

Karanga mai

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An Exploration of Photographic Sovereignty

Rochelle Huia Smith

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Dedication

First and foremost I would like to acknowledge my tupunu.

*My late granddad Cyril Pancho, my Late Nanny Mate, my late granddad Sua Tanielu
Smith and my Nanny Tiramoe.*

*To my dear Carlos and Layah taku tino Arohanui kia korua, thank you for all the love and
support while I have been studying. I love you both very much. Thanks for all the sacrifices you
have made to help me and most of all for being there for me.*

*Thank you Mum, Dad and Auntie Helen for Always being there for me, telling me that I
could achieve anything I wanted to in life, it is because of all of you I believe this is true. Thanks
Mum for teaching me to finish what I have started.*

*I would like to acknowledge all my family, thank you all for teaching me what is important about
being a whanau, I dedicate this to all of you, you have been the inspiration for this mahi and will
continue to be my strength behind who I am and will become.*

Ko Ngapuhi, Ngati Whata me Ngati Hamao eku iwi

Ko Ngatekimatawhaurua eku waka

Ko Hikurangi te maunga

Ko Punakitere te awa

Ko Okoriri te Marae

Ko Cyril Pancho raua ko Sua Smith Tanielu eku koroua

Ko Mate nee Dalton raua ko Tiramoe nee Leaf eku kuia

Pier Smith Tanielu raua ko Janice Pancho eku Maatua

Ko Carlos taku hoa rangatira Ko Rochelle Huia Smith ahau

Ko Layah taku kotiro

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no materials previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institute of higher learning, except where due acknowledgement is made in the acknowledgements

This thesis is 20% exegesis and 80% practical work which will comprise of a photographic exhibition.

Acknowledgements

<i>Kapua hokaia i tua i tauhiti nui</i>	<i>Let the clouds gather beyond</i>
<i>Te tu mai na i Ho a tea</i>	<i>with the forces of the pure</i>
<i>world</i>	
<i>Te ranga o nga Atua</i>	<i>Where the Gods abide</i>
<i>Ko Rangi hei ranga Rangi</i>	<i>the sky father rules above</i>
<i>ko Papa hei raro Papa</i>	<i>The Earth mother rests below</i>
<i>homai te iti</i>	<i>Give me the inner power</i>
<i>homai te wehi</i>	<i>The dreaded power</i>
<i>te mana</i>	<i>the charismatic force</i>
<i>te tapu</i>	<i>the Sacred power</i>
<i>te kaha kia ahau ee</i>	<i>Embrace me with the strength</i>
<i>within</i>	
<i>Naaku koe i tiki atu</i>	<i>I did get you</i>
<i>hei whiti ia ahau</i>	<i>And fastened you</i>
<i>mauri tu</i>	<i>The Life principle</i>
<i>mauri ora</i>	<i>The principle of Health</i>
<i>te tu whana ia ki uta</i>	<i>to hoist me inland</i>
<i>te rakaraka ki tai</i>	<i>From the tides of the sea</i>
<i>te taka mai tu ki waho</i>	<i>And the surrounding energies</i>
<i>haramai te toki</i>	<i>I grasp the sacred Tiki</i>
<i>haumi ee</i>	<i>Together we strive</i>
<i>ui ee!</i>	<i>forward!</i>
<i>taaki ee !!!!!</i>	<i>We shall conquer!</i>

Mo Ngomanu Reirino

My work has been inspired by some wonderful people who have given their time and archa to participate in my in fulfilling a life long dream of giving something back to the community in which I have lived and grown up. This work is dedicated to them and their whanau and I am truly grateful and acknowledge their unconditional archa and commitment.

I want to especially thank Natalie Robertson my supervisor for her manaakitanga and matauranga. She is my life long friend, mentor and role model. Natalie I meet you at the beginning of my journey in the Bachelor of Design degree 6 years ago and now because of your commitment to education and Maori and Pacific Island students I am able to complete my journey with a Masters degree in Art and Design. You have not only been my teacher you have been my inspiration. I am proud that you have helped me shape this body of work.

I would like to thank Vicki Thomas for her assistance on some of my shoots. I would like to thank Carla for helping me print my final images for the show.

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I would also like to acknowledge AUT for the Tuakana Teina scholarship and the research grant from the AUT faculty of Art and Design.

Abstract

Since the advent of the Kodak Instamatic, photography has become increasingly disposable and lost archival qualities have been lost. During that time, Maori have revitalised their culture resulting in a new generation who incorporate ritual practices, tikanga Maori into their everyday, increasingly urbanised lives. Engaging with restoring mana (integrity) to the photograph, this project focuses on urban Maori and non-Maori community and utilises whakawhanaungatanga, a Maori way of identifying common bonds, established through Maori language educational networks.

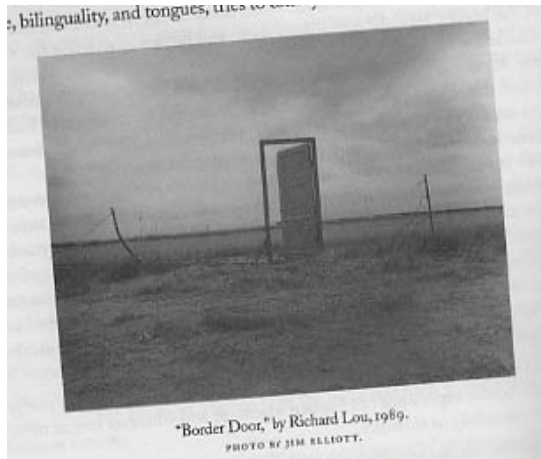
This paper questions how the strategy of incorporating tikanga Maori in terms of composition of family members, titles and placement within the image can contribute to a wider body of knowledge that adds to the value of photography in indigenous cultures, thereby contributing to this provisional local urban community. Early depiction of Maori and other indigenous peoples by ethnographers, expedition and commercial photographers has frequently raised questions of intention.

“Tsinbnaajinnie has asserted it is the responsibility of indigenous people to create and interpret their own images activating a photographic sovereignty (1998, 2003).”

Therefore, this project also tests the role of the photographer as an insider researcher, with the intention of creating new and valued photo albums depicting images of this community and reflects on the importance of Maori values today.

Chapter I

Whare Tangata - Thresholds, Reclamation, Restoration



Border door, 1908

Richard Lou

The architecture of the wharenuī (meetinghouse) is constructed and perceived as a body. Some are gendered as female, others as male. The mahau (front porch) and doorway are thresholds from the male domain of Tumatauenga to the female domain of Rongo (peace).

The doorway of a Marae (whare tangata) in reference to Hine Nui Te Po is understood as a *'threshold of life and death'*, the passage from the womb into the world of light. (Salmond, 1975)

The themes related to this work are thresholds, portals, and living in two worlds, being Maori within an urban context within a Pakeha governed and multicultural society.

Through the medium of portraiture photography, my research aimed to investigate an urban Maori experience specifically located in Tamaki Makaurau (Auckland). This body of work was inspired by my own lived experience as a Maori woman who has grown up in this urban context always asking questions about Maori identity and identification.

I chose women of my generation to photograph, and talk to about their experiences, thus engaging in a wider discussion. I used the door as a metaphor a space between inside and outside and as a transitional zone as physical and metaphorical backdrop.

Discussing one's at home-ness with identity as a way to open up a conversation with my peers about living in Tamaki Makaurau (Auckland Central), growing up Maori and discussing what that meant.



Awanui Pene, Whare tangata series 2006

Rochelle Huia Smith



Huia Thompson, Whare tangata series 2006

Rochelle Huia Smith

The doors of our homes become our marae. They can embody these stories, and the women that stand before you become the new pou (leaders). This is the challenge. To look back, to understand the past, to make changes in the present, and to look forward to the future.



At Home Parihaka Photographer
unknown

Exploring this viewpoint, I found an image from the 19th century of a group of Maori women in European clothing standing in front of food house. Little did I know I would develop my current work further exploring images of Maori taken in the 19th and early 20th century.

This research develops ideas considering key concerns examined in *Whare Tangata*, further looking at the home as a site and the idea of threshold regarding the transference of Maori knowledge back into the home. This research also explores intention as an insider researcher responding to early depiction of indigenous peoples here and abroad by producing a series of family portraits taken at home. *Whare tangata Re-framing the Door* was a springboard for all of these interests, which I have been developing this year.

