I still write for the magazine) became a cosmopolitan must read, thick with full-page ads, restaurant reviews, defamatory gossip, and (gasp) contemporary-art criticism. Haute-cuisine joints started using good old kiwi butter to roll out feathery *mille feuille* and fry snails. And an accounting grad with big glasses called John Key was pushing forex around like an aspiring Gordon Gekko.

High times they were. 'But ... but, you don't understand', baby boomers exclaim, when younger generations—dealing with tertiary-education fees, unaffordable housing, insecure work, stagnating wages, and the retirement bulge of the very parents who made all that money in the first place—point out that maybe some aspects of the Rogernomics revolution weren't so rosy. 'We finally had *choice*.' Cry me a river. Preferably made of tears that magically transform into student-loan repayments.

But here is the uncomfortable truth: we have all drunk deeply from the free-market Kool-Aid. Every Government since Lange's has pursued roughly the same path of

economic liberalisation and globalisation. Social compassion and policy may have varied slightly, but the belief in the logic of free trade has been unwavering. Labour has no moral high ground over National in this regard. Labour gave us Douglas, which in turn gave birth to ACT. Helen Clark was a classic Third Way politician in the Clinton-Blair mould—neoliberal centrism laying the groundwork for the Global Financial Crisis. In the lead-up to last year's election, Jacinda Ardern said on *RNZ Morning Report* that neoliberalism had failed. Some of us cheered; change was on the way. And yet her government has signed the revised Trans-Pacific Partnership, which institutionalises the premises of neoliberalism in a new, binding international agreement.

One of the great tricks played by neoliberalism's zealots is to suggest that the word is functionally meaningless. In a puff-piece for *The Spinoff* website about what he saw as National's greatest successes in nine years of government, MP Chris Bishop suggested exactly this. 'For a supposed "neoliberal" government regularly accused of showing no empathy for the disadvantaged, National's record is impressive', he wrote, before going on to list a handful of social initiatives from the Key government.<sup>3</sup>

Those scare quotes are entirely deliberate and aimed squarely at anyone who dares to give the idea a name and a face. And yet neoliberalism isn't nearly the mystery its acolytes make it out to be. As early as 1951, Milton Friedman offered a definition. In his essay 'Neo-Liberalism and its Prospects', he argued that centralised economic control endangers individual freedom and liberty. He did, though, accept that belief in the state's ability to intervene directly 'to remedy all evils is itself, however, an understandable reaction to a basic error in nineteenth-century individualist philosophy'. Classical liberalism

and laissez-faire individualism, in other words, were always tough sells, and even their greatest advocates had a hard time convincing the masses of their merits.

So he proposed an alternative. 'Neoliberalism', Friedman wrote,

would accept the nineteenth century liberal emphasis on the fundamental importance of the individual, but it would substitute for the nineteenth century goal of laissez-faire as a means to this end, the goal of the competitive order. It would seek to use competition among producers to protect consumers from exploitation, competition among employers to protect workers and owners of property, and competition among consumers to protect the enterprises themselves. The state would police the system, establish conditions favorable to competition and prevent monopoly, provide a stable monetary framework, and relieve acute misery and distress. The citizens would be protected against the state by the existence of a free private market; and against one another by the preservation of competition.<sup>4</sup>

Bishop can use all the scare-quotes he likes, but this sounds an awful lot like John Key's National Government. And, indeed, every New Zealand government since 1984.

It's easy to assume that, in the wake of Margaret Thatcher and Ronald Reagan's embrace of Friedman's ideas and the subsequent collapse of the Soviet economic system, New Zealand's economic revolution would be just a footnote in neoliberalism's history. But that's not the case. Since Douglas's reforms, New Zealand has been held up in free-market circles as an exemplar



of the depth and speed with which a Western interventionist economy can be overhauled to embrace market values. This narrative plays out regularly at the Mercatus Center at George Mason University in Virginia, USA—one of the most influential libertarian/free-market think-tanks in the world. One of its vice presidents is Maurice McTigue, the former MP for Timaru and Employment Minister in Jim Bolger's government. One of McTigue's primary functions at Mercatus is to proselytise about the 'New Zealand miracle'.

Enter, then, that other hero of New Zealand globalisation, free-marketeering and fantasy culture: Sir Peter Jackson. But wait, I hear some of you cry, Pete's one of the good guys! He's created thousands of jobs and millions of dollars in earnings! True, New Zealand's film industry is a direct beneficiary of the opening up of our economy and represents an important shift in our exports from meatpower—in the form of agriculture—to brainpower. And companies like Weta have done much to illustrate that New Zealand is a place with technological know-how and serious smarts.

But, under neoliberalism, competition, as Friedman so clearly points out, is king. When New Zealand's actors pushed for collective bargaining on *The Hobbit* films, Jackson and John Key's Government saw a threat. If the actors got too expensive or antsy, the Hollywood studios backing Jackson would take their production to some other, more flexible country. As a response, Key's government passed The Hobbit Law in 2010, curtailing the rights of actors to collectively bargain, treating them all as individual contractors.

It was an outrageous, and outrageously specific, change to New Zealand's labour laws. And what it showed was that, at

the right price, New Zealand was morally pliable—sorry, 'a great place to do business'. The Middle-Earth fantasy already established by Jackson and Weta through *The Lord of the Rings* film trilogy gained an extra utopian edge: not only was the country beautiful but its people were bright, talented, and exploitable too! What a place to invest!

The deal just keeps getting better when you throw in Investor Plus visas; by investing a mere \$NZ10 million for three years, high-net-worth individuals are able to live here indefinitely. Kim Dotcom bought that particular lottery ticket before things got messy. And, in 2011, Silicon Valley billionaire and Tolkien geek Peter Thiel went one better, acquiring New Zealand citizenship and 193 hectares of magnificent farmland at Damper Bay, on Lake Wanaka. In his application for citizenship, Thiel wrote that:

In the course of pursuing my international business opportunities, my travel, personal philosophical commitments and benefaction, I am happy to say categorically that I have found no other country that aligns more with my view of the future than New Zealand.<sup>5</sup>

This, I think, is a far truer reflection of Thiel's interest in New Zealand than the 'bolthole' theory, which suggests that billionaires like him, particularly from the US, are using New Zealand as their escape plan when the rest of the world collapses. Thiel is far too idealistic for that, and has far too many technological and financial levers at his disposal to, in his words, 'build the future'.<sup>6</sup> He's not expecting the world to collapse; but I think he is interested in creating it in his own image.

Thiel's vision of the future is a tech-libertarian one. He is a deep unbeliever in conventional government, and he financially

backed leading libertarian figures in the Republican Party before supporting Donald Trump in the 2016 US Presidential election. In the late 1990s, he co-founded PayPal as an attempt to replace the US dollar as the global currency of choice—something the technology wasn't up to then but which cryptocurrency holds more possibility of achieving today. He thinks that, rather than the Friedman model of competition, all companies should aspire to become monopolies. He believes that significant life extension is viable and desirable (particularly for those who can afford it). He associates with extreme right-wing bloggers, like Curtis Yarvin, who advocate for the coming of the 'Dark Enlightenment'. And he is co-founder of Palantir Technologies, a big-data company deeply implicated in government surveillance. Quite which of these or his other views of the future New Zealand aligns with is certainly worth pondering.

Perhaps a partial answer comes from our own tech industry. Thiel made a small fortune out of his investment in Kiwi software startup Xero, and his Valar Ventures has also invested in Vend Soul Machines, New Zealand's terrifying AI leader (visit the company's homepage and be afraid), is directly involved with technologies that will create 'digital employees' and replace human labour—a crucial part of the future Silicon Valley giants like Thiel are marching towards.

As with Jackson's film empire, these New Zealand companies all trade on the 'little kiwi that could' narrative to elbow their way into global markets. Perhaps the best example of all is Rocket Lab. Has there ever been a clearer case of 'the little kiwi that could?' Peter Beck, huh? What a guy. He got New Zealand into space! High-fives all round, including from the Prime Minister and even the Green

Party. And especially from Lockheed Martin, the world's largest weapons manufacturer—producer of Hellfire missiles, F-16 fighter jets, and Black Hawk helicopters—which invested in Rocket Lab in 2015.

'The little country that could' has become awfully flexible when it comes to sources of outside investment. And, for that, the likes of Beck, Xero's Rod Drury, and Vend's Vaughan Rowsell should probably add Roger Douglas and Ruth Richardson to their Christmas-card lists. Thiel should too. Because, without them, New Zealanders may never have been able to access the glories of America's venture capital or ape its attitudes towards industrial relations. In little old New Zealand, at the end of the world, we're still punching above our weight.

