

Christian-Māoriesque – A Transcultural Pictorial Artform

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Abstract

This exploration develops the field of intercultural aesthetics by exploring the use of Māori motifs used by non-Māori artists, and looking at the use of those motifs in the context of Christian art.² It surveys a selection of paintings that blend Māori and Christian motifs, and critically evaluates their interculturality. It then looks at how intercultural artworks of religious subject matter can create an instance of pictorial transculturality. An identity for an artistic cross-fertilization between Christianity, Māoritanga, and Pākehā culture is linked with the defining principle of transculturality, and a new term is suggested to categorise this identity, the Christian-Māoriesque.

Introduction

After foregrounding the principle of interculturality, a concept UNESCO explained as a focusing on dynamic and evolving relationships between peoples of diverse cultures that include exchange and dialogue,³ and a term that Joseph Ratzinger coined as early as 1993, and described as a “positive attitude towards all cultures and towards the religions that give life to those cultures,”⁴ the idea of transcultural pictorial art is proposed, that is, intercultural in a strong sense, across not only cultural diversity but inclusive of other demographics such as religion. Factors that constitute pictorial art as Christian or Māori are briefly considered, namely, pictorial contents, subject matter, and form to facilitate a discussion around how pictorial art can inform the principle of transculturality. These concepts serve to make distinctions to clarify what categorises an artwork and to facilitate discussion around how pictorial art can inform the principle of transculturality and cross-cultural borders through integrative connectivity or what I am calling transculturality. These pictorial elements are indicators of identity and relationship between Māori and Pākehā cultures transected by the currents of a common religion.

A selection of artworks that intersect Christian and Māori cultures is surveyed, to identify the artworks as transcultural. On the basis of the artists being non-Maori, fusing Māori motifs into their paintings of religious subject matter repositions the artworks as transcultural. The idea of a third space involving the painting as “in-between the designations of identity” is also introduced, and the question of appropriation is raised.

The paper concludes that usage of such motifs cannot claim to be “Māori” when executed by a non-Māori artist, but may be described as intercultural, and that when combined with the religious dimension the artworks become transcultural. By using Māori motifs in artworks of Christian subject matter, a unique kind of artform is produced, one that not only bridges cultures, but generates an aesthetic modality that restores, enhances, and empowers cultural exchange. I propose a new term, “Christian-Māoriesque,” to describe these artworks; an ascription to examples of a faith-based subject matter enriched by contents from Māoritanga and diverse cultural groups within Aotearoa New Zealand.

Overall, this exploration offers readers an opportunity to become viewers of how cultural diversity in pictorial artwork can foster good relations in a multicultural and religiously plural society.

Intercultural Pictorial Art

Art that crosses over between diverse cultures is intercultural. It is a form of art based on the artwork's contents which shows an equivalence of cultures and receptivity to diverse cultural expressions. According to Arjun Appadurai, an Indian American social anthropologist, cultural hybridity is "a process in which cultures are reinvented in non-local, global contexts."⁵ However, Appadurai clarified that cultures cannot be confined within today's global parameters. The interaction between different cultures has produced an increasingly hybridised culture;⁶ or as Paula Schriefer, president of Spring Institute, explained, a hybrid deals with cross-cultural communication in which "differences are understood and acknowledged, and can bring about individual change, but not collective transformations."⁷ Schriefer also stated that in cross-cultural societies, "one culture is often considered 'the norm' and all other cultures are compared or contrasted to the dominant culture."⁸

Art that treats diverse cultural motifs and respects the differences between cultures while allowing them to open up to each other is intercultural. By communicating across cultural borders, this art transcends cultural boundaries. It fosters insights into shared cultural features which can lead to fostering a cohesive interculturalism in a complex multicultural society.

Transcultural Pictorial Art

Art that incorporates religion into that interculturality is transcultural. This component makes the art's identity transcultural on the basis of religion being a culture or religion being unable to be cultureless, which becomes the deciding factor as to the artwork's transculturality. Therefore, in transcultural terms, this art is not merely a convergence between diverse cultures. By providing access to significant elements or identifiers of the host culture while remaining connected to other cultures and a religion that enables the expression of those cultures, it conveys more than intercultural understanding in a multicultural world. In other words, there is more than diverse cultures comprising this art. There is also the inclusion of religious symbolism.