Historical context: 19th Century Depictions of Maori and other Indigenous People

In 1839, photographers, Louis Daguerre and William Henry Fox Talbot announced their discoveries of photography. One year later in 1840 the Treaty of Waitangi was signed, marking the birth of the nation state known as New Zealand. Over the course of the 19th century, developments with regard to these two events can be tracked in tandem. (Robertson, N, lecture 2005)

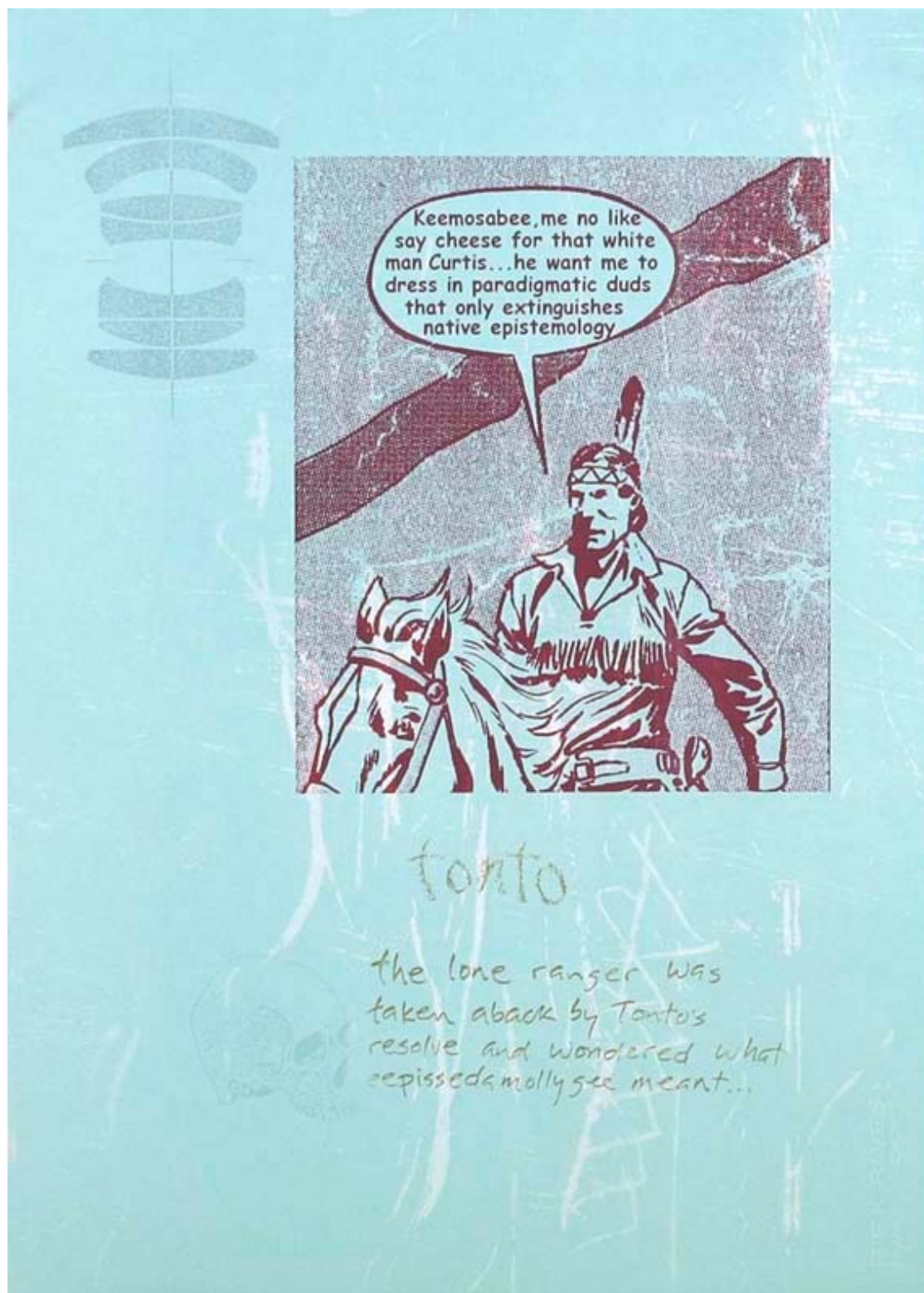
My project positions itself against a history of fine art portraiture photography, employing some of the formal traditions within the genre but proposing an insider position to contest the oftentimes culturally exploitative aspects of the historic role of the photographer as an outsider observer. I refer in particular to photographers such as Edward Curtis retrospectively criticised for his glamorised images of Native Americans as a vanishing race.

Contemporary photographer Larry McNeil (Tingit/Nisgas), an indigenous artist responds to *'The absurdities of our American culture'*, placing Edward Curtis's notions of *'a vanishing race'*, under the microscope.

McNeil produced a series of lithographs using irony and humour to articulate his perspective.

"Edward Curtis carried around the romanticised notion that his Indians were a Vanishing Race until the day he died in 1952 and it drove the look and feel of his work. I would have loved to have lifted one of his dying eyelids open, looked him straight in the eye, and whispered, We're still here--a lot of us are still here Eddie... but I wasn't born for another three years damn."

(<http://www.larrymcneil.com/Migrations/Migrations.htm>) retrieved 20 September 2006



Native Epistemology, lithograph 1 of 2 2000

Larry McNeil



Group of Maoris, mid 1870s
Burton Brothers

Closer to home, the Burton Brothers are widely regarded as the most prolific of the portrayers of Maori, and as part of their oeuvre, produced Carte de Vista postcards for the tourist market.

However, the legacy of photographers such as the Burtons, and William Partington, to name two provide us with a rich record of images of our Tupuna (Ancestors). Ambivalence comes with viewing these, much as we might experience with CF Goldie and Gottfried Lindauer's painted portraits.



From the Out of time Maori Exhibition
2006 Courtesy of John Gow



Ina Te Papatahi, Nga Puhī 1903
CF Goldie

Goldie's depictions of Maori elders are still a topic of debate as are many early depictions of Maori through photography and later film. These portraits can be viewed as an historical record offering a window to view a time where the colonial attitude of the artists and photographers was expressed openly through these depictions of the other.

“Although his almost photographic attention to detail and technical skill convey the impression of naturalism, these are deliberately posed and artificial portraits which follow a distinct agenda. Carefully painted to ensure maximum pathos, these beautifully executed depictions rarely show young, vital Maori adapting to and embracing the future, but instead focus largely on often tired-looking elders whose pensive faces suggest weary submission and defeat. Titles such as Tūmai Tawhiti: The Last of the Cannibals, Patara Te Tūhi: an Old Warrior and The Last Sleep add to the impression that these Maori are the last survivors of a dwindling race. Goldie's later works reveal his unwillingness to abandon this popular formula, as even into the 1940s he continued to portray elderly Maori in traditional costume and settings, without taking into account the dramatic social changes which Maori had encountered by this time.”

Retrieved from <http://www.christchurchartgallery.org.nz/Exhibitions/1998/CFGGoldie/>

Many Maori people of that time were suspicious of the camera and *'for who knew if the souls were being tampered with and for what purpose detrimental to a persons well-being they would be used'*, that it would somehow capture your soul (Mita, 1992).



Post Card Keeper of the porridge pot 1908

Two of the most well known images *'A symbol of a dying race'* and *'Keeper of the porridge pot'* are perfect examples of exploitation, racist notions and photography that denotes a time when an outsider photographer played a powerful role in the creation a worldview. (Maitland, 1998)

On the other hand, Maori soon enjoyed the likeness, which they called *'Whakaahua'* and the photograph became somewhat revered and treated, as a Tonga (treasure), which adorned marae to remember, loved ones that had past on. (Maitland, 1998)

It is important to frame the attitudes of these photographers and painters who produced these early depictions, as that of a settler culture not one of today, therefore these portraits provide insight in to a time, place and people we may not, otherwise have been able to reflect upon and respond to today.



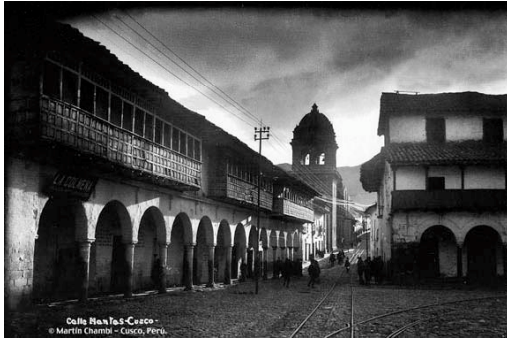
From the Out of time Maori Exhibition, 2006
 Courtesy of John Gown

A strong theme of many of these early portraits is that they were shot in front of their meetinghouse or homes, a great backdrop for images that later '*became postcards of the exotic other*'. (Maitland, 1998) Although I find these issues complex, I still appreciate the fact that these images exist.

I have referenced these images of Maori shot in front of marae and their homes in my own work. I looked at the way they placed the group within the frame, and there is always a foreground, midground and background in these group shots. Formal aspects of group portrait photography demonstrated by the Burton Brothers have influenced my composition and placement strategies.

My work considers these formal aspects presented by these photographers yet in my photographs seeks to incorporate tikanga Maori, by including placements ideas considering tikanga Maori helps me to conceptualise scenarios and the placement of my family members. Which I will later explained in the section project developments.

Although I have employed some of these formal traditions I am not an ethnographer or an anthropologist. My intention is to create a taonga (treasure) that will be shared with the family. I want to give these images back to my community as a koha (gift), a visual whakapapa of themselves.



Callemantas, Peru Cuzco Martin Chambi.



1c Martin Chambi

Even though I have mainly focused on the ethnographers and anthropologists who documented indigenous culture in the 19th and early 20th century, it is important to note that around the same time Martin Chambi was the first indigenous person of Peruvian Indian decent to photograph his community in Cuzco and the highland of the ancient Incan cities. Chambi was also I well known commercial photographer who produced many scenic postcards of the city and country.

Chambi states:

“It is my hope that impartial and objective witnesses will examine this evidence. I feel that I am a representative of my race; my people speak through my photographs.”

(Retrieved July 21 2006 Chambi <http://www.martinchambi.com/> Edward Ranney)



Martin Chambi

Like Chambi, I feel I am a representative of my people, unlike Edward Curtis and the Burton Brothers who looked into a community with outsider perspective. Chambi photographed his community on behalf of the people and himself, therefore Chambi is one of the most significant indigenous photographers of the late 19th and early 20th century.