Anthony Byrt is a regular contributor to *Metro* and *Artforum*. His first book—*This Model World: Travels to the Edge of Contemporary Art*—was a finalist in the 2017 Ockham New Zealand Book Awards. He wrote the catalogue essay for Simon Denny's show *The Founder's Paradox* at Michael Lett, Auckland, last year.

1. New Zealand Treasury, *Economic Management*, 14 July 1984: iii. [www.treasury.govt.nz/publications/briefings/1984i/big84i-1.pdf](http://www.treasury.govt.nz/publications/briefings/1984i/big84i-1.pdf), retrieved 12 February 2018.
2. Ibid, 106–7.
3. Chris Bishop, 'Prouder, Wealthier, More Confident: Ten of the National Government's Big Achievements', *The Spinoff*, 8 November 2017.
4. Milton Friedman, 'Neo-Liberalism and its Prospects', *Farmand*, 17 February 1951: 89–93. [https://miltonfriedman.hoover.org/friedman\\_images/Collections/2016c21/Farmand\\_02\\_17\\_1951.pdf](https://miltonfriedman.hoover.org/friedman_images/Collections/2016c21/Farmand_02_17_1951.pdf).
5. Quote from Matt Nippert, 'Citizen Thiel', *New Zealand Herald*, [www.nzherald.co.nz/indepth/national/how-peter-thiel-got-new-zealand-citizenship/](http://www.nzherald.co.nz/indepth/national/how-peter-thiel-got-new-zealand-citizenship/).
6. The subtitle of Thiel's bestselling business book *Zero to One* is 'Notes on Startups, or How to Build the Future'.





taikawaititi



Liked by draw.2.0, mr\_laurence\_brown and 86,037 others

taikawaititi Whatever.  
New Zealander of the Year 42 years in a row.  
#Ragnawrecked

View all 663 comments

elsapatakconfidential What a great couple!! I mean

# UN-NEW ZEALAND-ISH

Jo Smith and Ocean Mercier

When Taika Waititi (Te Whānau-ā-Apanui) tweeted a photograph of himself sitting with Chris Hemsworth and Angelina Jolie at the 2018 Golden Globe Awards, he included the caption, 'Whatever. New Zealander of the Year 42 years in a row.' Embedded in this social-media moment was a double gesture typical of Taika: the image documented a noteworthy moment of global success, while the caption undermined the significance attached to such celebrity gatherings. The declaration appears to dispense with any pretence at 'kiwi humility' or 'kumara syndrome', while its shoulder-shrugging to feats of significance is perhaps also calculated to allude to a New Zealand ability to level global playing fields. Such ironic gestures are a hallmark of the creative talent responsible for such films as *Boy* (2010), *What We Do in the Shadows* (2014), *Hunt for the Wilderpeople* (2016), and, yes, *Thor: Ragnarok* (2017). Yet the tweet was taken up by New Zealand media outlet *Newshub* in a more straightforward way, as evidence of the idea that Waititi 'is one of our most successful exports'.<sup>1</sup> Titled 'Kiwi Golden Boy Taika Waititi's Big Night at the Golden Globes', the brief story noted that 'rubbing shoulders with Hollywood A-listers' was a sign of success for New



Zealand's export industry. It also reported on Waititi's participation in the 'Time's Up' silent protest against sexual misconduct and gender inequities in the film industry. Yet, as scholars interested in Waititi's evolving creative works (together, we co-edited a special journal issue on *Boy* in 2012),<sup>2</sup> we think this small media moment illuminates the political nature of Waititi's creative practice within a national media ecology hungry for media content that signals 'New Zealand' on a global stage.

Waititi's deft hand at negotiating the expectations placed on New Zealand, particularly Māori, media makers, includes consistently drawing attention to the power of popular culture in affirming and confounding everyday realities, particularly for Māori youth. In his films, pop culture is often used as an ideal to which film characters aspire; but when these aspirations lead to failure, reawakenings of how to be in the world emerge.<sup>3</sup> In *Boy*, the titular protagonist fantasises that his absent father is a Michael Jackson-like figure with a glamorous lifestyle doubling and tripling as a deep-sea diver and a samurai warrior. But the reality—playful comedy softening the blow of the major-bummer aspect—is something quite different. The absent dad is broken and in need of the healing provided by putting deep-seated issues to rest at home. As such, Waititi is heralded for his comedy of 'deflation'<sup>4</sup> and use of strategic misdirection<sup>5</sup> to shine light on larger social and cultural issues, particularly those facing Indigenous peoples. Yet, his films have also been labelled great 'New Zealand' works (public commentators note how *Boy* is 'quintessentially Kiwi' or a 'beautiful piece of New Zealand') as well as media productions that translate well to an international audience (*What We Do in the Shadows* and

*Hunt for the Wilderpeople*). The strategic negotiation of popular culture and the power of media within Waititi's films also extend to his self-mediated and public persona.

In 2017, Waititi received the Te Waipuna-ā-Rangi Award for Arts and Entertainment and was named Kiwibank New Zealander of the Year. A reluctant public role model, Waititi has extended the political comedy found in his fictional work to more issues-based media. In his 2013 *Blazed* TV ad for the New Zealand Transport Agency, he featured child characters similar to those in his Academy Award-nominated short *Two Cars, One Night* (2004) to demonstrate the ill effects of drug driving. His contribution to the 2017 Human Rights Commission campaign, *Give Nothing to Racism*, began in a typically wry way when he stated, 'As New Zealander of the Year, I'm calling on everyone of my fellow Kiwis to help support a very important cause. Racism needs your help to survive.' Yet Waititi's celebrity power as 'woke' became a target for more conservative agendas when hosts of a morning talk show claimed he had 'thrown New Zealand under the bus' by raising awareness of ongoing social issues facing the nation.

The LA-based interview with Waititi, conducted by *Marae*, a Māori-focussed news and current-affairs programme, offered Waititi a platform to state the following concerns: 'I'm not very proud of coming from a place that everyone overseas thinks it's this pure, clean, green country but, in reality, all our lakes and waterways are poison ... We've got a lot to learn about our depression rates, our suicide rates, teen suicide rates, child poverty numbers and the housing crisis.' The hosts of a morning news-and-talk show subsequently used these comments to assess and adjudicate on the proper conduct for someone named New Zealander

of the Year. In terms that echo the 2015 criticism of Eleanor Catton by a Pākehā journalist employed by the same media organisation, *AM Show* hosts read Waititi's statements as 'treasonous'. Fellow hosts nodded in agreement as one Pākehā woman noted how Waititi ill-used his 'position of power and privilege' in this interview. The male host went a step further to opine that as New Zealander of the Year 'you cannot be this treasonous about your own country'.<sup>6</sup> These media personalities demonstrated a retrograde form of nationalism tied to a fear of harming 'brand New Zealand', at the same time as they revealed how they themselves were blind to their privileged position as mainstream-media commentators. Focusing on Waititi's comments about the environment (rather than high youth suicides and poverty), they revealed a recurring dependency on the clean-green myth of 100% Pure NZ. Perhaps simply a cheap shot designed to attract ratings and attention by criticising a much-loved public figure, the *AM Show* hosts nonetheless failed to gain support for their criticism from other media outlets. This failure unwittingly revealed the important role of Māori media (*Marae* and Waititi's public persona included) in contesting dominant ways of thinking about national identity.

Waititi's comments on *Marae* highlighted the idealised nature of notions of New Zealandness that seem to have been somewhat anxiously designed for a global audience. His links to global Hollywood provides the necessary celebrity power for Waititi to affirm a form of so-called un-New Zealand-ness that throws light on the mythmaking machinery which grounds New Zealand Inc. In his films and mediated performances, Waititi's political comedy invites new imaginings of how it might be to

signify differently, the place of this nation, the face of its people, and the fantasies of collective belonging attending discussions of nationhood. There are lessons to learn from his longstanding ability to shake off expectations surrounding his creative labours and his identity as a New Zealand and Māori media maker.<sup>7</sup> His interview, the *AM Show* response, and his ongoing negotiation of his celebrity status highlight the limits of representational politics. These media events mark out an Un-New Zealand-ish place of creative and political possibility that can simultaneously speak back to us and for us (whoever this 'us' might be).

