

Barry Barclay (Ngāti Apa, Pākehā, 1944-2008)

Koha - Ngā Pikitia Māori (excerpts), 1987

Courtesy of Ngā Tāonga Sound & Vision

Barry Barclay was a staunch champion for people to tell their own stories. Having trained in radio, film and television, Barclay's first major milestone was directing the 1974 documentary series *Tangata Whenua* for television. Written by Michael King, *Tangata Whenua* broke new ground by putting Māori perspectives on the small screen. Barclay would go on to direct a number of documentaries that engaged with indigenous issues, from weaving to tikanga to intellectual property rights over seeds. He is perhaps known internationally as the first indigenous person to solo direct a dramatic feature film with *Ngāti* (1987).

Barclay would often criticise the rigid format of mainstream programming for the way Māori were represented and treated in documentaries. He notes that both *Tangata Whenua* and *Ngāti* established for him an alternative method for going into remote communities for the first time, and recording respectfully. These ideas would inform his writing on filming more broadly. Perhaps the most consistent metaphor in Barclay's writing is "hui on film", which describes a model of filmmaking guided by the communal values of a marae. This provided a useful umbrella for a number of production notes, such as thinking of the camera as a listener that would allow people to speak undirected, or seeking metaphors for topics that were either too complex or sensitive for dialogue.

Barclay continued to place community at the heart of his filmmaking philosophies. He coined the term "Fourth Cinema" as way of pursuing "interior" values rather than "external" surface features, and as a way of considering how film could accentuate indigenous cultural value. Within Māori cinema, Barclay cites whanaungatanga, wairua, or aroha as values that could inform Fourth Cinema productions. For Barclay, technique could not be divorced from values. And while he may have seen the film industry as formulaic and profit-driven, he still believed that technical conventions could be recreated, to enable people to better tell their own stories, for their own benefit.

Merata Mita (Ngāti Pikiao, Ngāi Te Rangi, 1942-2010)

Koha - Ngā Pikitia Māori (excerpts), 1987

Courtesy of Ngā Tāonga Sound & Vision

Raised in Maketu, Merata Mita's foray into filmmaking came from working as a cultural liaison, organising interviews with Māori for Pākehā filmmakers. But she soon became disillusioned with how Pākehā films represented Māori, and the ways in which Māori technicians and liaisons were primarily being used to, as Mita says, "make access to the maraes easier".

Soon after came an opportunity to direct the camera on her own. In 1978, Mita received a call to get a film crew up to Bastion Point. She arrived on the final day of a 507-day occupation and recorded the police forcibly removing Ngāti Whatua protestors from the site. The resulting documentary, *Bastion Point: Day 507*, would become the launching pad for future documentaries, such as *Patu!* and *The Bridge*, that ranged in topic but returned again and again to social justice. Mita followed *Patu!* in 1988 with *Mauri*, only the second feature directed by a Māori female, and the first (and still only) feature to be directed solely by a Māori woman.

Mita's attention to concerns facing Māori mirrored her critique of Māori representation on screen. As Mita puts it, "the problem was in deciding which was better, being invisible, or accepting the negative images." Mita developed what she called "decolonising the screen" to combat the monocultural domination of media, "demystifying" the screen to counter stereotypes, and "indigeneising" the screen to consider filmmaking from a communal perspective. In striving for these realities, Mita noted that there would need to be substantial investment in Māori technicians, directors, producers, and production houses focused on Māori projects. Mita set up and led the indigenous filmmaking programme at the University of Hawai'i Mānoa. Notably, those who knew her are consistent in acknowledging her warmth and generosity as a mentor.

Robert George (Te Arawa - Ngāti Kea Ngāti Tuara, Ngāti Kuki Airani)

Horohoro, 2018

five-channel video, 3.03 mins

The reciting of Whakapapa is a central institution for Māori. At Robert George's tūrangawaewae, Horohoro, a small settlement south of Rotorua, where his mother's whānau still remain, George considers whether cinematography can hold the spirit of his pepeha. The camera pans across key landmarks from his childhood; the church, the school, the awa, and of course, the maunga. In retracing the landmarks of his pepeha, George recognises his maunga, Te Horohoroinga o ngā ringa o Kahumatamomoe, as a constant point of return. As a marker throughout various moments in life, the land comes to act as a container for multiple and simultaneous times.