Chambi had an amazing eye for group compositions, his group compositions have also influence my project, when I look at Chambi's images I really learnt to appreciate natural light and how important the light was to the success of the overall image.

Chambi has left a legacy for other indigenous photographers to continue telling our stories, our indigenous stories and issues that are having an impact on our people.

As a result this paper asserts an insider research position acknowledging Chambi and his legacy and responding and talking back to those early depictions of indigenous peoples of that time that were negative and represented Maori unfairly thus asserting a Photographic Sovereignty.

A Provisional Urban Maori Community in Auckland

‘Tangata Whenua’, People of the land’ (Mead, 2003, p.3670)

“There was plenty of work available in towns and cities due to the war and Maori moved into urban areas in greater numbers. Before the war, about 75 per cent of Maori lived in rural areas; two decades later, approximately 60 per cent lived in urban centers”.

Tamaki Makaurau (Auckland central) is where I have grown up, it is my home, and it is my reality. My grandparent’s home in Richmond rd is our urban marae, where everyone still congregates. All my whanau have a strong connection to Te Taitokerau (North), which is very important, we are also Ngati Whatua ki o Orakei, so mum says we are home.



Nan's and Granddads House, 2006
C41 100asa Rochelle Huia Smith

My grandparents moved down to Auckland from Kaikohe to get jobs and start a family. They bought a home in Richmond rd Grey Lynn. They were part of the urban drift where Maori moved in to the cities to get work away from their Papakainga (traditional home).

My Samoan and Maori grandparent also had a home in Crummer Rd in Grey Lynn, which I spent a lot of time at as well.

They were of a generation that were assimilating into Pakeha culture, they did not concern themselves with things Maori yet the importance of family and returning up north was strong.



Grey Lynn Primary School, 1967

My mother and her siblings went to Grey Lynn primary school and Western Spring's high school Auckland. They did tap, ballet and highland dancing in competitions, they were assimilated in to the dominant culture at the time. They did not grow up with the Maori language. Many Maori that grew up in the city of her generation never got the opportunity to learn about their culture at school or home.

In understanding colonisation and assimilation methods that were used as a premeditated tool by the crown, I can understand why our grandparent did not teach our parents Maori language and tikanga, and why our parents felt a void inside, In turn I understand why our parents fought for our reo, our land and our humanity.

During the late 70's and early 80's Maori became aware that we had to activate change, my mother, aunties and uncles all became politically involved with rallies, marches and protest against the crown for the inequality that Maori had suffered and were still fighting for.

*Ko te manu e kai ana i te miro, nona te ngahere Ko
te manu e kai ana i te matauranga, nona te ao*

*The bird that partakes of the miro berry has reign of the forest
the bird that partakes of education has reign of the world*



Marchers on the Hikoi ki Waitangi, State Highway 1 at Towai, Saturday, 4th February 1984

John Miller

The results of their efforts brought about the establishment of kohanga reo (language nest), integration of Maori language into mainstream schools, kura kaupapa (total immersion) and later tertiary level education offering Maori subjects.

I was fortunate enough to be one of the first kohanga reo recipients in Auckland, where I learnt Te Reo Maori. I learnt about Maori epistemology, I learnt to love being Maori. Since then I have gone on to higher levels of Te Reo Maori at tertiary level.

For that reason, I have chosen to document these historical changes in our community. Being involved with this community helps me understand how to photograph things Maori. My actions are dictated by what is “tika” or right, which I have learnt through matauranga (knowledge) Maori, taught at these facilities and what I have been taught by my whanau.

Through this experience provided by our parents struggles and living in this urban context we have benefited. We may not live where our iwi is located but we know about it and make the journey home when we can because we have been taught about tikanga, whakapapa, and returning our loved ones home when they pass on.

My thesis concerns itself with the cultural resurgence of Maori community. It locates itself within a discourse of photography yet seeks council from those who have laid the foundation on Maori issues such as Linda Tuhiwai Smith, Leonie Pihama, Graham Smith, Russell Bishop, Hirini Moko Mead, and Merata Mita. My research relies heavily on their contribution through their writing on Kaupapa Maori methodologies, Whakawhanaungatanga, Tikanga Maori, and Films such as Bastion point and Patu. Thank you for giving me a platform from which to speak.

Cultural resurgence is something, which is happening right now, it is a process of Tino Rangatiratanga (self-determination). My responsibility in this project has been to research these topics and to describe how they influence my process of development, critical thinking and conceptual aspect of the project.



(Retrieved August 17 2006 www.tuwharetoa.iwi.nz/)



(Retrieved January 21 2007 www.maoritv.co.nz/)

I have lived through a time where Maori Language is going through a renaissance, a cultural resurgence that has allowed myself and generations to come to participate and engage with Maori culture. The importance of this seems obvious with the advent of Maori Television, Maori Radio Stations, and International film with Maori content.

Historically, our stories have been told and our images shown from a Pakeha perspective. With the arrival of Maori TV, we are seeing a resurgence of Maori culture and identity that allows Maori to define themselves. Merata Mita has said, *'We have the capability of indigenising the screen'*. (Mita, 1992, p.54)

It is with the knowledge that my upbringing within a Maori context has given me the understanding and the power to “*indigenise*”, the camera lens, and to contribute to a unique and distinctly Maori viewpoint in the field of photography.



(Retrieved September 21 2006 www.filmarchive.org.nz/services/services.html)

Chapter 2

Methodological Approaches

Kaupapa Maori knowledge is the systematic organization of beliefs, experiences, understandings and interpretations of the interactions of Maori people upon Maori people, and Maori people on their world.
(Pihama, 2001, P.77)

I have chosen to use Kaupapa Maori and Dadirri as my methodologies. These are both indigenous frameworks and privileged indigenous ways of knowing. These frameworks acknowledge western frameworks such as Post Colonial Theory and Consciousness Raising, but Kaupapa Maori and Dadirri have unique process for analysis and control of information. This approach to research suits my project. Although I am aware of writes such as Spivak, hooks and Sandoval who deal with post colonial theory, they have not had a direct impact on my project but I would like to acknowledge them.

My selected methodologies are appropriate for this research project, they help me articulate my ideas, Kaupapa Maori methodology and Dadirri offer my research project a platform to speak from, they legitimise my position as a insider researcher.

Tikanga Maori and Ritual Practice



Papakura Marae 2003
Digital file, digital print
Rochelle Huia Smith

Tikanga Maori controls interpersonal relationships, provides ways for groups to meet and interact, and even determines how individuals identify themselves (Mead, 2003, p.5)

As an Nga Puhi/Ngati Whatua wahine (woman), tikanga has always played a role in my life, and from very young age, I learnt how to stand up and recite my whakapapa (genealogy). This type of interaction usually happens on the marae, at wananga or while you address a group. We were taught to be proud of who we are, have humility, respect and look after your whanau.

Urban Maori have adapted aspects of cultural practices to the home environment; often-in subtle ways either may be invisible to an outsider or perhaps understood as the ‘*Maori way*’. As Mead describes above, tikanga Maori can be a mechanism through which meetings and interactions are governed, and as such is an agent in the rituals of encounter, be they formal or informal.

Salmond has written an in-depth account from an anthropological perspective in her book *Hui* about tikanga Maori 'ritual encounter' she states,

The ceremonial part of a Hui begins when guests start arriving at the Marae. Each party of visitors (ope or tira) is separately welcomed with a formal ritual, which includes calling, chanting, wailing and oratory, and it is this that we may call the ritual of encounter. (Salmond, 1975, p.115.)

This perspective describes ritual practice, participating in hui and marae protocol, where tikanga Maori is upheld and practiced.

This research questions how tikanga Maori and kaupapa Maori methodologies can be expressed through photographic images of urban families involved with te reo Maori initiatives and through whakawhanaungatanga (literally translated as making or becoming kin or family) as a way of identifying ourselves and others.

There are two parts to the project: initially I photograph these families in whatever informal arrangement they want, and then I make images that describe and test out my concept, placing and directing them. This project also references tikanga Maori, as a way of perceiving the world and these images of family that will open up more discussions and questions about photographing an urban Maori community and non-Maori who are also connected to this community.



Amber, Joanna, Megan and Mum 2006
35mm 100asa black and white film
Rochelle Huia Smith

Whakawhanaungatanga



National Kohanga Reo Hui 2003

Digital file

Rochelle Huia Smith

Establishing and maintaining whanau (whakawhanaungatanga) relationships, which can be literally or metaphorical within the discursive practice that is kaupapa Maori is integral and an ongoing constitutive element of a kaupapa Maori approach to research. Establishing a research group as if it was an extended family (a whanau of interest) by the means of a spiral discourse, of one form of embodying the process of whakawhanaungatanga as a research strategy.

(Bishop, 2002, p.4)

It is my fascination with the ability of most Maori to find tribal and familiar connections with one another that, in part, helped me define this project. Pakeha might recognise this process as the game of six degrees of separation.

One morning at a local restaurant that serves both Maori and European style food an older Maori couple walked and said Kia ora, they sat down and asked me 'no hea koe? Which means who are you and where are you from? I answered him in Maori I told them my whanau names and places my grandparents were from, they exclaimed they were visiting whanau here but they lived in Whangarei. The conversation continued until it was time for me to go, in that time we established common bonds and whanau links.