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1. *Newshub*, 9 January 2018, [www.newshub.co.nz/home/entertainment/2018/01/kiwi-golden-boy-taika-waititi-s-big-night-at-the-golden-globes.html](http://www.newshub.co.nz/home/entertainment/2018/01/kiwi-golden-boy-taika-waititi-s-big-night-at-the-golden-globes.html).
2. *New Zealand Journal of Media Studies*, vol. 13, no. 1, 2012. <https://medianz.otago.ac.nz/medianz/issue/view/9>.
3. Caroline Grose, 'Talking Back' to the Mainstream: Pop Culture and the Child in the Cinema of Taika Waititi', in Debbie Olson ed., *The Child in World Cinema* (Lanham MD: Lexington Books, 2018): 451–76.
4. Dan Taipua, 'Summer Reissue: Thor and His Magic Patu: Notes on a Very Māori Marvel Movie', *The Spinoff*, 31 October 2017, <https://thespinoff.co.nz/atea/25-12-2017/summer-reissue-thor-and-his-magic-patu-notes-on-a-very-maori-marvel-movie/>.
5. Misha Kavka and Steven Turner, 'Boy and the Postcolonial Taniwha', *New Zealand Journal of Media Studies*, vol. 13, no. 1, 2012: 37–46.
6. In April of this year, the same *AM* host took issue with a second international Waititi interview, where the director noted how New Zealand was 'racist as f\*\*k'. [www.radiolive.co.nz/home/articles/the-am-show/2018/04/new-zealand-reputation-sabotaged-by-taika-waititi--duncan-garner.html](http://www.radiolive.co.nz/home/articles/the-am-show/2018/04/new-zealand-reputation-sabotaged-by-taika-waititi--duncan-garner.html)
7. Jo Smith, 'Shaking the Frame: Taika Waititi's Anti-Anthropological Edge', *New Zealand Journal of Media Studies*, vol. 13, no. 1, 2012: 66–76.



# CHRONOLOGY

## Moya Lawson

According to legend, the first explorer to reach Aotearoa New Zealand is Kupe. Using the stars and ocean currents as navigational guides, he ventures from his ancestral Polynesian homeland of Hawaiki across the Pacific Ocean on his waka hourua (voyaging canoe). It is thought he makes landfall at Hokianga Harbour some 1000 years ago.

### 1642

Dutchman Abel Tasman is the first European to sight the country, but doesn't land. He calls it 'Staten Landt', but, in Dutch charts through the 1650s, it is called 'Nieuw Zeeland'.

### 1769–77

Englishman Captain James Cook 'rediscovers' New Zealand, leading a series of expeditions to chart its coastlines and document its flora, fauna, and inhabitants.

### 1806

Moehanga (Ngāpuhi) is the first recorded Māori to visit England, travelling on the whaler *Ferret*. In London, he meets Earl Fitzwilliam and also (he subsequently claims) King George III and Queen Charlotte.

### 1820

Ngāpuhi chief Hongi Hika visits England, travelling on the whaling ship *New Zealander*. He spends five months in London and Cambridge where his moko makes him a sensation. He meets King George IV, who presents him with a suit of armour. He continues his linguistic work, assisting Professor Samuel Lee on the first Māori–English dictionary.

### 1838

In England, the New Zealand Company is formed to colonise the country.

### 1840

North Island Māori chiefs and representatives of the British Crown sign the Treaty of Waitangi at Kororāreka, Bay of Islands. It establishes a British Governor. It gives Māori the rights of British subjects, but recognises their ownership of their lands, forests, and other properties.

### 1845–72

Triggered by disputed land purchases, the New Zealand Wars (between the Crown and Māori) begin as localised conflicts, but escalate dramatically after 1860.

### 1849

Samuel Brees, engineer and surveyor with the New Zealand Company, exhibits his moving *Colonial Panorama of New Zealand* in London. It is reportedly of equal importance to the 'emigrant as it is to the sightseer'.

### 1851

The *Great Exhibition of the Works of Industry of All Nations*—the first World's Fair—is staged in London, in the prefabricated cast-iron and glass Crystal Palace. A 'distant dependency', New Zealand's exhibits include Waikato coal, indigenous flax, kauri gum, and 'Māori handicrafts'.

Whites Aviation *Lake Matheson* 1958





**1865**

Parliament relocates from Auckland to Wellington.

*The New Zealand Exhibition* in Dunedin is New Zealand's first international exhibition. Many of the exhibits will become the founding collection of the Colonial Museum (now Te Papa), which opens in Wellington the same year.

**1869**

The Suez Canal opens, halving the length of the trip from England to New Zealand.

**1869–70**

Prince Albert makes the first royal visit to New Zealand. He is amazed by the Pink and White Terraces, raising awareness of tourist opportunities.

**1872**

The first tourist guidebook is published, *Chapman's Traveller's Guide through New Zealand*.



**1876**

Māori art is included in the New Zealand pavilion at the *Centennial International Exhibition*, Philadelphia.

**1879**

Mātaatua, the Ngāti Awa whareniui, features in the *International Exhibition*, Sydney, 1879, and the *Melbourne International Exhibition*, 1880. In 1881, it's erected in the grounds of the South Kensington Museum. In 1924, it's in the *British Empire Exhibition* at Wembley, London, where King George V and Queen Mary are photographed on the paepae. The Government negotiates its return for the second *New Zealand and South Seas International Exhibition*, Dunedin, in 1925.

**1886**

The *Colonial and Indian Exhibition* opens in London, intending to strengthen the bonds of Empire.

Mount Tarawera erupts, destroying the Pink and White Terraces.

Charles Blomfield *Mount Tarawera in Eruption* 1886



**1888**

The New Zealand Native rugby team performs a haka before an international rugby game. The haka will later be adopted by the All Blacks. Before 1986, it's only performed at away matches. It's now part of the pre-match ritual for every game.

**1889**

The first *New Zealand and South Seas International Exhibition*, in Dunedin, commemorates fifty years of British rule. There are pavilions from Europe, Australia, Japan, and several Pacific Islands.

**1893**

New Zealand is the first country to grant women the vote.

**1895**

The first Venice Biennale is held, with the intentions of reviving Italian art. The Biennale will become increasingly international. In 1907, Belgium is the first country to establish a national pavilion.

Trout anglers posing for the Department of Tourist and Health Resorts, Lake Rotorua, 1903.



**1901**

The Department of Tourist and Health Resorts—the world's first government-funded tourist bureau—is created within the Railways Department. It regulates New Zealand's representation internationally, including its participation in world exhibitions. In 1905, it imports Tasmanian possums into Southland, Rotorua, and Hokitika to appeal to Australian tourists. Following Secretary Thomas Donne's visit to St. Louis, it procures birds and animals to release in tourist areas, including ten elk from US President Theodore Roosevelt.

**1902**

The New Zealand flag—designed for use on colonial ships in 1869—is given statutory recognition.

**1906**

The *New Zealand International Exhibition* opens in Christchurch, attracting close to two million visitors. Some 2,200 artworks are displayed.

Trevor Lloyd *Britain Defeated by the All Blacks* 1908



### 1907

The Colony of New Zealand becomes the Dominion of New Zealand. The Colonial Museum becomes the Dominion Museum.

### 1908

At the *Franco-British Exhibition*, London, New Zealand presents itself as a hunting, fishing, adventure paradise. It also represents its key exports: wool, meat, and minerals.

When New Zealand beats the Anglo-Welsh rugby team, cartoonist Trevor Lloyd represents New Zealand as a kiwi.

### 1909

Forty Māori perform at New York's Hippodrome in the drama *Inside the Earth*, in which US miners encounter a Māori tribe and mysterious sun worshippers.

### 1911

King George V grants the New Zealand coat of arms, with a female European figure on one side and a male Māori rangatira on the other, reflecting New Zealand's bicultural status. The central shield represents trade, agriculture, and industry. The crown indicates it's a constitutional monarchy. An updated coat of arms will be granted by Queen Elizabeth II in 1956.

### 1914

World War I begins.

The Panama Canal opens.

New Zealand's first feature film, *Hinemoa*, directed by George Tarr, is released. It was filmed in Rotorua with Māori actors. No footage survives.

Martha and Piki-Te-Ora Rātana, 1924, before leaving for the *British Empire Exhibition*.

### 1915–6

Of the 142,000 Allied casualties in the Gallipoli campaign, around 8,000 are New Zealanders. It will be a decisive moment in forging our national identity, with brave young colonials dying for the greater good.

### 1918

World War I ends.

### 1920

The Railways Department establishes the Railways Advertising Studios, producing posters, pamphlets, and postage stamps. By 1927, it has a staff of seventy-four, including artists, screenwriters, and photographers. It provides pamphlets to the 1924 *British Empire Exhibition*. In 1923, the Government Publicity Office is also established.

### 1922

The film *The Birth of New Zealand*, directed by Harrington Reynolds, is released. It is the earliest New Zealand film where footage is known to have survived.

