

Moko The Art And History Of Maori Tattooing

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 The Bookseller and the Stationery Trades' Journal
 Stiltwalking: A History and How To
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 The Art of Maori Tattoo

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MAREN CHERRY

Theo Schoon University of Hawaii Press

These fourteen essays address controversies over a variety of cultural properties, exploring them from perspectives of law, archeology, physical anthropology, ethnobiology, ethnomusicology, history, and cultural and literary study. The book divides cultural property into three types: Tangible, unique property like the Parthenon marbles; intangible property such as folktales, music, and folk remedies; and communal "representations," which have lead groups to censor both outsiders and insiders as cultural traitors.

[Marks of Civilization](#) Auckland University Press

Seventeen years ago, Glen 'Dragon' De Souza founded the Keylemanjahro School of Arts and Culture on the

Maori Artists of the South Pacific Cambridge University Press

An engaging explanation of Oceanic art and an important gateway to wider appreciation of Oceanic heritage and visual culture

Moko; Or, Maori Tattooing Algonquin Books

Sir Hirini Moko Mead's book on taniko weaving, Te Whatu Taniko, Taniko Weaving: Tradition and Technique is recognised as a key reference work to this important tradition of Maori craft. First published in 1958 and in its previous edition in 1999, the book serves as a reference work to artists, enthusiasts, students and teachers. Te Whatu Taniko relates both the history and 'how-to' of Maori taniko weaving in one accessible volume. Clearly written with numerous illustrations and photos, the book describes the origins of weaving, its role in Maori society, contemporary expression, and steps towards learning the craft.

[Moko Huia](#) Publishers

"A full survey based on the author's observations and subsequent reading"--Bagnall.

The Quarterly Review 5Continents

The chieftainess Te Ao Kairau lived in the north of the Waiapu Valley. Desiring carving for the meeting houses that she was having erected, she chose her nephew Iwirakau to travel to Uawa to learn the arts of carving at the Rawheoro whare wananga. Iwirakau had a studious nature and practical bent, and many close connections to major lines in Ngati Porou. Upon his return from his studies, Iwirakau added new details acquired from Uawa to the designs and styles of the Waiapu, and became a leader of carving in the Waiapu area. When the whare wananga later declined, such was the strength of the passing down of knowledge that the style of carving associated with them continued. And one of the strongest to survive was that of the Iwirakau School. From the emergence of the chapel and the whareniui in the nineteenth century to the rejuvenation of carving by Apirana Ngata in the 1920s, Maori carving went through a rapid evolution from 1830 to 1930. Focusing on thirty meeting houses, Ngarino Ellis tells the story of Ngati Porou carving and a profound transformation in Maori art. Beginning around 1830, three previously dominant art traditions - waka taua (war canoes), pataka (decorated storehouses) and whare rangatira (chief's houses) - declined and were replaced by whare karakia (churches), whare whakairo (decorated meeting houses) and wharekai (dining halls). Ellis examines how and why that fundamental transformation took place by exploring the Iwirakau School of carving, based in the Waiapu Valley on the East Coast of the North Island. An ancestor who lived around the year 1700, Iwirakau is credited for reinvigorating the art of carving in the Waiapu region. The six major carvers of his school went on to create more than thirty important meeting houses and other structures. During this transformational period, carvers and patrons re-negotiated key concepts such as tikanga (tradition), tapu (sacredness) and mana (power, authority) - embedding them within the new architectural forms whilst preserving rituals surrounding

the creation and use of buildings. A Whakapapa of Tradition tells us much about the art forms themselves but also analyses the environment that made carving and building possible: the patrons who were the enablers and transmitters of culture; the carvers who engaged with modern tools and ideas; and the communities as a whole who created the new forms of art and architecture. This book is both a major study of Ngati Porou carving and an attempt to make sense of Maori art history. What makes a tradition in Maori art? Ellis asks. How do traditions begin? Who decides this? Conversely, how and why do traditions cease? And what forces are at play which make some buildings acceptable and others not? Beautifully illustrated with new photography by Natalie Robertson, and drawing on the work of key scholars to make a new synthetic whole, this book will be a landmark volume in the history of writing about Maori art.