Pictorial Contents, Subject Matter, and Form

Before considering some factors that constitute pictorial art as Christian and/or Māori, some clarification around a painting's contents, subject matter, and form may help identify its interculturality and how the artwork can inform the principle of transculturality. These terms aid to understand the issue of intercultural identity and transcultural relationship in an artwork.

By pictorial contents I mean the specific elements the image contains on the canvas or surface, or inside the frame such as its individual details, objects, including light and colour, shapes and lines, etc. These components become the subject of critical analysis by art historians and art critics. Together they constitute the artwork's form and identify the subject matter.

Using an example from New Zealand based artist Heather Straka's reworking of the Ngāti Maniapoto Rangatira Rewi Maniapoto painted by Gottfried Lindauer in 1882, the contents are a Māori chief, his huia feathers with white tips inside and outside the gold rim of a halo, his kurī skin cloak with a fox's head, and a blazing heart burning at his chest. The latter motif is a popular devotional image in Catholicism.



Figure 1. Heather Straka, *Jesus in Furs* 2005.⁹

Regarding subject matter, the element that identifies the painting's central idea or topic, often recognised by the artwork's title, when an artwork treats a religious concept it may have subject matter that does not indicate a topic rooted in a particular religion. Wiess and Tillich mentioned how "nonreligious" subject matter can also inform religious ideas.¹⁰

Further, paintings classified as religious based on subject matter can contain diverse contents even when treating the same subject matter. In other words, artists from different cultural backgrounds and art styles can create an artwork that treats the same subject matter using different contents. Different artworks of diverse contents can even have the exact same title. In Straka's example above, the subject matter is a man in furs. The artwork's religious bearing is indirectly informed by a blazing heart and by the painting's title *Jesus in Furs*. I propose that what makes the artwork intercultural is treatment of Māori subject matter—a rangatira together with the blazing heart motif of Catholicism. Based on Catholicism being a culture as well as a faith-tradition—a common phenomenon of major world religions—this factor informs the artwork's transculturality.

Regarding the concept of form, this is not an easy feature to explain because of how elusive the term can be in art. Nevertheless, form is always significant to the artwork's overall identity and to the viewer's understanding of the artwork because it is an element essential to how the artwork is appreciated in the mind of its observer as well as in the artworld. In this sense, objective and subjective connotations come into play, that is, the artwork's external appearance and its meaning in the mind of the observer.

Overall, form is what establishes the painting's value through its outward appearance and the process of its interpretation, understanding, and appreciation.¹¹ Subject matter and contents help produce the form. The observer's learned sensitivities play a role as well. In other words,

the form is how the painting's meaning is made visible in the viewers' mind through its pictorial contents and subject matter. It is displayed in itself—objective sense, and seen with both the eye and the mind of its observer through the contents informing the subject matter—subjective sense. Each of these three factors contribute to the artwork's overall significance and value, and to the ultimate issue of its intercultural identity and transculturality.

What Makes Pictorial Art Christian or Māori

Before looking at some samples of transcultural art that transects the categories of culture and religion, understanding what constitutes an artwork as Māori understood as the identifier of a culture and Christian understood as somehow qualifying an artwork, serves to appreciate the issue of Christian-Māori pictorial transculturality.

What makes an artwork Māori

A factor that contributes to the classification of the artwork as Māori is the identity of the artist as Māori. Hirini Moko Mead, prominent Māori leader, artist, anthropologist and historian, defined Māori art as “art that looks Māori, feels Māori, is done by Māori following the styles, canons of taste and values of Māori culture.”¹² He also described the Māori artist as “a person who identifies as Māori, is Māori by whakapapa and has some proven ability in Māori art.”¹³ Therefore, according to Mead, if the artist is not associated with an iwi, then he or she would not be able to create Māori art because only Māori can create Māori art.¹⁴ This is based on the principle that non-Māori would not have the authority or mana to do so.