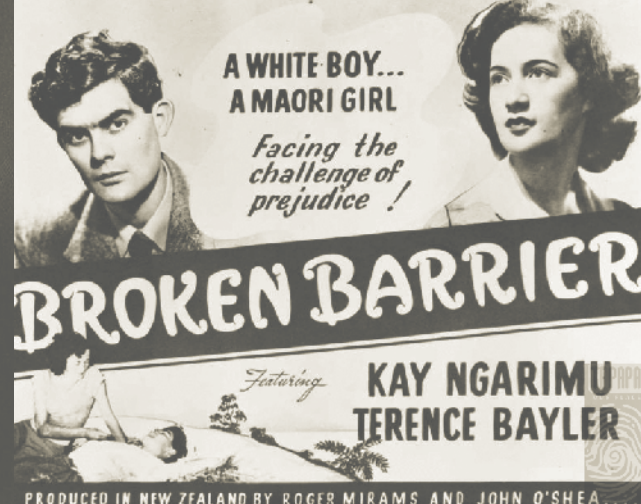
Religious leader Tahupōtiki Rātana heads to Europe with a troupe of Māori performers. Hoping to present a petition on land confiscations in his region, he requests an audience with King George V, which is declined. His group performs throughout Europe, including in the *British Empire Exhibition* in 1924, to fund the trip and to support his mission.

### 1924

The *British Empire Exhibition*, London, showcases the Empire's natural resources. Harnessing New Zealand's riches is seen as a crowning achievement.







**1926**

*New Zealand Railways Magazine* commences publication, featuring a range of writers and artists.

**1928**

The journal *Art in New Zealand* commences publication, running until 1946.

**1932**

The *See New Zealand* campaign urges New Zealanders to see their country before going abroad. In 1937, overseas visitor numbers rise from 5,137 to 19,532. In 1938, a Tourism Department campaign targets key US magazines: *National Geographic*, *Harper's Bazaar*, *Vogue*, *Town and Country*, *Fortune*, and *The Atlantic*.

**1936**

The National Art Gallery opens in Wellington.

**1939**

Marcus King's paintings *The Arrival: The Landing of the Maoris* and *The Signing of the Treaty of Waitangi* feature in the *New York World's Fair*.

National Art Gallery, Wellington, 1939.

The *New Zealand Centennial Exhibition*, Wellington, showcases progress made since the signing of the Treaty. It inspires similar events in the provinces, marking local achievements.

Following the German occupation of Austria, Viennese architect Ernst Plischke arrives in New Zealand, bringing modernism.

World War II begins.

**1940**

Responding to appeals from Sir Āpirana Ngata, the Government forms the 28th Māori Battalion. Ngata promotes Māori participation as the 'price of citizenship'.

**1941**

The National Film Unit (NFU) is established to rally the war effort. Its newsreel, the *Weekly Review*, screens before features at the cinema. It releases *One Hundred Crowded Years* as part of the centennial celebrations.

Expatriate artist Frances Hodgkins is chosen to represent Britain in the Venice Biennale, but wartime restrictions mean her works never make it.

Māori Battalion performing a haka, Egypt, 1941.

**1945**

World War II ends.

The National Publicity Studios is established to produce favourable publicity material. It comprises the former Railways Studios and the NFU.

Whites Aviation begins to produce hand-coloured aerial photos of the country.

**1947**

The quarterly *Landfall* commences publication. It will become New Zealand's premier literary magazine.

The New Zealand Symphony Orchestra performs for the first time, at Wellington Town Hall.

**1949**

Written by Ruru Karaitiana and sung by Pixie Williams, *Blue Smoke* is the first record wholly produced in New Zealand, from composition to pressing. In the US, Dean Martin, Al Morgan, Teddy Phillips, and Leslie Howard release covers.

Pixie Williams *Blue Smoke* 1949

**1952**

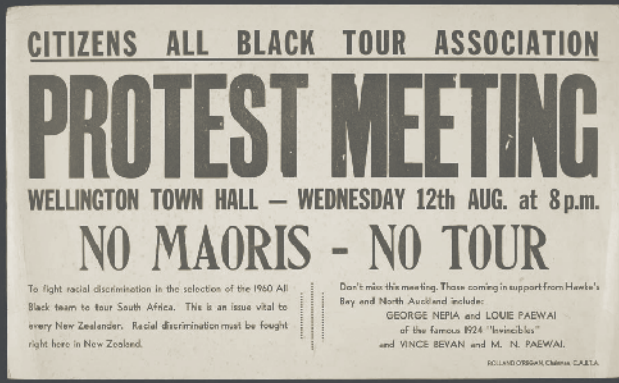
The NFU releases *New Zealand in Colour*, a programme of scenic, sporting, and documentary films.

Independent filmmakers John O'Shea and Roger Mirams (Pacific Films) direct *Broken Barrier*, the first New Zealand feature made since the War. It concerns a romantic relationship between a Pākehā journalist and a Māori woman and promotes biculturalism. O'Shea directs the only two other features produced before 1970, *Runaway* (1964) and *Don't Let It Get You* (1966).

Bill Pearson publishes his essay 'Fretful Sleepers: A Sketch of New Zealand Behaviour and its Implications for the Artist' in *Landfall*. 'Somewhere at the back of the outlook of the New Zealander is a dream, a dream of security in equality. Everybody acts the same, receives the same amount of the world's goods, everyone moves in the same direction. Everyone has simple tastes, explainable desires which can be fulfilled with proportionately simple effort. No one has any grievance and accidents don't happen.'

*Broken Barrier* 1952





**1953**

New Zealander Edmund Hillary and Nepalese Sherpa Tenzing Norgay conquer Mount Everest.

The young Queen Elizabeth II and Prince Philip visit New Zealand over the summer of 1953–4. They appear in over forty-six towns and attend over 100 functions.

**1954**

*The Seekers* is the first major international studio film shot in New Zealand. It is adapted from the novel of the same name by New Zealander John Guthrie. It features a large Māori cast, including the lead, opera singer Inia Te Wiata. 'They found the most exotic wilderness that man has ever known!'

**1956**

Sir Henry Kelliher funds the annual *Kelliher Art Prize*, offering a £500 prize for realist landscape painting. The first winner is Tourism Department artist Leonard Mitchell.

**1959**

Maurice Shadbolt publishes his short-stories collection, *The New Zealanders*.

Queen Elizabeth II, Timaru, 1954.

**1960**

Māori players are banned from the All Black rugby team for its tour of South Africa. A 'No Māoris, No Tour' campaign fails to stop the tour, but it is the last time Māori are excluded. Until the end of apartheid in the early 1990s, Māori play as 'honorary whites'.

Television arrives.

**1961**

The Government acquires full ownership of Tasman Empire Airways Limited (TEAL). In 1965, it is renamed Air New Zealand. Jet travel becomes commercially viable. In the early 1970s, Air New Zealand adopts its koru logo.

**1963**

Kenneth and Jean Bigwood publish their photobook, *New Zealand in Colour*. Other New Zealand coffee-table books will include *Peter McIntyre's New Zealand* (1964), and James Siers *The New Zealanders* (1975).

New Zealand House, London, opens. As one of the first glass-and-concrete high-rises in the area, it's a status symbol.

'No Maoris, No Tour' poster, 1959.

**1964**

The Beatles visit. They are welcomed by Māori and given giant heitiki. They play the main centres.

*Contemporary Art in New Zealand*, at London's Commonwealth Institute, features works by Rita Angus, Don Binney, John Drawbridge, Rudolf Gopas, Pat Hanly, Colin McCahon, Milan Mrkusich, Don Peebles, W.A. Sutton, Philip Trusttum, and Toss Woollaston.

**1966**

The Tourist Department's *Haere-Mai Year* campaign causes controversy. Leading Māori figures complain that Māori have not been consulted.

**1969**

Gordon Brown and Hamish Keith's *An Introduction to New Zealand Painting* is published, promoting a national school.

**1970**

New Zealand's pavilion at *Expo '70*, Osaka, proves popular.

The Beatles, Wellington Airport, 1964.

**1972**

Born in Australia but Wellington based, Kate Coolahan shows alongside other Australians in the Venice Biennale.

**1973**

The UK enters the European Economic Community.

**1974**

Christchurch hosts the British Commonwealth Games. In 1990, Auckland hosts them.

**1975**

The Waitangi Tribunal is established, to investigate Māori land grievances.

**1976**

Journalist Gordon McLauchlan publishes *The Passionless People: New Zealanders in the 1970s*.

Sheep petting, New Zealand's National Day, *Expo '70*, Osaka.



# SLEEPING DOGS



## 1977

Made by TVNZ and the NFU, the six-part TV docudrama *The Governor* tells the story of early New Zealand Governor George Grey. Prime Minister Robert Muldoon criticises them for blowing their budget.

*Sleeping Dogs*, directed by Roger Donaldson, imagines a fascist New Zealand police state. It launches the career of Sam Neill and the New Zealand film industry.