Massey Primary School, 2002
 35mm Agfa 400asa
 Rochelle Huia Smith

'There are many reasons why I incorporate whakawhanaungatanga as a research strategy. One of the reasons is, photographing the community without consent or connection to the people in the images has become problematic.

In the past, I have documented urban Maori community for example the image above, now I feel responsible for these images I feel uneasy that I have these images, I want those people to have access to them as well, this realisation has helped me define my practice and the choices I make now and in the future.

What is a crucial to an understanding of what it means to be a researcher it is through the development of a participatory mode of consciousness that the researcher becomes a part of this process. He or she does not start from a position outside of the group, and then choose to invest himself/ herself. (Bishop, 2002, p.4)

Koha

'Koha, gift (to be reciprocated), contribution'.

(Mead, 2003, p.362)

This thesis activates Koha the gift as a method, and as intention towards taking these family portraits. When I decided to take these family portraits, I believed that the families had given me a gift by allowing me to photograph their family in their private homes. It is my natural response to give back to these families their images.



Te Aorangi, Andrea, Moreno and Sonny. 2006

120mm Ilford HP5 400asa black and white film 18x18 inches digital print

Rochelle Huia Smith

Principles of reciprocity, equivalence and manaakitanga mediated by whakapapa, mana, and relationships guided the actions of gift-exchange partners. (Mead, 2003, p.184)

The families receive all images on a disk, so they can reproduce these images to give to other family and friends and I present them with one 8” x 8” image as a gift.

Reciprocity plays a major role in this project, and responds to photographers that have not always considered giving back to the community. This is my contribution to this discourse of portrait photography, this is my position that sits within tikanga Maori and kaupapa Maori. Giving a koha allows others to enjoy their images; it allows these families to a record of their family at this time. My hope is that these images become a taonga (treasure) now and in the future, a visual whakapapa (genealogy), creating new valued photo albums.

The value given to community processes in raising consciousness: The understanding of the relationship between the inner world of an individual and the outer world of social and ecological relationships; the valuable contribution people make in their activities of relating, defining and narrating together, their life being.

All parts are recognised and essential to the whole; the active cooperation of people in meaning making of their lived experiences which can be shared with the larger group or society. (Atkinson, 2001, p.8)

In conclusion, my choices of methodologies are frameworks that explain a shared experience within an indigenous context. Kaupapa Maori Methodology and Dadirri legitimise my practice and give me a place to work from.

I am happy with these methodologies, as they have helped me define my practice allowing me work within my community by framing my processes and intentions.

Insider Research



Carlos, Layah, Mila, Nitama, Ringa and Juno, Mum's house, Oratia, 2001

35mm Agfa 100asa black and white film

Rochelle Huia Smith

Insider research has to be as ethical and respectful, as reflective and critical, as outsider research. The complexities of an insider research approach can be mediated by building support structures

(Smith, L, 1999, p.139)

Photographing my whanau in a documentary genre illuminated the importance of the contribution I could make to my community. The drive to improve my practice and to recognise the value of the opportunity that was right in front of me has motivated this project.

My aim has been to critically analyse my insider position as a Maori photographer, a lived experience that has shaped my thought and perception on the world and in turn helped me make decisions concerning my style, my methods and my intentions.

This research position incorporates kaupapa Maori methodology and an awareness of another indigenous framework called Dadirri.

At the beginning of the year, I decided that I wanted to take family portraits of my community to tell our stories from an insider perspective. I wanted to share how I looked at the concept of whanau (family), as I see it enacted within the mainly urban setting of Tamaki Makaurau, the largest population base in Aotearoa.

Before I started taking photographs, I discussed the idea with my supervisors, family and friends. I then spoke to the Kuia from my daughter's kura (school) and as she thought it was a worthwhile project, she suggested I talk it over with the other parents and teachers.



Josy at Te Uri O Hina, 2006

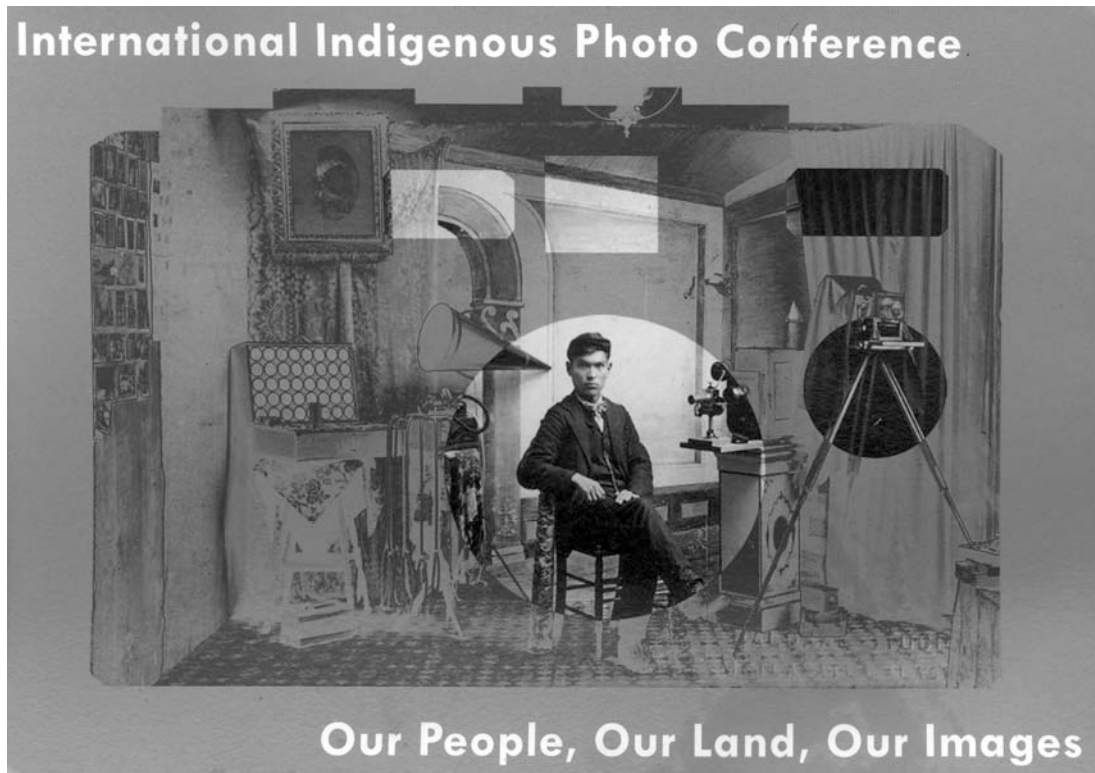
C41 100asa

Rochelle Huia Smith

In March of this year, we went on a marae noho at Te Uri O Hina in Ahipara, which was a perfect opportunity to get feedback. I have photographed many families from that initial enquiry made on that trip.

It took a long time before I photographed the first family. I had to make my intentions clear to them, I had been affected by my research concerns, regarding the representation of indigenous people that had exploited and harmed the community. I am glad I felt that way because it helped me further define what was right for me and what was wrong. Incorporating whakawhanaungatanga as a method of encounter and inclusion in to the group. Both Maori and non-Maori families have participated on the basis they have some understanding and connection to this provisional urban Maori culture and I have activated koha as a means of reciprocity.

Photographic Sovereignty



Post Card International Indigenous Photo Conference 2006 AB, Hulleah
Tsinhanhsijinnie

"That was a beautiful day when the scales fell from my eyes and I first encountered photographic sovereignty. A beautiful day when I decided that I would take responsibility to reinterpret images of Native peoples. My mind was ready, primed with stories of resistance and resilience, stories of survival. My views of these images are aboriginal based, an indigenous perspective, not a scientific Godly order, but philosophically Native." – (Tsinhnahjinnie, 1999, p. 15)

Reflecting back on those early depictions of Maori I see the importance of considering an insider position. Photographic sovereignty is my response to those early depictions.

This position empowers my community by offering a photographic insight in to things Maori. It uncovers a way of viewing a portrait that considers a Maori worldview. *'Kauapa Maori makes sense of the world, it offers an alternative perspective'*, and it puts the power back in the hands of its people (Pihama, 2003).



Tino Rangatiratanga, 2006

C41 100asa

Rochelle Huia Smith

Although Sovereignty is an English word, for me it captures the motivation behind this project, and it is important to understand the context in which I choose to use this word to describe my thesis.

“Rangatiratanga: political-sovereignty, chieftainship, leadership, self-determination, self-management; individual-qualities of leadership and chieftainship over a social group, a Hapu or Iwi.” (Mead, 2003, p.366)

With this understanding of sovereignty as Rangatiratanga, I am asserting and working within this discourse. I see this research and thesis as an opportunity of self-determination, self-management on behalf of my community through photographic community involved with whakawhanaungatanga and the revitalisation of Te Reo me ona Tikanga.

Therefore, I am taking responsibility of the representation of my community through making family portraits. To me, Photographic Sovereignty celebrates indigenous knowledge for not only other indigenous people but also everyone.



Portraits Against Amnesia/Baby girl 2003
Hulleah Tsinnahjinnie

I discovered the term Photographic Sovereignty after meeting with Hulleah Tsinnahjinnie a Photographic and video artist, a woman of Seminole and Muskogee heritage who has spent three decades committed to describing, discussing and most importantly re interpreting the representation of Native American Indian.