[Mau Moko](#) Lulu.com

Tikanga Maori is the authoritative and accessible introduction to understanding the correct Maori ways of doing things as they were done in the past, as they are done in the present - and as they may yet be. In this revised edition, Hirini Mead has added an extensive new chapter on mana whenua, mana moana, Maori authority over land and ocean, and the different interpretations and applications of mana whenua and mana moana historically and today. Hirini Mead has also updated the section on tangihanga to include contemporary issues about cremation choices and what happens to the deceased in Maori/non-Maori partnerships where there are disputes about following tangi tikanga or Pakeha traditions. The remainder of the book explores how tikanga Maori may influence contemporary life and society, and Hirini Mead proposes guidelines to help us test appropriate responses to challenges that may yet be laid down.

[The Jumbies](#) Raupo

Maori tattooing (moko) communicates the bearer's genealogy, tribal affiliation, and spirituality. This definitive study discusses the distinctions between men and women's moko, patterns and designs, and moko in legend and song.

[Tattooing the World](#) POW! Kids Books

Essays on orientalism in American and European cinema

[Tattoo](#) Courier Corporation

- Tattooed History: The Story of Mokomokai presents in a new way, and in a new light, the ancient art of tattooing among the Maori people. Tattooed History: The Story of Mokomokai is the first book to comprehensively explore the history of these remarkable Maori ancestors. The elaborate facial markings (ta moko) of the Maori are well-known, but less so is the unique process of preserving the tattooed heads of both enemies and loved ones. This work presents many sources, documents and illustrations for the first time to explore its subject in a new and original way. Mokomokai were first encountered by Europeans during the exploration of New Zealand by James Cook. When missionaries, traders and other visitors learnt more about mokomokai they published the first descriptions of how they were preserved and the customs surrounding them. This book examines these early nineteenth century writings and describes how mokomokai were first exhibited to curious foreign onlookers around the same time. The acquisition of mokomokai by outsiders, often in exchange for weapons, is discussed along with how these heads formed part of the earliest collections of museums and other institutions. Once European settlement expanded, the practice of preserving heads ended and there were very few left in New Zealand. While New Zealand established its own first museums they often had to acquire mokomokai from outside the country. This work describes the auction and sale of mokomokai in Britain for a period of over 150 years. It discusses the collecting of mokomokai by such renowned British collectors as Horatio Gordon Robley and W.O. Oldman, who were sometimes the source of mokomokai for New Zealand institutions. The public sale of mokomokai at auction in Britain ended when Maori mounted legal challenges to such sales. These legal strategies are discussed along with how they were replaced by comprehensive

repatriation strategies that received government support and are ongoing. *Tattooed History* presents the 250 year-long story of mokomokai in a new and exciting way, through rich historical and illustrative documentation. This book places these unique remains in the overall context of New Zealand history, the characters who formed part of it, and the emergence of an international market for ethnography after the Second World War.

Moko, Maori Tattoo Yale University Press

Te Papa holds New Zealand's national art collection, whose origins date back to 1865 and the establishment of the then Colonial Museum (later the Dominion and then the National Museum). Built up over the years by a succession of directors and curators, the collection's 40,000 works track New Zealand history and the art movements within it. In this generous book, Te Papa's curators and a wide range of other expert art writers showcase the strengths of the New Zealand art collection by discussing around 270 works. From very early colonial work through to recent acquisitions, and including photography, their essays offer insights into the art, the artists and the context and issues that drove them. The book is complemented by biographies of all the featured artists, making it a valuable resource.

Bismarck Archipelago Art University of California Los Angeles, Fowler Museum of Cultural History
Te Kuia Moko is a taonga recording 34 Māori women, all bearing moko kauae (chin tattoos). First published in 1980 as *The Blue Privilege*, this new printing evidences the book's ongoing importance as a record of moko art. Arriving in New Zealand in 1969, Harry Sangl believed that kuia with moko kauae were of a bygone era. But in March 1972 he saw a photograph of a centenarian Māori woman with a moko and set out to find her, reaching her in Ruatoki, near the Urewera ranges. From there he embarked on a three-and-a-half-year journey around New Zealand to paint the last remaining kuia with moko, many of whom were of Ngāi Tahu descent. Most of Sangl's subjects were born in the nineteenth century, the oldest around 1850. The period of tattooing was approximately from 1885-1940. Biographies of the women are printed substantially as they spoke them, supplemented by essays by Merimeri Penfold and D.R. Simmons. The records are accompanied by black-and-white sketches of the kuia's moko complementing the beautiful, full colour paintings.