'God Defend New Zealand' is recognised as a second national anthem, alongside 'God Save the Queen'.

## 1978

The New Zealand Film Commission is established. Gordon Walters designs its koru logo. The Commission promotes New Zealand stories, including *Goodbye Pork Pie* (1981), *Smash Palace* (1982), *Utu* (1983), and *Vigil* (1984).

The Government gives Colin McCahon's *Victory over Death 2* (1970) to Australia.

## 1979

Despite a decade of complaints, University of Auckland engineering students persist with

*Sleeping Dogs* 1977

their annual 'haka party' performance. A violent clash with the He Taua protest group brings the tradition to an end.

## 1981

The Springbok rugby tour prompts protests, with violent confrontations between protestors and police. It's the largest civil disturbance since the 1951 waterfront dispute. New Zealand is divided.

Blam Blam Blam release their sarcastic single, *There Is No Depression in New Zealand*.

## 1983

Austrian-born, New Zealand-based artist Friedensreich Hundertwasser designs a koru flag, proposing it as a second New Zealand flag.

## 1984

The new Labour Government makes New Zealand nuclear free, denying access to US nuclear-propelled and nuclear-armed ships. The US severs visible intelligence and military ties and downgrades political and diplomatic

Hilda Halkyard-Harawira confronting Engineering Students, 'Haka Party', University of Auckland, 1979.

exchange with New Zealand, however the Australia, New Zealand, United States Security (ANZUS) Treaty structure remains in place.

The Labour Government also brings in right-wing economic reform, characterised by deregulation, privatisation, market-led restructuring, inflation control through tight monetary policy, a floating exchange rate, and deficit reduction. It's dubbed 'Rogernomics', named after Minister of Finance Roger Douglas.

*Te Māori*, an exhibition of Māori taonga, opens at the Metropolitan Museum, New York, then tours the US and New Zealand. Organised with and accompanied by iwi, it presents taonga as part of a living culture. It generates increased appreciation of Māori culture and prompts greater engagement with iwi by New Zealand museums.

Pātea Māori Club's single, *Poi E*, spends twenty-two weeks on the New Zealand music charts, four as number one.

Keri Hulme publishes her novel *The Bone People*. It wins the Booker Prize.

Mobil promotional image for *Te Māori*, 1984, courtesy Nick Servian and Exxon-Mobil.

## 1985

Moored in Auckland, the Greenpeace flagship *Rainbow Warrior* is bombed and sunk by French foreign-intelligence agents, killing photographer Fernando Pereira. It was about to protest a planned French nuclear test in Moruroa.

## 1987

Te Reo Māori becomes an official New Zealand language. The Māori Language Commission is established.

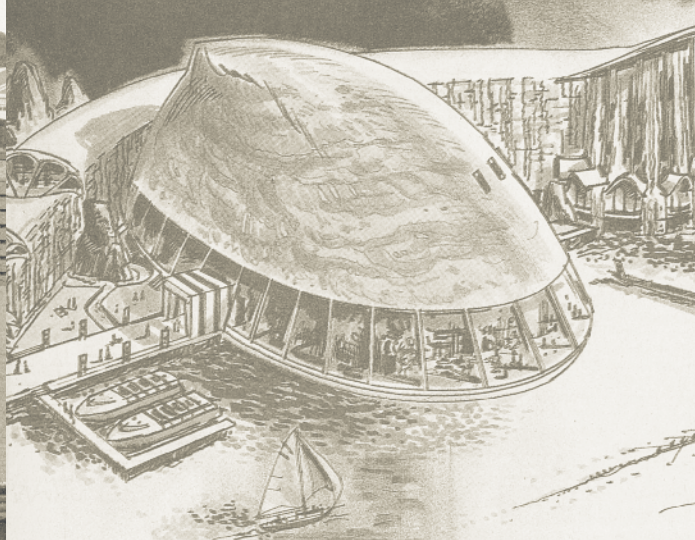
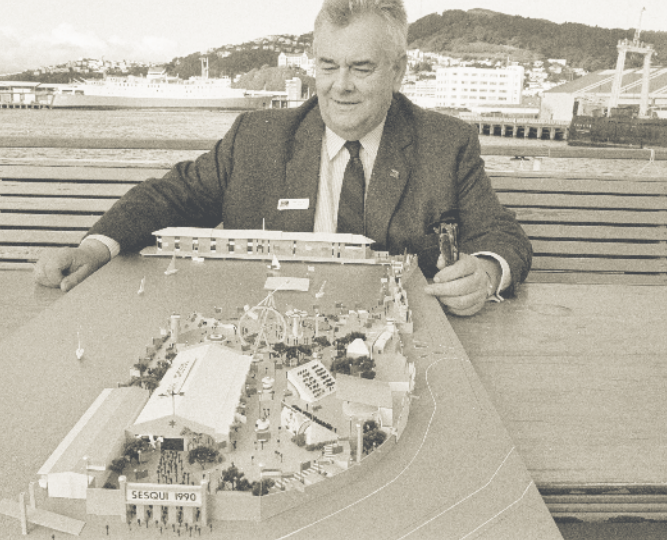
## 1988

The New Zealand pavilion at *World Expo '88*, Brisbane, offers a walk-through kauri forest, simulated earthquakes, ice sculptures of famous New Zealanders, pavlova, and kiwifruit lollipops. The film *Footrot Flats: The Dog's Tale* screens continuously.

A new New Zealand contemporary-art 'team' is showcased in the exhibition *NZ XI* at the Art Gallery of New South Wales, Sydney.

*Footrot Flats: The Dog's Tale* 1986





**1989**

Tim Berners-Lee launches the World Wide Web.

Peter Jackson, Richard Taylor, Tania Rodger, and Jamie Selkirk collaborate on the film *Meet the Feebles*, before going on to establish the Wingnut Films, Weta Workshop, and Weta Digital production alliance in Wellington.

**1990**

New Zealand celebrates the Sesquicentennial of the signing of the Treaty, heralding a new era of bicultural awareness.

Auckland Museum stages its nostalgic *Kiwiana* show.

**1991**

Featuring New Zealand artists from the nineteenth century to the present, the exhibition *Pacific Parallels: Artists and the Landscape in New Zealand* tours the US.

**1992**

The exhibition *Headlands: Thinking through New Zealand Art*, at the Museum

of Contemporary Art, Sydney, offers a provocative remix of New Zealand art, integrating Pākehā and Māori artists.

Rangihiroa Panoho's catalogue essay revs up debate over Pākehā appropriation of Māori imagery.

The New Zealand pavilion at *Expo*, in Seville, simulates Young Nick's Head in Gisborne, the first land sighted by Captain Cook, in 1769. The pavilion incorporates real native trees and a cascading waterfall. New Zealand also presents a craft show, *Treasures of the Underworld*, and an art show, *Distance Looks Our Way*.

The *Museum of New Zealand Te Papa Tongarewa Act* is passed, initiating plans for a bicultural national museum. In the architectural competition, Frank Gehry and Ian Athfield propose a suite of buildings surmounted by a giant feather. Later, Saatchi & Saatchi propose a paua-shaped building.

**1993**

The film *The Piano*, directed by Jane Campion, is released. It is awarded Best Picture at Cannes.

Saatchi & Saatchi Wellington, Paua-Shell Te Papa proposal, 1992.

**1994**

Peter Jackson, Richard and Tania Taylor, and Jamie Selkirk establish Weta Workshop film studio in Wellington. *Heavenly Creatures*, directed by Jackson, is released. It gets an Oscar for Best Original Screenplay.

*Once Were Warriors*, directed by Lee Tamahori, is released. The film addresses an urban Māori family and their issues with poverty, alcoholism, and domestic violence.

**1995**

The Royal New Zealand Yacht Squadron wins the America's Cup. In 1997, Māori activist Benjamin Nathan smashes the Cup with a sledgehammer. New Zealand successfully defends the Cup in 2000.

Two New Zealand-art exhibitions, *Cultural Safety* and *Peter Peryer: Second Nature*, open at Frankfurter Kunstverein, sponsored by Air New Zealand and the New Zealand Tourism Board. In 1999, another New Zealand art show, *Toi Toi Toi*, is presented in Germany, at Kassel's Museum Fridericianum.

*The Piano* 1993

Sam Neill fronts the documentary *Cinema of Unease*, a personal journey through the history of New Zealand cinema. It's New Zealand's contribution to the British Film Institute's *Century of Cinema* series.

**1996**

The exhibition *The World Over: Art in the Age of Globalisation* is presented simultaneously at City Gallery Wellington and the Stedelijk Museum, Amsterdam. The same artists feature in both venues.

OMC's song *How Bizarre* reaches number one in New Zealand, Australia, Canada, Ireland, and South Africa, and number four in the US.