In her series, *Portraits against Amnesia* Tsinnahjinnie collects early images of native people off the Internet. One of her well-known images (*Hoke-tee from the series Portraits Against Amnesia*) is of a baby girl dressed in Victorian clothing, standing on the moon. Tsinnahjinnie believed that is how many natives would have felt when they were colonised. Tsinnahjinnie as an artist has been working within this discourse for three decades providing a Native American perspective, which legitimises some of my interest and concerns.

Earlier this year (2006) I was fortunate enough to be included in an exhibition and conference Our People, Our Land, Our Images. Which Tsinhnahjinnie in her role as Director Veronica Passalacqua, (curator) organised at the CN Gorman Museum at the University of California, Davis.

The exhibition brought together and showcased a group of indigenous photographers, many of whom are internationally recognised and all of them in their own way illustrating their own photographic sovereignty. The exhibition is now touring around the United States. In meeting many other indigenous photographers, I had an amazing opportunity to share in our stories.

Pages 36-37:
Zig Jackson
(Mandan/
Hidatsa/
Arikara), from
the "Indian
Photographing
Tourist
Photographing
Indian" series,
1991



36

Indian Photographing Tourist Photographing Indian, 1993.

Zig Jackson

Jackson of the affiliated Native American tribes Mandan, Hidatsa and Arikara, was one of the first indigenous photographer's whose work I had seen. Jackson featured in an Aperture (issue 139) called *Strong Hearts: Native American Visions and Voices*, which included his series 'Indian Photographing Tourist Photographing Indian'. (Jackson, 1991 p.34)

Jackson photographed tourists taking photographs of ‘*real Indians*’ raising the issue of the outsider taking images of indigenous people. I acknowledge the contribution Jackson has made to his own community through his photography and the profound influence he has had on my own practice.

His contribution helped me analyse what I was photographing in my community, making me aware of the powerful tool the camera was to raise awareness amongst our own community and the wider public. (Retrieved June 5 2006 <http://www.loc.gov/today/pr/2005/05-098.html>)



Untitled #1, from Heirloom series. Unknown date
Sama Alshaibi

Another artist I was fortunate enough to meet was Alshaibi, who describes herself as Iraqi/Palestinian, Arab/American and Islamic/Christian woman. She discusses political issues from a migrant perspective born in Iraq to a Palestine mother and an Iraq National father, drawing on personal life experiences, and memories regarding cultural identity. In her work, Alshaibi discusses living in America post September 9/11 and its consequences for people in her community in America and at home in Iraq. Alshaibi gave a presentation of her work, using documentary images she had taken, to describe the location, people and background her practice was engaging with. Then she developed concepts that expressed what she had documented in America and Iraq.

At this point I realised that my past documentary work had helped me meet the people in my community. My documentary work has been a set of clues, piecing together a puzzle that I have attempted to solve.

My story about the conference

Being apart of this experience has changed my life. I meet Lee Marmon tribal affiliations Laguna Pueblo who has photographed his community for over 50years. Meeting Lee was inspirational knowing that he had been doing this community work made me passionate about working with my community.

As part of the conference, all of the artists took over images for a print swap. Marmon gave people their print from his hotel room, (as I remember we were lined up at the doorway). I gave him my print and he gave me back a pen to sign it for him, then he asked each person to pose holding their image, he wanted to remember what image belonged to each person.

At 82 years old he was still passionate about recording moments, I really admire his dedication. After Marmon took my portrait, he proudly handed me his well-known image '*Eagle Dancers 1946*' which is featured in the exhibition. I felt so grateful, when I returned home it was the first image I framed. To remind me of that special moment with Lee Marmon and the work he has done and continues to do in his community.

In meeting Aimee Ratana, Simone Magner and Erana Baker all Maori woman photographers I felt excited and humbled. Ratana and Manger's practice deals with objects, digital media and Maori concepts where as Baker's images had a community approach like mine. I acknowledge these women as important contemporary photographers that like me are telling our stories.

So many amazing things happened on this trip. Obviously meeting everybody was unforgettable. Another unforgettable moment was meeting Teo Chambi, Martin Chambi's grandson who bought his grandfathers images to share with the group of photographers.

I remember holding one of Chambi's images in my hand, and marveling over his technical craftsmanship. I felt changed viewing these prints made me to want to improve my own technical abilities in photography.

Chambi left a legacy for indigenous photographers and on that day a strong feeling came over me and I knew that I wanted to contribute something back to my local community and through that make connections to an international community.



Teo Chambi, Rochelle Huia Smith, Pena Bonita, Natalie Robertson, L. Frank Marquez, Dr Jack Forbes 2006 UC Davis, International Indigenous Photographers Conference "Our People Our Land Our Images". Hulleah Tsinhnahjinnie



Erana Baker, Simone Magner, Aimee Ratana, Rochelle Huia Smith 2006

Departure day, leaving the Chinese restaurant Davis California

Dugan Aguilar



Rochelle Huia Smith and Lee Marmon UC Davis 2006

Nana Stoleze



Erana Baker, Henri, Hulleah, Roselee, Aimee, Veronica, Simone Departure day 2006

Rochelle Huia Smith

New Zealand Photographers

Along with my interest in early depictions of Maori, I have also focused my research on many New Zealand photographers, particularly those who have photographed Maori. During the course of my seven years of study, my appetite for documentary and more recently portrait photography has never waned.

I find myself obsessed with the material and photography belonging to this category. I would like to acknowledge, Ans Westra, Marti Friedlander, the late Terry O'Connor, Gil Hanley, Bruce Connew, Mark Adams, the late Robin Morrison, John Miller and many other photographers working in the documentary and portraiture genre have given me much to observe and love about photography.

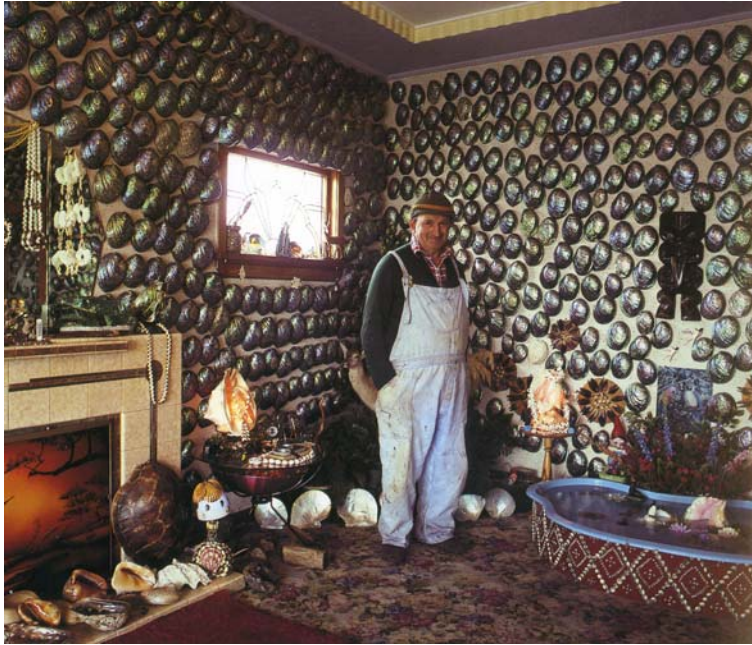
I respect these photographers for their technical abilities to capture a moment, to open a window to see another time and for their contribution to photography that lets us see parts of New Zealand society, we may have never been physically able to.

However, Westra and Friedlander's depiction of Maori, although beautiful they do not have the ability to critically demonstrate self-determination within an image of a community (Maori).

In 1964, Westra was criticised by Maori Women's Welfare League for her images in *Washday at the Pa*, a booklet distributed to schools. Westra published images that were considered problematic because she did not consider what might be offensive; she only considered capturing a great composition. Westra has gone on to collaborate with Maori writers, notably Witi Ihimaera.

Marti Friedlander's approach when photographing Maori was from an outsider position. As a new migrant of Jewish descent, she was fascinated with difference and wanted to capture things that represented New Zealand to her. I met her briefly and she asked me what I photographed. I told her that I photographed my Maori community in Tamaki Makaurau (Auckland) New Zealand.

She responded by saying that I was very lucky to be able to get in to the community and document these things that as an outsider she had found difficult. I knew at that moment that there was much work to do.