Maori Kite Columbia University Press

Emigre artist Theo Schoon was fascinating, unorthodox, controversial, pioneering and at times reckless. His life intersected with important cultural periods and places, where what it meant to be modern in New Zealand were being debated and articulated in art, literature, music and theatre. The art he pioneered and promoted - Maori rock drawings, the drawings of a psychiatric patient, Maori moko and kowhaiwhai, the abstract patterns of geothermal activity in Rotorua - were decisive for many other New Zealand artists, including Gordon Walters. And his example, as an academically trained artist with a good knowledge of modern European art and a commitment to do whatever it took to pursue his artistic projects, was both an inspiring and a cautionary tale. Schoon's is a life less well known now than it deserves to be. This superb, highly illustrated biography by one of New Zealand's best art writers corrects that imbalance and examines Schoon's claims on the development of art and culture in Aotearoa in the twentieth century.

New Zealand Tattoo Arcturus Publishing

Body piercing, scarification, tattooing - for thousands of years decorative alteration of the human body has been invested with profound cultural and social meaning. This collection of essays, photographs and drawings focuses on the many and diverse ways that human beings have permanently decorated their bodies.

Anthropos Oratia Books

Meet the Mokomaki, a group of adorable little birds who cavort playfully through the pages of this picture book while teaching the basics of numeracy to preschoolers. A mommy fox is searching for her lost baby, and asks the Mokomaki for help as she looks--the little birds cheerfully mount a search through the forest, where they meet lots of other creatures, who helpfully join in--and kids can, too! As they search, readers practice sequencing, sorting and classifying, comparing, and grouping while looking for the missing fox.

Visions of the East Stemmler

In the traditional Māori world, the moko, or facial or body tattoo, was a sign of great mana and status. Male warriors wore elaborate tattoos on their faces and bodies; women took more delicate chin tattoos. After almost dying out in the twentieth century, Māori tattooing is now experiencing a powerful revival, with many young Māori wearing the moko as a spectacular gesture of racial pride. This examines the use of tattooing by traditional and contemporary Māori and links it to other aspects of Māori culture. Gender issues are considered along with tattooing techniques both old and new. The book features case studies of modern Māori who have made a personal decision to be tattooed; the role and status of the tattooers; exploitation of the moko in popular culture around the world by figures such as rock singers and football players.

Tattooed History Getty Publications

Official organ of the book trade of the United Kingdom.

Publisher and Bookseller Routledge

This handbook provides a comprehensive and cutting-edge strengths-based resource on the subject of Indigenous resilience. Indigenous Peoples demonstrate considerable resilience despite the social, health, economic, and political disparities they experience within surrounding settler societies. This book considers Indigenous resilience in many forms: cultural, spiritual, and governance traditions remain in some communities and are being revitalized in others to reclaim aspects of their cultures that have been outlawed, suppressed, or undermined. It explores how Indigenous people advocate for social justice and work to shape settler societies in ways that create a more just, fair, and equitable world for all human and non-human beings. This book is divided into five sections: From the past to the future Pillars of Indigeneity The power in Indigenous identities The natural world Reframing the narrative: from problem to opportunity Comprised of 25 newly commissioned chapters from Indigenous scholars, professionals, and community members from traditions around the world, this book will be a useful tool for anyone seeking a deeper understanding of manifestations of wellness and resilience. This handbook will be of particular interest to all scholars, students, and practitioners of social work, social care, and human services more broadly, as well as those working in sociology, development studies, and environmental sustainability.

Te Whatu Taniko Taylor & Francis

A detailed study of mokos, Maori tattoos. The text traces the historical development, tribal variations, design principles, and social significance of the moko. The book has 143 black and white line drawings and photographs, and 26 colour plates of paintings and carvings. A bibliography and index are included.

A Journal of a Voyage to the South Seas, in His Majesty's Ship Massey University

A detailed study of mokos, Maori tattoos. The text traces the historical development, tribal variations, design principles, and social significance of the moko. The book has 143 black and white line drawings and photographs, and 26 colour plates of paintings and carvings. A bibliography and index are included. Soft cover.

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