In creating a five-channel video, George takes heed of Barry Barclay's suggestion that film's technical conventions could be re-configured to better suit our own perspectives. While Barclay's notes relate mostly to documentary, here George similarly rejects a reportage or sublime approach to documenting place in order to find something more sincere, even spiritual, in recognising the land's multiplicity across time.

Tanu Gago (Sāmoa)

***APPARATUS*, 2018**

film, 19.21 mins.

APPARATUS continues Tanu Gago's ongoing criticism of rigid gender identities that harm queer and indigenous men in particular ways. The work builds on the narratives and visual motifs established in Gago's photographic series *Jerry the Fa'afafine* (2010) and *Avanoa o Tama* (2012).

A series of vignettes presents a range of indigenous men performing and learning identity through a range of references: paternal relationships, public space, friendship, dance and ethnography. Within each vignette, as well as between the sequences, *APPARATUS* maintains a tension between celebrating diverse forms of expression and an awareness of the ways in which concepts of masculinity are preserved and transmitted. Each individual is placed at an intersection between a unique identity and a series of contextual influences. The relationship between individual agency and environmental conditioning oscillates.

In recognising the constant complicated factors informing one's selfhood across generations and contexts, *APPARATUS* resists any fixed notion of identity. By articulating the complexities of being a Pacific male in the 21st century; the work is also a direct response to a history of representation that has flattened indigenous masculinity. In a media climate that portrays indigenous masculinity as both fixed and binary, *APPARATUS* provides a counter narrative.

APPARATUS: *Film production credits*

ARTIST: Tanu Gago

CAMERA: Ralph Brown

SYLING: Jasper Powell

SOUND AND EDITING: Tanu Gago

CHOREOGRAPHY: Jacob Tamata, Cypris Afakasi

ADORNMENTS: Rosanna Raymond, Pati Solomona Tyrell

FEATURING: Reuben Tomasi, Tavake Akau, Zion McCormick, Morris Gago, Solomon Gago, Simone Akau, Mia Gago, Fili Tapa, Tapuaki Helu, Jacob Tamata, Cypris Afakasi, Gabriel Halatoa, Ponifasio Junior Ah Tani, Benji Timu, Sione Monu, Jermaine Dean, Hela Ikimotu, Esera Ieti, So'omalo Iteni Francis Schwalger, Mika Tomasi, Ioane Ioane.

SPECIAL THANKS TO: FRANCMARIE, COVEN, Dru Douglas, Pati Solomona Tyrell, Rosanna Raymond, James Waititi, Manu Ha'apai Vaea Tangitau, Guilherme Taccetti, FAFSWAG.

'Power of 3' BIONICA 2018 appears courtesy of Jacob Tamata and the COVEN Collective.

Nova Paul (Te Uri Ro Roi, Te Parawhau / Ngāpuhi)

Ko te ripo, 2018

digital film

Ko ahau te wai, ko te wai ko, 2018

digital film

In both *Ko te ripo* (2018) and *Ko ahau te wai, ko te wai ko* (2018) Nova Paul approaches the filmmaking with the kaupapa that underpins much of her practice: what does a self-determined, tino rangatiratanga image look like? Working with production frameworks that echo Barry Barclay's film production notes around hui and kōrero, Paul sees film production as wānanga (a place of learning and putting time into space) and specifically that the medium of film puts time into space.

Engaging with the subject of rongoā (healing) and wā (time) in wānanga with her whanaunga, oral historian Dinah Paul, Nova Paul considers the impact of the Treaty claims on her hapū. Together Dinah and Nova sought a way of rongoā in the wā. In *Ko te ripo* extracts from Dinah Paul's evidence, presented as part of the WAI1040 and WAI2058 claim, are re-read from the Panoho whenua at the foot of their maunga, Whatitiri. In *Ko ahau te wai, ko te wai ko ahau*, the artist follows Dinah's directive to go to Waipao puna and walk down the waterways. Over the last nine years, the Waipao has taken over the lives of the Paul whanau because of the so-called Porotī Springs issue.