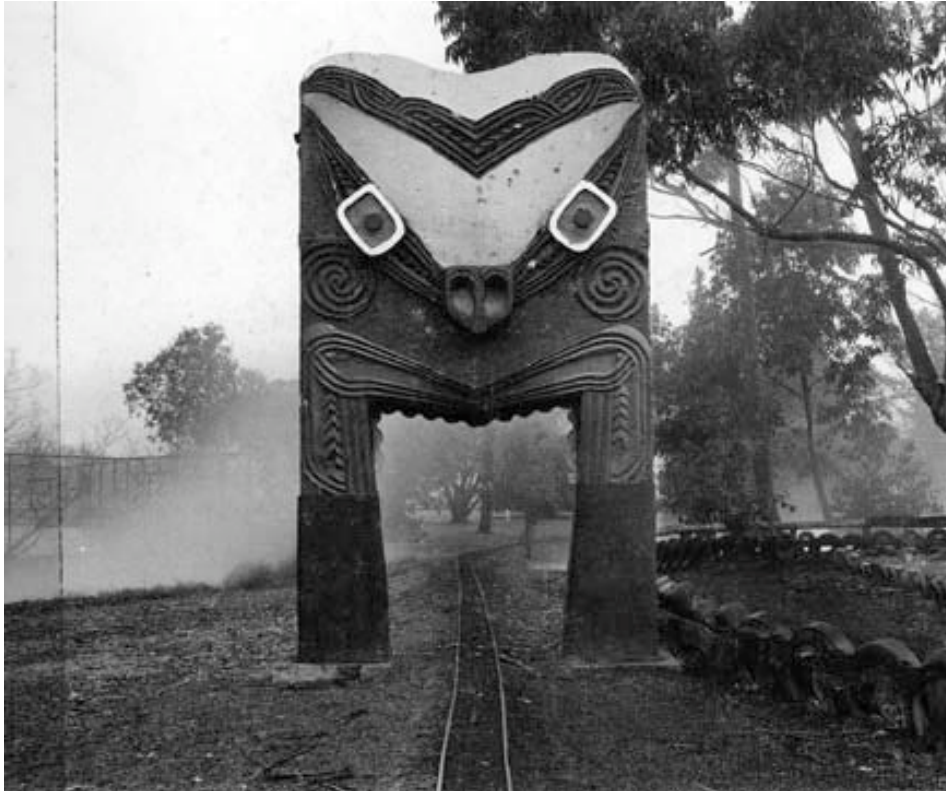
Fred Flutey in his paua shell parlour, Bluff, Southland 1979
Robin Morrison

Robin Morrison's portraits shot of people outside and inside their homes have influenced my style in relation to this body of work, he showed us ordinary people in their own environments who have become unforgettable people in New Zealand.

For example, Morrison image of *Fred Flutey and his paua parlour* has become a New Zealand icon. My images references Morrison's work '*people in their environment*', except my project includes indigenous knowledge, which is distinctively Maori to create these family portraits.



Father and Daughter Otago, From the Road Series
Robin Morrison



Gateway "Toots and Whistle Steam Railway", Kuirau Park Rotorua (1984)
Mark Adams

It's a self-conscious engagement with the histories of conflict and also with the resistance and accommodations and other forms of representation, engaging with the colonial image blank. (Retrieved: <http://subs.nz/topic/story.cfm?c>)

Mark Adams has made a huge contribution to the discourse on settler culture, Maori culture and immigrant lives; I have followed his work since I discovered it. Adams has asserted his own photographic sovereignty, critically looking at Pakeha culture in relation to Aotearoa (New Zealand) and claiming a position where he raises interesting issues concerning the physical impact that Settler cultures have had on the landscape, on Aotearoa (New Zealand) architectural structures. I admire his position as a photographer. Like Adams the hope of this research is to open up more discussion on the handling of family portraiture in my Urban Maori and non-Maori community

All of these photographers have had an impact on my practice and I have relied heavily on what they have produced so far which has given me some direction and guidance on what I am working towards producing.



David A. Hughes (Granddad), Omaewa, Port Awanui (1996)

Natalie Robertson



Native Portraits (19986)

Lisa Reihana

Natalie Robertson and Lisa Reihana are two significant contemporary Maori women artists whose work continues to be a source of inspiration for my practice. While Reihana's video work *Native Portraits* (19986) has resonance with my concept, it is Robertson's work in Maori communities that is directly relevant to the development of this project.

Robertson (Ngati Porou and Clan Donnachaidh) is a contemporary Maori woman artist who, in her early works through until today has documented the communities that she has lived in. Her two documentary series (*Mangakino Heart of the Dam Country 1989 – 1992*) and (*Waikato Te Ava – The People and the River 1994 – 1995*) were undertaken while she was residing in Mangakino (where she was regarded by the locals as 'the photographer') and Kirikiriroa (Hamilton).

As my supervisor, Robertson has helped me shape this body of work and for that I acknowledge her as an instrumental figure in my practice. She has also introduced me to a wider international group of indigenous artists with whom I still keep in touch. In an informal conversation with Robertson, I expressed my concerns in relation to the family portraits I wanted to shoot testing out my placement ideas, how I could negotiate what I wanted to achieve in the project without compromising each family's expectations of the experience.

Robertson explained that when she had photographed families and events she would do what they wanted and expected, in exchange for an opportunity to explore some of her own ideas. Her work validated my own practice and I have incorporated these strategies when photographing people in my community.

My aim is to critically discuss an insider position as a Maori photographer, a lived experience that has shaped my thought and perception on the world and in turn help me make decisions concerning my style, my methods and my intentions. The photographer who most exemplifies this approach is fellow Grey Lynn photographer John Miller.

Recently described by Mana magazine (Issue 72 Oct-Nov 2006) as a ‘*national taonga – a keeper of archives*’ Miller (Ngapuhi) has been documenting Maori events since the late 1960s early 1970s. Recognised a Veteran Maori photographer who received The Media Peace Award in 2003, Miller feels like he has ‘*been performing the role of a sympathetic observer*’ documenting these rallies and marches. (Retrieved from http://www.photoforumnz.org/newsletters/69/john%20miller/john_miller.html)

In 1971, I moved into photographing the new wave of Maori protest, spearheaded by Nga Tamatoa, the collective of young Maori who had come together at the 1970 Young Maori Leadership Conference at Auckland University. Dissatisfied with the treatment of Maori in the justice system and the continued neglect of Te Reo Maori in schools (amongst other issues), Nga Tamatoa resolved to challenge this status quo at the 1971 Waitangi Day commemorations. This event was usually the occasion for platitudinous self-congratulation by the Pakeha establishment on the state of the country’s supposedly harmonious race relations

My mother Janice Panoho, Helen Panoho and Aunty Amokura Panoho, remember Miller ‘and his cameras’ at the rallies, marches and protest they attended in the 70’s, 80’s, 90’s through today. Just recently I attended a dinner up on Karangahape Rd after Te Arikinui Dame Te Atairangikaahu tangi, which Miller also came to. My Mum and Aunty were there and they were happy to catch up with him. As I sat there I listened to them reminisce about people and places, at this point Miller had pulled up some images from his fancy digital phone. As he scrolled through his images, Mum and Aunty Helen recognised so many people some alive and some dead. Listening to Miller and Mum talk I realised how important Miller was, that his photographs were taonga for us.



Whina Cooper, Eva Rickard and Titiwhai Harawira, Waitangi, February 1985
John Miller

Miller has made a personal commitment to himself and others in returning images back to the community he photographs. After documenting the Maori Queen Dame Te Arikinui Te Atairangikaahu's tangi he told *Mana* magazine "*Many of the home folk working at the tangi never got to participate, these photos are for them*" (*Mana* Oct -Nov Issue 72, 2006, p.11)

Miller is a '*flax roots photojournalist*' who continues to document events and people today. Like Miller part of my process has been to document my Maori community, I too feel a responsibility to handle these taonga (photographs) with respect and care, to ensure the people in the images benefit from them. For this reason I have activated koha (gift) as a means of reciprocity between my community and me. (Robertson, conversation, 2006)

Miller activates what I have described as an insider researcher and positions his work in Maori communities. Giving back to the community is important to me and I see Miller's work '*by the people for the people*' as a leader in this practice. (Robertson, conversation, 2006).

Restoring the mana of the photographic image



Family photos from the 1960-70's.

1963 - The line of KODAK INSTAMATIC Cameras was introduced, featuring easy-to-use cartridge-loading film, which eventually brought amateur photography to new heights of popularity. More than 50 million INSTAMATIC Cameras were produced by 1970.

(Retrieved July 9 2006 www.kodak.com/US/en/corp/kodakHistory/1960_1979.shtml)

Since the advent of the Kodak Instamatic, photography has become increasingly disposable. During that time, Maori have generated a cultural resurgence resulting in a new generation who incorporate ritual practices, tikanga Maori into their everyday, often urban lives. Engaging with restoring mana (integrity) to the photograph my project aims to create new and valued images of these families for them and generations to come to view a family portrait as a taonga not a disposable item.

Looking back through old family photographs there is a huge difference in quality between the beautiful studio portraits of my grandparents generation (1950s) to the more snapshot images of my mums generation growing up during the late 1960s, 70s and to date. It is my observation that with the advent of the Kodak instamatic photography

became more accessible which allowed people to document their own family, friends and events; the downfall was that the quality of most of these images has lost some of their archival qualities and beauty as a composition.

In my practice, the quality of the image is very important; I want to restore the mana (integrity) to the photograph. In my family we have many photo albums filled with countless images that are badly composed with terrible lighting. I feel that a formal family portrait as a community project is a practical project, which allows me the pleasure as the photographer, yet also allowing the family the pleasure of seeing themselves together at this time.



Family Photographs, 2006
C41 100asa
Rochelle Huia Smith

Chapter 3

Practical Work Developments



Jamie, Pete, Te Naera, Solomon, king, Jarome, and cousins 2006

Digital file

Rochelle Huia Smith

At the beginning of this year I took this photo at my cousin Wakaiti's 21st on our uncle King's farm in Kaikohe. Uncle King is my mother's first cousin and he was bequeathed my great grandmothers farm. My great grandmother Hemoata Dalton (nee Kowhai Tuaru) was Chief Hongi Hika's and his principle wife Tuhikatuku great granddaughter. Hongi was born on that land and my Nan grew up there. I believe it is important to record these stories so generations to come know these stories.