In the *Asia-Pacific Triennial*, at Brisbane's Queensland Art Gallery, New Zealand is represented by the Waka Collective—eleven Pākehā, Māori, and Pacific artists.

Nicky Harger's *Secret Power: New Zealand's Role in the International Spy Network* is published.

*Peter Peryer: Second Nature* posters, 1995.

Sesqui showgrounds model 1990

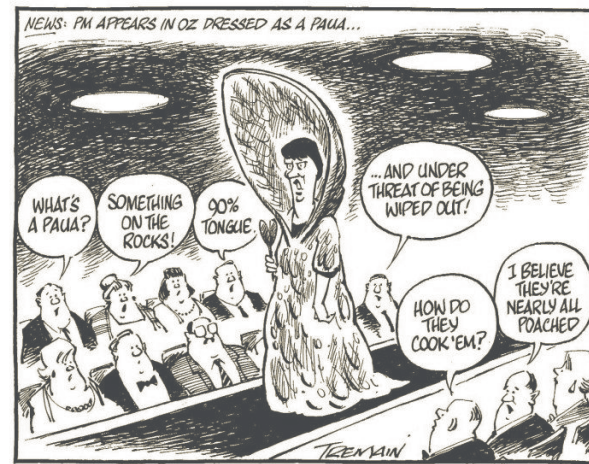




When it comes to the natural world, there's nothing more beautiful than New Zealand. It's a land of pure beauty, with a rich history and a vibrant culture. It's a land of pure beauty, with a rich history and a vibrant culture. It's a land of pure beauty, with a rich history and a vibrant culture.



Vernissage, Venice Biennale, 2001.



Garrick Tremain, *Otago Daily Times*, 2004.



Taika Waititi, Human Rights Commission *Give Nothing to Racism* TV ad, 2017.

**1997**

Tuhoe activists steal Colin McCahon's *Urewera Mural* from the Department of Conservation Visitor Centre, Aniwanuiwa, Lake Waikaremoana, to highlight grievances. They return it fifteen months later.

The Spice Girls perform a jokey version of the haka to crowds in Bali. Broadcaster Willie Jackson responds: 'We're sick of people bastardising our culture, and we have a way of dealing with them.'

**1998**

Te Papa opens, exhibiting Colin McCahon's *Northland Panels* (1958) alongside a Kelvinator Foodarama refrigerator (1959).

The M&C Saatchi tourism campaign, *100% Pure New Zealand*, is launched internationally. Maurice Saatchi explains: 'New Zealand is different. It's an authentic country. New Zealand doesn't come pre-packaged or prepared. New Zealand is real.'

*100% Pure New Zealand*

**2001**

New Zealand goes to the Venice Biennale for the first time, with two Ngāi Tahu artists, Jacqueline Fraser and Peter Robinson.

*The Lord of the Rings: The Fellowship of the Ring*, directed by Peter Jackson, is released. Jackson's *The Lord of the Rings* trilogy (2001–3) and *The Hobbit* trilogy (2012–4) will put New Zealand in the spotlight. In 2004, *The Lord of the Rings: The Return of the King* wins eleven Oscars, including Best Picture and Best Director.

**2002**

The Toi Iho trademark—certifying excellence in Māori arts and crafts—is established. In 2009, Creative New Zealand drops it.

**2003**

New Zealand presents Michael Stevenson's *This Is the Trekka* at the Venice Biennale. Te Papa acquires it.

**2004**

*Paradise Now?: Contemporary Art from the Pacific*, at the Asia Society, New York, showcases contemporary artists from New Zealand, New Caledonia, Torres Strait Islands, Hawaii, Samoa, Fiji, and Niue.

Prime Minister Helen Clark dresses as a paua shell for Tourism New Zealand's Sydney showcase. The costume is titled *Quintessentially New Zealand*.

Tobias Berger curates *Remember New Zealand*, New Zealand's contribution to the Sao Paulo Biennial. Thirty-six artists contribute small works reflecting on the nature of souvenirs.

Māori Television begins broadcasting.

Māori filmmaker Taika Waititi is nominated for an Oscar for his short film *Two Cars, One Night* (2004). He will win acclaim for his features *Boy* (2010), *What We Do in the Shadows* (2014), and *Hunt for the Wilderpeople* (2016). In 2017, he directs Marvel's *Thor: Ragnarok*.

**2005**

New Zealand presents et al.'s *The Fundamental Practice* at the Venice Biennale. On TV, Paul Holmes complains: 'We the taxpayers are to pay around half a million dollars to send to a very elegant international art exhibition an unseen work by an artist whose latest work is a dunny that brays like a donkey.'

Don Brash, ex-leader of the National Party, criticises the use of pōwhiri at official state functions. 'They must wonder what kind of country they get when the only official welcome they have is a Māori New Zealander jumping around half-naked.' Prime Minister Helen Clark says she has never come across a dignitary horrified or offended by pōwhiri.

Derek Lardelli develops a new haka, *Kapa o Pango*, for the All Blacks.

The New Zealand pavilion at *Expo 2005*, in Aichi, showcases four themes: New, Sea, Land, and People. Story Inc curator Steve La Hood's concept involves a long white cloud that releases rain onto a pounamu boulder.





## 2006

The New Zealand Government gives photographic series by Fiona Pardington and Michael Parekōwhai to the new Musée du Quai Branly, Paris. The All Blacks also give them a team portrait printed, in part, with their own blood.

*Pasifika Styles*, a show of mostly Māori and Pacific Island artists, aims to ‘revitalise the taonga’ in the collection of the Cambridge University’s Museum of Archaeology and Anthropology.

## 2007

Following the 2005 et al. controversy, New Zealand opts to not have a pavilion in the Venice Biennale. Instead, it sends a delegation of observers. But, New Zealand art is not invisible. Brett Graham and Rachael Rakena’s *Aniwaniwa* is a collateral show and Artspace gives away copies of *Speculation*, a book showcasing artists who could represent New Zealand at Venice.

The HBO TV series *Flight of the Conchords*—concerning two New Zealand musicians trying to make it in New York—is a surprise

Ross Brown *The All Blacks: Bonded by Blood* 2006



## 2011

New Zealand presents Michael Parekōwhai’s *On First Looking into Chapman’s Homer* at the Venice Biennale. Te Papa purchases the key work, *He Kōrero Pūrākau mō te Awanui o te Motu: Story of a New Zealand River*, a grand piano embellished with Māori carving.

Peter Thiel becomes a New Zealand citizen after spending just twelve days in the country. In 2015, the billionaire investor and neoliberal ideologue buys a 193-hectare estate on Lake Wanaka. In 2017, now a Trump advisor, he is the subject of concurrent art exhibitions in Auckland by Michael Stevenson and Simon Denny.

## 2012

Weta Workshop install *The Lord of the Rings*-related sculptures at Wellington airport, including Gandalf flying a giant eagle and a twelve-metre-long Gollum. The airport is rebranded ‘The Middle of Middle-Earth’ anticipating the release of the first *Hobbit* film.

*Flight of the Conchords* 2007



## 2013

New Zealand presents Bill Culbert’s *Front Door Out Back* at the Venice Biennale. (Culbert left New Zealand in 1957, to live in England.) Simon Denny is included in the Biennale’s curated show.

The TV series *Top of the Lake* airs in the UK and the US. Director Jane Campion sets her tale of incest and pedophilia in idyllic Queenstown.

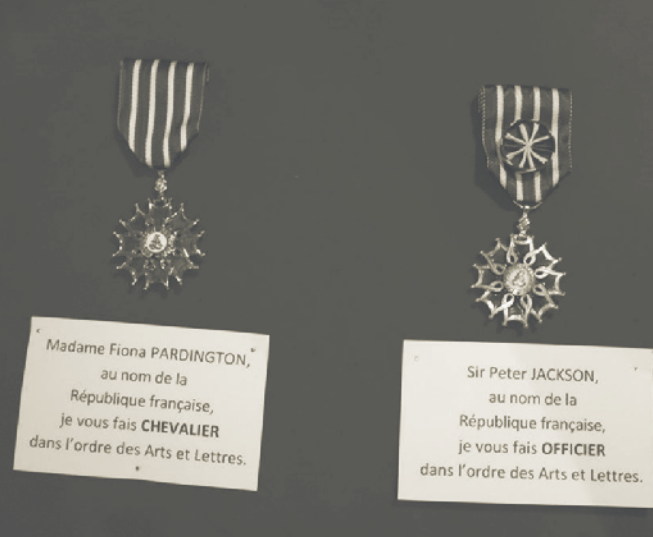
Eleanor Catton publishes her novel *The Luminaries*. It wins the Man Booker Prize. She is the youngest-ever winner.