Filmed in a single take, *Ko ahau te wai, ko te wai ko ahau* follows a pace that comes from filming, as Paul describes it, by “our feet”. The phrase evokes both a physicality and different conception of time, governed by the contours of the puna, measured by footsteps rather than seconds or minutes. This act focuses on the puna, not through the lens of dispute, but as a space of healing. As Dinah notes, in walking the puna, different aspects and growths come into focus; it is possible to be present to how they move and flow from one thing into another. In paying attention to the microcosms, a sense of a wider environment, and our part within it, can come into light. By privileging one sense of time over another, Paul opens up the potential healing of the wā – the act of staying in the moment and observing our interrelationship within an entire environment.

Tuāfale Tanoa'i aka Linda T (Sāmoa)

LTTV, 2009 - ongoing

live set, video playback

One of Tuafale Tanoa'i's longest ongoing projects is *LTTV*, an ongoing live installation in which a number of guests are interviewed and recorded within a makeshift TV set. Inspired by the work of Barry Barclay and Merata Mita, with Mita acting as an informal advisor for the project, *LTTV* responds to mainstream filmmaking processes and their monocultural exclusion of minority voices. *LTTV* is a direct intervention of Māori and Pacific voices onto an interview set. In this iteration, the interviewees contribute to Tanoa'i's living archive on Merata Mita and Barry Barclay.

There is a strong element of collaboration in *LTTV*. Though the guests are carefully chosen, the interviews are not pre-planned, and they take on a sprawling and spontaneous path. Working against the modes of closed-off studios, *LTTV* instead breaks down individualistic production and the exclusion of viewers, notably Māori and Pacific, from the making process.

Lisa Reihana (Ngāpuhi, Ngāti Hine, Ngai Tū)

Native Portraits n. 19897, 1998

single channel video, 34 mins.

multi-channel video

First commissioned by Te Papa Tongarewa in 1997, *Native Portraits n. 19897* considers the history of 19th-century studio portraits as well as Māori imagery in major public collections. This series of ‘moving image’ portraits — based on photographs of Ngāpuhi Chieftaness Pare Ngahako, the Rotoruan Guide Rangi, and Kai Tahu Paramount Chief Te Matenga Taiaroa — are accompanied by a series of dramatised vignettes that imagine the moments directly before the photographic capture of each portrait. The dramas suggest the choreography of particular tropes and stereotypes, such as the ‘noble warrior,’ while also underscoring the differing levels of agency Māori had in controlling their own image. By extending the usual fixed moment of the photograph into the time-space before the image was taken, *Native Portraits n. 19897* resists any notion of a passive sitter. Instead, the work opens out the politics of image-making, in which both Māori and the camera act upon each other.

This presentation of *Native Portraits n. 19897* is generously supported by Luma Audio Visual Creative, supporting the arts with creative audio visual technology.

Tracey Moffatt (Australia)

Lip, 1999

single-channel video (monitor – on this wall)

Lip is the first of a suite of montage works created by Moffatt that consider various stereotypes or tropes that pervade screen productions. Here, Moffatt edits together a series of scenes from the 1930s to the present day in which Black women play servants, maids, and other help.

Other, 2009

single-channel video (monitor – on opposite wall)

The last in a suite of seven montage videos, *Other* is a compilation of interracial encounters cribbed from mainstream movies and television. Overlaid with some serious erotic charge, the scenes consider the narratives of looking and desire that are used to represent 'other' in cinema and the clichés that pile up when bringing together cross-cultural encounters across 60 years of moving image.

Tuāfale Tanoa'i aka Linda T (Sāmoa)

LTTV screens

Screen 1

Capt Ema Siope
Mairi Gunn & Chris McBride
Rosanna Raymond & Herbie
Leo Koziol

Screen 2

“If your films don’t heal,
there’s no point in making them.”
Merata Mita

Screen 3

Suzanne Menzies-Culling
Elsie Taemalie-Freeman
Marie Laufiso

Screen 4

Pati Umaga
Cheryl Brown
John Walsh
Annie Collins & Dr Ella Henry
Richard S
Fe Day
Davika
Heather Galbraith
Tupe Lualua

Screen 5

The Day I Met Barry Barclay

Screen 6

Script To Screen:
Writing Māori Charaters
Telling Māori Stories

TV VHS - no audio

Pātaka 2019 montage of interview