As part of my project, I decided to document family occasions using my digital camera (to save money), the reason I did this was to create images that meant something to me, and I needed to enjoy photography and make more work. I knew these images would not be in the exhibition but they helped me see how I might develop ideas from these snapshot portraits in to a more formal considered portrait.

The title suggests partly what I set up, and partly what happened when I clicked the shutter and observed later when the images were down loaded on to my computer. I called out to my brothers, cousins and uncle to pose for me, they groaned and clustered in to a group, they looked awkward and uneasy.

I looked through the viewfinder, I suggested a rugby pose and pointed to the bench they were all sitting on. Their eyes lit up and they became enthusiastic, automatically they arranged themselves as if it was a natural position to be in photographically. The men liked to be in a rugby pose, they seemed happy and ready and I shot this image. The interesting part of this image is my brother Pete doing a pukana (poking his tongue) and my cousin Te Naera pose referenced a hei tiki (symbol of the first man) position.

Both Pete and Te Naera are 17 years old. They have both been through Mananwanui kohanga reo, Te Uri Karaka at Newton central primary school, Kowhai intermediate and Kura Kaupapa o Hoani Waititi marae in Auckland. They have been immersed in te reo me ona tikanga and in this image it becomes evident to me as the photographer and the viewer.

Maybe I perceive this because I know them, seeing these physical gestures their making because I share some of that Maori knowledge they have received and expressed unknowingly in this photograph. This image helped me see the concept of transference of Maori knowledge in to our every day lives and situations by observing this image.



Nga Uri o Nga Iwi at Te Uri o Hina marae 2006

C41

Rochelle Huia Smith

This image was taken at Te Uri o Hina in March this year at our annual school marae noho. These trips allow our children who live in the city to connect to other iwi and their kawa (ways of doing things) and to practice tikanga Maori in a marae setting. It also helps the children and parents to understand and practice tikanga Maori in its formal setting. As I mentioned earlier it gave me an opportunity to discuss my project with a wider group of people from my community.

As a result, I have photographed many families from the kura who have been available. These families have supported my journey and me, they have allowed me to express my concerns and raise awareness about this provisional community involved in the revitalisation of te reo Maori.

When we arrived at the marae, the kaumatua (elder man) invited us on he said “*me whakawhanaungatanga matou*” which means let us become extended family let us become one, let us know each other. This experience teaches the parents and the children that we are all connected, and to acknowledge tikanga Maori in our every day lives. This experience helped me truly understand what whakawhanaungatanga means to Maori. This was a pivotal moment when Bishop’s quotes about whakawhanaungatanga rang true, legitimising my research strategies.



Te Karu, Naera, Jordan, Tawa and Caleb in Ahipara 2006

Digital file

Rochelle Huia Smith



Sand dunes Ahipara 2006

Digital file

Rochelle Huia Smith



Newton Central Primary school 2006

Digital file

Rochelle Huia Smith

I have documented events and people this year, this is not my work, it is what I do to record moments that are important to me yet have an impact on my projects. Documenting these events has been an ongoing process, it helps me see my community, but I do not rely on these images to speak passed their documentary nature. This image was taken a Newton Central Primary School for Matua Graham's memorial that we attended.

I felt good about that day to record some of that day for our kura and community. I knew Graham he taught my brothers and cousins many years ago, he also taught my daughter as a reliever before he passed away. It is my responsibility as a parent with the skills to record these events on behalf of our community.



Sonny Moreno, Joy, Daniel and Te Aorangi 2006
120mm Ilford HP5 400asa black and white film digital print
Rochelle Huia Smith

These people are my extended whanau, we are from different tribal areas but we have grown up in the city together. Moreno and Daniel I meet through high school connection and living in central Auckland. We later discovered that our mothers knew each other from living in the flats in House street Auckland Central and that Moreno and Daniel used to play with me when I was a baby, which I couldn't remember and neither did they.

Our families still remain inter connected our younger siblings from each family have become friends and family through going to school with each other at Hoani Waititi marae and shared family celebrations.

I shot this image for them, I wanted to give the family a gift something that they would love. I love this image because the boys and Joy their mother all have the same look, proud and strong. I like how they stand slightly in the front of their mother, protecting her mana (integrity).

These images have been given to Joy for her birthday this year.



Karanga mai drawing 2006
Rochelle Huia Smith

I made a series of drawings, of situations you would find yourself in a powhiri to see how I could place the people within the frame at their homes.

These drawings helped me see the potential of placement, in the past I thought of a family or group photograph as a cluster of people trying to all be seen and fit in to the photograph. This was a breakthrough in my practice, I began to consider these portraits in another way that freed my thinking around shooting a group photograph.



Joy, Andrea, Ruby, Te Aorangi, Moreno, Sonny, Daniel and Sam .2006
 120mm Ilford HP5 400asa black and white film digital print
 Rochelle Huia Smith

This was my first attempt at placement, at the time I felt like I was on to something yet I felt nervous and unsure of my idea. After receiving the images back from the lab, I knew that this image had potential but it was flawed. The light was coming over the top of the house and I got lens flare in the top left hand corner.

The composition was uneven and not symmetrical giving a skewed perspective. Even though I had considered placing them, I still had them on the same line just separated, the huge void in between each person and grouping looked wrong. Joy did not stand out at all and I knew I would have to take another photograph.



Untitled, 2006
C41
Rochelle Huia Smith



Untitled.2006
C41
Rochelle Huia Smith

I arranged another shoot, I had shown the black and white image of this family at a critique. I was asked to test out using colour film so I did. I was unhappy with the result, I knew I love black and white. I also felt that shooting in colour for me became distracting. I didn't want to have to tell people what to wear so the colours would look good together with the backdrop that was not my concern within this project. Where as Morrison's image of Fred Fluty in his paua parlour, was brilliant in colour, it would not have been as interesting if the viewer did not get to see the greens and blues of the paua shells in his parlour.

These images also have lens condensation on them, which was disappointing. I tried out the other side of the house as well, which I decided wasn't as strong as the side I had shot the first portrait. Overall this shot was disappointing. I felt disheartened.

From these trials, I recognised that I had to do a pre visit to see when the light was good. I learnt that I had to place Joy the mother in the foreground and use the mid ground and background if possible to create a more interesting composition.

I told the family I needed to do one more shot, I arranged my friend Vicki Thomas who is also a photographer to come with me for moral support and to assist me with the shoot.

The families were having a meeting that day, Thomas and I arrived to a huge family lunch that they insisted we share with them before we took the photograph. I liked having the lunch with them, it seemed like it made a difference to the way I felt when I took their image, and I felt welcomed.



Taumarunui- King Country (circa 1880)
 From The Out of Time Maori Exhibition
 Courtesy of John Gow

I considered the Burton Brother's group portraits as I shot these images. I knew how placing people successfully worked as a composition for them. I wanted to try out my strategy exploring tikanga Maori. I wanted to reference the Karanga (call) traditionally practiced on the marae and other situations in my placement of this family.

I chose to do this because I thought of Joy as the Matriarch of her family an important women. It seemed appropriate at the time as she would welcome me as the photographer on to take the image and she would welcome the viewer manuhiri (guests) to the project

This moment helped me think about the families as Tangata whenua (people of the land) and the viewer as manuhiri (guests). It raised questions in my practice which have help me define my position as a photographer, what the families represent and what the viewer represents considering a Maori perspective in relation to the project.



Aniwaniwa, June and Joy, .Sam, Ezra, Atareta, Lewis, Metotangivale, Kim, Manihera, Andrea, Te Aorangi, Sonny.

Ruby, Lewis, Uncle, Moreno, Joe Te Waru, Dario, Daniel

120mm Ilford HP5 400asa black and white film 36x36 inches digital print

Rochelle Huia Smith

This image is included in the exhibition, it was the first successful image in the series, I was fortunate enough to get Joy and here two sisters who are the eldest, their parents have passed on. This was a pivotal moment in my practice. I incorporated this strategy in the rest of my images, and developed my ideas from this set of trials. The rest of the images reflect these issues and concerns regarding lighting, placement of families and titles.



From the Out of Time Maori Exhibition 2006
Courtesy of John Gow



Te Ata, Raven, Matt, Te Mauri, Susan, Niwa and Eden. 2006
 120mm Ilford HP5 400asa black and white film digital print
 Rochelle Huia Smith

To my delight I saw the hallway with framed photographs covering the walls, with one important beautiful portrait of Susan's grandfather above the doorway. I knew that I wanted test this area out, it immediately reminded me of the marae and the framed images of loved ones inside who have passed on. The image of the grandfather above the doorway was very significant and it made me think of the marae and the special way we remember our tupuna through photographs.



From the Out of Time Maori Exhibition
Courtesy of John Gow



Huia, Dan. Ngaio and Rona, 2006 Native agent
 120mm Ilford HP5 400asa black and white film, digital print
 Rochelle Huia Smith

In developing this project I let the families know they could wear anything they felt comfortable in, that my research was not concerned with manipulating what they would wear. My main concern was that they felt good, that they had to be happy with how they wanted to represent themselves with the clothes they chose. When I approached Dan and Rona they said that having their portrait done was a great excuse to dress up.