Brett Graham, Fiona Pardington, Michael Parekōwhai, Rachael Rakena, Shigeyuki Kihara, and Taika Waititi are included in *Sakahàn: International Indigenous Art* at the National Gallery of Canada, Ottawa.

Whistleblower Edward Snowden releases NSA documents revealing the extent of US mass surveillance. As a member of the Five Eyes Alliance, New Zealand is implicated.

*Gollum* sculpture, Wellington Airport, 2012.





## 2014

Berlin's Alte Nationalgalerie shows *Gottfried Lindauer: Die Māori Portraits*.

Lorde wins two Grammys for *Royals*.

## 2015–6

Prime Minister John Key leads a campaign to change the New Zealand flag. After two referendums, the old flag is retained.

## 2015

New Zealand presents Simon Denny's *Secret Power* at the Venice Biennale. Works are bought by Te Papa and the Museum of Modern Art, New York.

Tukutuku panels—commissioned by the former Minister of Māori Affairs Dr Pita Sharples—are gifted to the United Nations.

## 2016

French Prime Minister François Hollande makes Peter Jackson and Fiona Pardington Officier and Chevalier de l'Ordre des Arts et Lettres.

Fiona Pardington and Peter Jackson honoured by France, 2016.

Former Prime Minister Helen Clark loses her bid to be UN Secretary General.

## 2017

New Zealand presents Lisa Reihana's *Emissaries* at the Venice Biennale.

*Documenta 14*, in Kassel and Athens, includes Māori artists Ralph Hotere, Nathan Pohio, and the Mata Aho Collective.

Eminem successfully sues the National Party for using his music in their TV ads.

Lorde cancels a concert in Israel. American rabbi Shmuley Boteach buys a full-page ad in the *Washington Post*, declaring 'Lorde and New Zealand ignore Syria to attack Israel.'

The Government earmarks \$53 million for participation in the 2020 *Dubai Expo*.

*Washington Post*, 2017.

# WORKS

## All of Us

*Sailing Away* 1986  
video

2min 9sec

courtesy Bank of New Zealand Archive Collection, Wellington

## John Ashton

Paratene Matchitt's costumes for the 'Time of the Birds' segment of *Green Are the Islands* 1970  
four black-and-white photographs  
courtesy Alexander Turnbull Library, Wellington

## Dennis Beytagh

for Tourist Department  
*New Zealand* 1960

lithograph

1030 x 625mm

collection Peter Alsop, Wellington

## Costa Botes and Peter Jackson

*Forgotten Silver* 1995  
film

53min

## George Bridgman

for Tourist Department  
*New Zealand* 1939

screenprint

990 x 615mm

collection Peter Alsop, Wellington

## Colenso

*Who Are We? (Bach)* Bank of New Zealand TV ad  
1990

video

1min

courtesy Bank of New Zealand Archive Collection, Wellington

*Who Are We? (Carving)* Bank of New Zealand TV ad  
1990

video

1min

courtesy Bank of New Zealand Archive Collection, Wellington

## Simon Denny

*Freeview Passport: CD NZ Presentation* 2012  
inkjet prints on Perspex, aluminium wall mounts, Samsung televisions, Samsung television base, Samsung television box, Metallica T-shirt, Metallica T-shirt box, 'Save TVNZ7' T-shirt, *Pirates of the Caribbean* television, *Pirates of the Caribbean* television remote, *Pirates of the Caribbean* television box, 'Save TVNZ7' documentary (single-channel, high-definition, 16:9, colour, stereo sound), animation (single channel, high definition, 16:9, colour, silent), various fittings and cords for assembly  
installed dimensions variable  
collection Auckland Art Gallery Toi o Tāmaki

*David Darchicourt Self-Portrait ReRendering* 2015  
UV print on Alu-Dibond  
1270 x 1360mm  
collection Jim Barr and Mary Barr, Wellington

*David Darchicourt Website Identity ReRendering* 2015  
UV print on Alu-Dibond  
345 x 1450mm  
collection Jim Barr and Mary Barr, Wellington

*Modded Server-Rack Display with David Darchicourt Commissioned Map of Aotearoa New Zealand* 2015  
powder-coated 19" server racks, Cisco systems WS-C2948G switches, LAN cables, Bachmann power strips, HP Proliant 380 DL G5 servers, steel trays, UV prints in Dibond, laser-cut Plexiglass letters, powder-coated steel and aluminium components, aluminium flag poles, zinc-plated aluminium round-spear-ornament finials, cord and tassels, nylon flags with brass grommets, architecture models, UV print on sandblasted laminated safety glass, LED strips, custom-made Modulan cabinet system  
2540 x 3500 x 3135mm  
courtesy Galerie Buchholz, Berlin, Cologne, and New York; Michael Lett, Auckland; Petzel Gallery, New York; and T293, Rome

## Dobbs-Wiggins McCann-Erickson

*National for Growth* National Party TV ad 1981  
video  
3min  
courtesy Ngā Taonga Sound and Vision, Wellington

## John Drawbridge

*New Zealand House Mural* 1963  
oil on canvas  
2645 x 14,930mm  
collection Archives New Zealand, Wellington



**Aaron Dustin**

*Red Peak* 2015  
New Zealand flag design

**Andrew Fyfe**

*Koru (Black)* 2015  
New Zealand flag design

**Gavin Hipkins**

*Erewhon* 2014  
film  
92min

*The Homely II* 2001–17  
frieze of eighty colour photographs

*London (Nylons)* 2001  
*London (River)* 2001  
*London (Rose)* 2001  
*London (Window)* 2001  
*Rotorua (Gateway)* 2001  
*Auckland (Lounge)* 2002  
*Auckland (Propeller)* 2002  
*Auckland (Stairwell)* 2002  
*Cape Reinga (Seas)* 2002  
*Cape Reinga (Sign)* 2002  
*Matapouri (Board)* 2002  
*Wainuiomata (Road)* 2002  
*Galatea (Hangi)* 2003  
*Houhora (Pram)* 2003  
*Mangamate (Towel)* 2003  
*Picton (Pond)* 2003  
*Rotorua (Forest)* 2003  
*Wellington (Armour)* 2003  
*Wellington (Dome)* 2003  
*Canterbury (Pump)* 2004  
*Horohoru (Road)* 2004  
*Middlemarch (House)* 2004  
*Milford Sound (Falls)* 2004  
*Moeraki (Boulders)* 2004  
*New Plymouth (Sky)* 2004  
*Wanaka (Tyres)* 2004  
*Mahia (Beach)* 2005  
*St Arnaud (Forest)* 2005  
*Auckland (Model)* 2006  
*Haast (Sign)* 2007  
*Auckland (Barbecue)* 2012  
*Auckland (Fair)* 2012  
*Aoraki (Rock)* 2013  
*Auckland (Archery)* 2013  
*Auckland (Crystals)* 2013  
*Auckland (Museum)* 2013

*Castle Hill (Rocks)* 2013  
*Christchurch (Cliffs)* 2013  
*Christchurch (Museum)* 2013  
*Dunedin (Stump)* 2013  
*Galatea (Window)* 2013  
*Hahei (Beach)* 2013  
*Nelson (Saddle)* 2013  
*Otago (Sky)* 2013  
*Rangitoto (Swing)* 2013  
*Alexandra (Clock)* 2014  
*Cromwell (Blossom)* 2014  
*Dunedin (Airport)* 2014  
*Huia (Field)* 2014  
*Otago (Carcass)* 2014  
*Avebury (Field)* 2015  
*Avebury (Tent)* 2015  
*Balmoral (Castle)* 2015  
*Balmoral (Photo)* 2015  
*Balmoral (Print)* 2015  
*Beer (Beach)* 2015  
*Bovington (Landscape)* 2015  
*Clandon (Hinemihii)* 2015  
*Crystal Palace (Park)* 2015  
*Dewstoke (Garden)* 2015  
*Edinburgh (Cabin)* 2015  
*Fort George (Head)* 2015  
*Hastings (Huts)* 2015  
*Highland (Hills)* 2015  
*Iron Bridge (Figure)* 2015  
*London (Head)* 2015  
*London (Vulture)* 2015  
*Margate (Grotto)* 2015  
*New Lanark (Girl)* 2015  
*New Lanark (River)* 2015  
*Oakhampton (Landscape)* 2015  
*Pandeen (Shower)* 2015  
*Portsmouth (Lamp)* 2015  
*Portsmouth (Rigging)* 2015  
*St Andrews (Castle)* 2015  
*Stonehenge (Village)* 2015  
*Auckland (Hood)* 2016  
*Galatea (Field)* 2016  
*Auckland (Memorial)* 2017  
*Galatea (Cans)* 2017  
each 600 x 400mm  
courtesy Starkwhite, Auckland, and Hamish McKay  
Gallery, Wellington. Project supported Elam School  
of Fine Arts, University of Auckland.

