

**Paintings & Sculptures List – Yellow Room**

***Suspicion: A Māori Chief, 1906***

**Charles Frederick Goldie (1870-1947)**

**Oil on board**

New Zealander Charles Goldie, along with Gottfried Lindauer (1839-1929), helped define how the Maori people of New Zealand were seen by the outside world. After showing artistic talent at school and training under Louis John Steele (1842-1918) he went to the Académie Julian and visited art collections across Europe before returning home.



He became devoted to Maori portraiture, developing friendships with his sitters and recording their culture. After his death, Goldie's reputation suffered from a new focus on Modernism in New Zealand. He was also incorrectly perceived as a patronising imperialist, despite the Maori people always valuing his depictions of them, until the pioneering work of art historian Roger Blackley (1953-2019).

Although respectful of the Maori, Goldie's portraits were intended for the art market. As well as painting Maori leaders and elders, he also produced paintings like this. Here the sitter is expressing a specific emotion for the appreciation of a European viewer. This sitter is unknown, but he wears a shark's tooth earring and a Huia bird feather. The now-extinct Huia was a songbird that the Maori regarded as most sacred.

**BORGM 00900**

***A Māori Chieftainess (Harata Rewiri Tarapata, 1831-1913), 1906***

**Charles Frederick Goldie (1870-1947)**

**Oil on canvas**

Goldie called his portraits of Maori sitters 'Ethnographs' and he concentrated on high status individuals such as Harata Rewiri Tarapata of the Ngāpuhi people.

She is shown wearing various items which indicate her rank. The Hei Tiki pendant she is wearing is made from Greenstone (pounamu) which the Maori regard as a supernatural substance superior to anything else.

She is also wearing a shark's tooth earring (mako) which is fixed with red sealing wax. The Maori associate sharks with strength and ferocity while red signifies sacredness and value.

The real signifiers are her facial tattoos (moko) which are confined to her mouth and chin. Such tattoos went out of fashion in the 1920s but are now seeing a resurgence.

**BORGM 00899**



***Te Aho Te Rangi Wharepu (1811-1910), 1907***

**Charles Frederick Goldie (1870-1947)**

**Oil on canvas**

Te Aho Te Rangi Wharepu was a warrior of the Ngati Mahuta who posed regularly for Goldie from 1902 onwards. This powerful portrait shows him aged 97 and manages to convey a sense of both dignity and melancholic wisdom. He had survived defeat at the Battle of Rangiriri in 1863 when the Colonial Government and its Maori allies invaded the Waikato region of North Island. Like Harata Rewiri Tarapata, he is adorned with symbols of his rank and status: a fine flax tasseled cloak and a Hei Tiki. He is also wearing two Greenstone



ear pendants (kuru). The Maori consider items made from Greenstone to increase in value as they are handed down the generations.

**BORGM 00901**

***The Crater of Kilauea, Island of Hawaii, 1885***

**Jules Tavernier (1844-1889)**

**Oil on canvas**

**BORGM 02088**