I set the tripod up so the fireplace was in the center; at the last minute I changed the composition, which made it slightly off center. I did this because I wanted to include the two garments hanging above Rona's head.

Rona is a designer and collects vintage clothing and does embellishments of contemporary Maori signifiers and that's where the garments naturally hang when she is preparing them, so I wanted to include them.

After seeing this image I believe the composition could to be centered to give more symmetry and balance.

Dan, Rona and the kids look amazing, yet the flame coming out of Ngaio's head looks sloppy, if I had done it on purpose I might have liked it for its own qualities (Mahuika Goddess of Fire).



From the Out of Time Maori Exhibition 2006
Courtesy of Jon Gow



Josh, David, Merenia, Monica, Mark, Raewyne, Mia, Hone, Ella, Te Mapi, Putiputi, Ra, Mike, Lincoln and Awanui, 2006

120mm Ilford HP5 400asa black and white film 36*36 inches digital prints

Rochelle Huia Smith

Most of these family members have re located themselves to Te Atatu, there is a large community of Maori families living out on the Te Atatu Peninsula Auckland.

The family told me that the deck was an important area to them, and that they spent a lot of time out there. The deck has become an important aspect of New Zealand lifestyles and the way we relax and interact, similar to the mahau at the marae, which after the formal powhiri is over the space, transforms itself in to a gathering place where conversations and stories are shared.



From the Out of Time Maori Exhibition 2006

Courtesy of Jon Gow

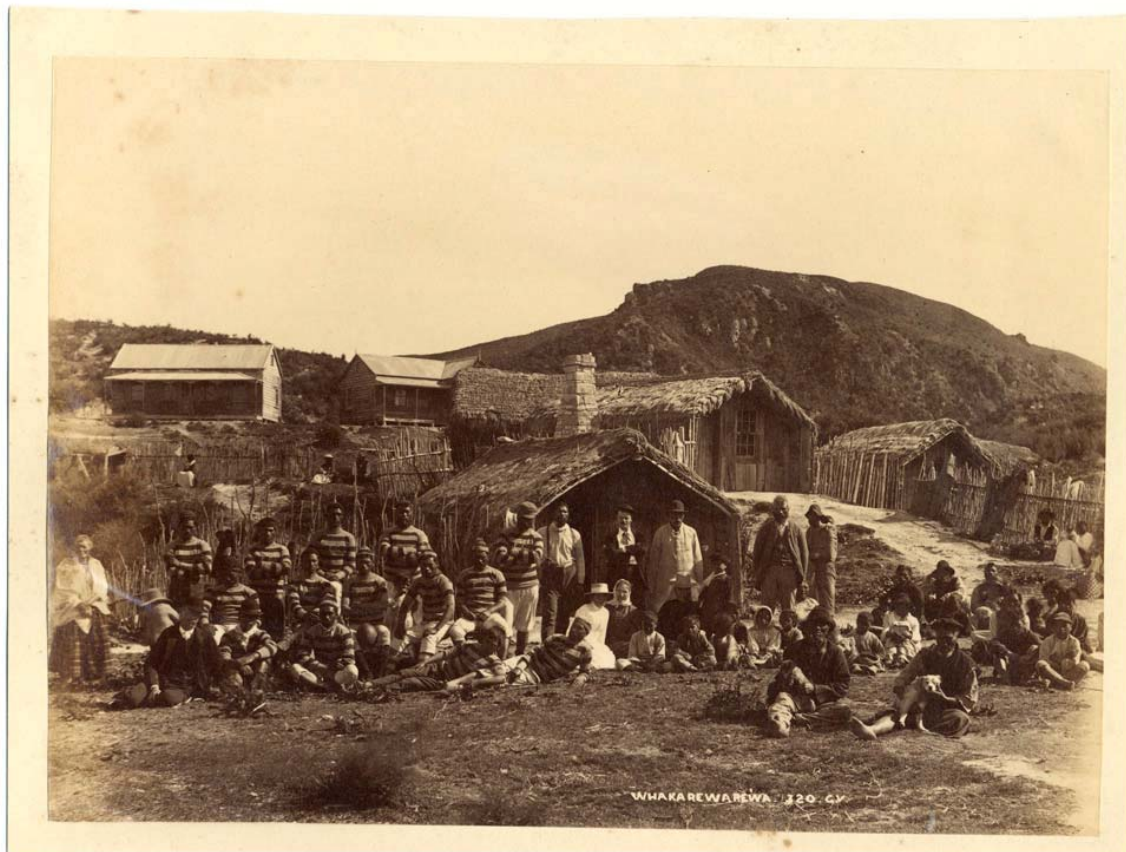


From the Out of Time Maori Exhibition 2006

Courtesy of Jon Gow



From the Out of Time Maori Exhibition 2006
Courtesy of Jon Gow



From the Out of Time Maori Exhibition 2006

Courtesy of Jon Gow

Final Works 2006



Aniwaniwa, June and Joy, Sam, Ezra, Atareta, Lewis, Metotangivale, Kim, Manihera, Andrea, Te Aorangi, Sonny.

Ruby, Lewis, Uncle, Moreno, Joe Te Waru, Dario, Daniel.

120mm Ilford HP5 400asa black and white film 36 x 36 inches digital print

Rochelle Huia Smith



Tamararo, Moera, Monowai, Toka Tumoana, Dawayne, Arihia, Kimi, Pip, Mikaira, Bishop Turei, Alison, Karen, Arihia
120mm Ilford HP5 400asa black and white film 36 x 36 inches digital print
Rochelle Huia Smith



Josh, David, Merenia, Monica, Mark, Raewyne, Mía, Hone, Ella, Te Mapi, Putiputi, Ra, Mike, Lincoln and Awanui, 2006

120mm Ilford HP5 400asa black and white film 36 x 36 inches digital print

Rochelle Huia Smith



Petera, Beverley, Elizabeth and Morgan Ray 2006

120mm Ilford HP5 400asa black and white film 18 x 18 inches digital print

Rochelle Huia Smith



Eugene, Laura, Anastasia and Santana

120mm Ilford HP5 400asa black and white film 18 x 18 inches digital print

Rochelle Huia Smith



Bowen, Vicki and Max 2006

120mm Ilford HP5 400asa black and white film 18 x 18 inches digital print

Rochelle Huia Smith



Te Ata, Raven, Matt, Te Mauri, Susan, Niwa and Eden. 2006
120mm Ilford HP5 400asa black and white film 18 x 18 inches digital print
Rochelle Huia Smith



Juan Carlo, Janet, Rochelle, Jaime, Molly, Sarah, Stephen, Psalm and Ricardo 2006

120mm Ilford HP5 400asa black and white film 18 x 18 inches digital print

Rochelle Huia Smith



Graham, Te Rima, Mikaira, Ariana, Anson, Isaac Williams, Renata, Kiana, Tahī, Layah and Toka

120mm Ilford HP5 400asa black and white film 18 x 18 inches digital print

Rochelle Huia Smith



Reihana, Piahana, Aiva, Kara, Manu, Mary, Rua, Mihi, Koha, Suma, Mihingarangi, Naera, Manahi
120mm Ilford HP5 400asa black and white film 18 x 18 inches digital print
Rochelle Huia Smith



Te Aorangi, Andrea, Moreno and Sonny

120mm Ilford HP5 400asa black and white film 18 x 18 inches digital print

Rochelle Huia Smith



Dan, Ngaio, Rona, Huia and Weta

120mm Ilford HP5 400asa black and white film 18 x 18 inches digital print

Rochelle Huia Smith



Te Karu, Chimmene, Tu Hoes

120mm Ilford HP5 400asa black and white film 18 x 18 inches digital print

Rochelle Huia Smith

Conclusion

Whanau (family) is very important to me, I have a large family who live in Auckland and Up North. This thesis is about the people I know and have met and what is important in my life. I use the term urban Maori not as an identity to replace the families iwi, hapu and other ethnicities, I use the term to locate the landscape we occupy in our daily lives.

My father is Samoan and Maori, and my mother is Maori with Scottish, French and Irish ancestry. I have grown up learning about things Maori because my mother and father believed it was important because we lived in Aotearoa. I was of the generation kohanga reo had began it seemed an obvious choice for me to be a part of that new experience for Maori who had not had this opportunity in the past.

This project is not exclusive, rather inclusive even though I have used the term urban Maori community I have realised that there are many non- Maori who are connected to this community so this project also wants to acknowledge them as well. I want this project to be about knowledge and intention rather than ethnicity. I am happy to represent all peoples who are on the waka. I believe being Maori is being inclusive, sharing knowledge and learning about one another.

Looking back on those early images of Maori and other indigenous people, and by incorporating Kaupapa Maori Methodology, tikanga maori and whakawhanaungatanga as a way approaching this thesis I have discovered a process that suits the way I want to continue photographing my local community as an insider researcher and photographer.

Even though I am happy with the progress I have made in my practice, I feel as though I have only scratched the surface in regard to my work, which will become my life long pursuit. It has been an amazing opportunity to restore the mana (integrity) of the family photograph, and to offer these families a taonga.

This has been an affirming experience for me, having the opportunity to photograph these families has been amazing because I could see the worth in what I was doing in their responses when I have given them their images. Having the opportunity to meet other indigenous people and share in our stories has been another affirming experience, knowing there is an international community that I am now apart of as an indigenous woman photographing my community.

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