**Bronwyn Holloway-Smith**

*The Southern Cross Cable: A Tour* 2018

*A Power Troubles the Still*  
video  
1min 10sec

E. Mervyn Taylor *Te Ika-a-Mau* 1961  
ceramic tiles  
2690 x 3500mm  
collection Spark Arts Trust, Auckland

*The Long Walk to Northern Waters*  
seven etched wooden marker posts  
each 1200 x 113 x 113mm

*The Speargun Conspiracy*  
video  
5min 9sec

*Tour Guide*  
printed booklet, framed poster, shelf

**Alofi Kanter**

*Silver Fern (Black and White)* 2015  
New Zealand flag design

**Marcus King**

*The Arrival: The Landing of the Maoris* 1938  
oil on canvas  
1210mm x 1800mm  
collection Peter Alsop, Wellington

*The Signing of the Treaty of Waitangi* 1938  
oil on canvas  
1230 x 1790mm  
collection Alexander Turnbull Library, Wellington

for Tourist Department  
*Maori Chief* c.1950  
screenprint  
990 x 615mm  
collection Peter Alsop, Wellington

for Tourist Department  
*South Pacific Wonderland* c.1955  
screenprint  
995 x 624mm  
collection Peter Alsop, Wellington

for Tourist Department  
*South Westland* c.1955  
screenprint  
990 x 615mm  
collection Peter Alsop, Wellington

**Carl Laugesen**

for Tourist Department  
*Wonderland of the Pacific* c.1935  
lithograph  
980 x 730mm  
collection Peter Alsop, Wellington

**Douglas Lilburn**

Music for the 'Time of the Birds' segment  
of *Green Are the Islands* 1970  
10min 35sec  
courtesy SOUNZ, Wellington

**Kyle Lockwood**

*Silver Fern (Red, White, and Blue)* 2004  
New Zealand flag design

*Silver Fern (Black, White, and Blue)* 2015  
New Zealand flag design

**Hugh Macdonald**

*This Is New Zealand* 1970  
three-channel film  
21min 30sec  
courtesy Archives New Zealand, Wellington

*This Is Expo* 1971

film  
21min  
courtesy Archives New Zealand, Wellington

**Emil McAvoy**

*The National Basement* 2018  
nineteen black-and-white photographs  
*AAQT6421-B1378*  
875 x 720mm  
*AAQT6421-B2936*  
875 x 720mm  
*AAQT6401-A31250*  
875 x 1130mm  
*AAQT6401-A43137*  
875 x 1130mm  
*AAQT6401-A45330*  
875 x 1130mm  
*AAQT6401-A46171*  
875 x 720mm  
*AAQT6401-A46397*  
875 x 1130mm  
*AAQT6401-A46792*  
875 x 1130mm  
*AAQT6401-A49208*  
875 x 720mm  
*AAQT6401-A51176*  
875 x 1130mm



AAQT6401-A53964

875 x 1130mm

AAQT6401-A54096

875 x 720mm

AAQT6401-A54853

875 x 720mm

AAQT6401-A56477

875 x 720mm

AAQT6401-A56730

875 x 1130mm

AAQT6401-A57238

875 x 720mm

AAQT6401-A57377

875 x 1130mm

AAQT6401-A81091

875 x 1130mm

AAQT6401-A99580

875 x 1130mm

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#### Howard Mallitte

for Tourist Department

*Big Fighting Fish* 1955

screenprint

990 x 615mm

collection Peter Alsop, Wellington

for Tourist Department

*Milford Sound* c.1955

screenprint

990 x 615mm

collection Peter Alsop, Wellington

#### Leonard Mitchell

for Internal Affairs Department

*New Zealand Fiords* c.1930

lithograph

990 x 615mm

collection Peter Alsop, Wellington

for Tourist Department

*Marlborough Sounds* 1934

lithograph

980 x 615mm

collection Peter Alsop, Wellington

for Tourist Department

*Mount Egmont* 1934

lithograph

990 x 654mm

collection Peter Alsop, Wellington

for Tourist Department

*Blue Baths* c.1935

lithograph

990 x 615mm

collection Peter Alsop, Wellington

for Tourist Department

*Wahine: New Zealand Centennial Exhibition* 1939

lithograph

990 x 615mm

collection Peter Alsop, Wellington

#### Fiona Pardington

*Quai Branly Suite of Nine Hei Tiki* 2004

nine black-and-white photographs

568 x 435 each

collection Sue Younger and Dwayne Crombie,

Auckland

#### Michael Parekōwhai

*The Consolation of Philosophy: Piko Nei te Matenga*

2001

*Amiens*

*Armentières*

*Boulogne*

*Calais*

*Étaples*

*Fish Alley*

*Flers*

*Le Quesnoy*

*Messines*

*Passchendaele*

*Turk Lane*

*Ypres*

twelve colour photographs

each 1490 x 1180mm

courtesy Michael Lett, Auckland

*He Kōrero Purākau mō te Awanui o te Motu:*

*Story of a New Zealand River* 2011

carved piano, chair

piano 1860 x 2720 x 1600mm

chair 855 x 425 x 410mm

collection Museum of New Zealand Te Papa

Tongarewa, Wellington

#### Peter Peryer

*Dead Steer* 1987

black-and-white photograph

176 x 176mm

collection Sarjeant Gallery, Whanganui

#### Maurice Poulton

for Tourist Department

*For the World's Best Sport* 1936

lithograph

990 x 615mm

collection Peter Alsop, Wellington

#### Gaylene Preston and Anna Cottrell

*Getting to Our Place* 1999

film

72min

#### Harry Rountree

for Internal Affairs Department

*The Sportsman's Paradise* c.1930

lithograph

895 x 633mm

collection Peter Alsop, Wellington

#### Michael Stevenson

*This Is the Trekka* 2003–5

vehicle (restored 1968 Trekka agricultural utility);

rotating sign (fabric, Styrofoam, aluminium, wood frame,

motor); butter boxes (screen-printed cardboard

boxes); *Trade Desk* (fibreboard, plastic, Styrofoam,

aluminium); *Entry Wall* (cardboard boxes, Styrofoam

lettering); *The Invisible Hand* (Škoda automobile

parts, mechanical parts, sheepskin, Perspex, marble,

metal, cardboard, Slivovitz); *Towards Economic*

*Maturity* (brass, aluminium); *Smerem k Ekonomické*

*Vyspelosti* (brass, aluminium); Slivovitz bottle (glass,

Slivovitz, crystal glasses, anodised aluminium)

installed dimensions variable

collection Museum of New Zealand Te Papa

Tongarewa, Wellington

#### Beryl Te Wiata

*Every Bend ... A Power* 1976

film

22min 30sec

courtesy Ngā Taonga Sound and Vision, Wellington

#### Arthur Thompson

for Tourist Department

*Your New Zealand Holiday, Fly TEAL* c.1960

screenprint

952 x 645mm

collection Peter Alsop, Wellington

#### Unknown

for Tourist Department

*Haere Mai* c.1920

lithograph

990 x 615mm

collection Peter Alsop, Wellington

for Railways

*Famous Lakes, Mountains, Fiords, Otago,*

*and Southland* c.1930

lithograph

990 x 615mm

collection Peter Alsop, Wellington

for Railways

*Get in the Queue for Queenstown* c.1930

lithograph

990 x 615mm

collection Peter Alsop, Wellington

for Railways

*Christchurch: With the Wonders on the Doorstep!*

c.1935

lithograph

993 x 570mm

collection Peter Alsop, Wellington

for Railways

*Mount Cook for Summer* 1935

lithograph

882 x 565mm

collection Peter Alsop, Wellington

for Railways

*Timaru by the Sea* 1936

lithograph

880 x 560mm

collection Peter Alsop, Wellington

for Tourist Department

*One Hundred Crowded Years* 1939

screenprint

990 x 615mm

collection Peter Alsop, Wellington

for Tourist Department

*Rotorua* c.1950

screenprint

990 x 615mm

collection Peter Alsop, Wellington

#### E. Waters

for Railways

*New Zealand via Panama Canal* c.1930

lithograph

990 x 615mm

collection Peter Alsop, Wellington



## **This Is New Zealand**

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FRONT COVER Michael Parekōwhai *He Kōrero Pūrākau mō te Awanui o te Motu: Story of a New Zealand River* 2011

BACK COVER Marcus King *South Westland* c.1955

INSIDE COVERS *This Is New Zealand* in New Zealand.

## **Without whom ...**

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**THIS IS  
NEW ZEALAND**