Tina Makereti, a New Zealand novelist and anthologist who confronts the complexity of being Māori and non-Māori, made the same point in her “Indigenous Studies: Aotearoa/New Zealand”. Using the example of literature, Makereti explained that Māori literature “is any writing produced by the Indigenous population” noting that “Māori is not a literary category, however. It is a cultural identity. It therefore follows that any form of literature can be produced by a Māori writer, and may be labelled ‘Māori writing’.”¹⁵ Drawing on her own experiences as a novelist and anthologist, Makereti explored the complexities of creative expression that draws from both Māori and non-Māori traditions. She considered examples from her literary works “to support a richer and more expansive conception of Māori and New Zealand history.”¹⁶

Consequently, any artwork that treats Māori subject matter or content and is created even in Māori style although is not done by a Māori would not be classified as a Māori artwork. Therefore, unlike Christian art that tends to be identified as Christian based on content and subject matter, or serving the purposes of Christianity irrespective of the faith-identity of the artist, the Māori status of the artwork depends on the Māori identity of the artist.

The position that only Māori can create a Māori artwork places the artwork's Māori distinctiveness in the artist's cultural identity. Artworks created by non-Māori would not be capable of possessing the mana of Te Ao Māori. This position emphasises primarily the artist's Māori identity and relationships the artist has with iwi and hapu. It proposes a life around the artwork which gives cultural context, meaning, and identity to the artwork.

In 1976 Māori artist Ralph Hotere spoke about his Māori identity in relation to his artworks. He declared, “I am Māori by birth and upbringing. As far as my work is concerned this is coincidental.”¹⁷ More recently, Robert Jahnke said, “I am a Māori and it is coincidental that I am an artist.”¹⁸ How then may an artwork be categorised that treats Māori contents but is not created by Māori? In other words, what happens when non-Māori artists create an artwork that deals with aspects of Māoritanga?

What makes an artwork Christian

Any artwork that serves to illustrate or supplement or portray a concept fundamental to Christianity may be called Christian art. Art treating of any subject matter can also be Christian based on its use, such as in liturgy or prayer; however, for the purpose of this exploration, Christian art is that which has a subject matter overtly referencing a Christian theme.

Examples given below with their respective titles identify the artwork's Christian subject matter, namely, *Southern Madonna*, *Kingitanga: Christ on the Cross*, *Manu-Kahu*, *Tangiwai*, *Jesus as Māori Warrior*, and *Māori Jesus*. Christian art in this sense may not necessarily have to be made by a Christian insofar as the artwork's Christian identity prescinds the faith conviction of the artist. Therefore, what makes an artwork Christian in this sense is its direct reference to a Christian theme, that is, its Christian subject matter, a condition that must be true even when the subject matter provides a provocation to the religion, prescinding other factors that can also qualify an artwork as religious.¹⁹

Samples of Christian and Māori Transcultural Artworks

This section surveys a sample of artworks that treat Christian and Māori motifs. It offers a selection of transcultural pictorial art by revealing how artists from diverse cultural backgrounds have creatively reinterpreted the mana of *te ata āhua* to interculturate Māori motifs and Christian themes. Blended Christian-Māori pictorial transculturality becomes the context to overcome the challenges of incorporating varied demographics.

The pictorial artworks of relevance here can be seen in churches across Aotearoa New Zealand and outside religious contexts such as in art galleries and also in the institutional art world. In the examples below, elements of Māori and non-Māori culture and Christianity coexist. The images expose cultural exchange between Māori and Pākehā mediated through Christian subject matter. Such a nexus crosses the boundaries between sacred and profane in terms of Christianity and Māoritanga.

Some of Julia Bridget Lynch's paintings present instances of a Christian-Pākehā artist who used Māori motifs to express Christian ideas. These artworks seem the most obvious examples of appropriation. In *Tangiwai* (figure 2), Lynch depicted the mother of Jesus as a *whaea* with the semblance of a *moko kauae*²⁰ and dressed in *kākahu* with *kuru* and *pekapeka* made of *pounamu*.



Figure 2. Julia Bridget Lynch, *Tangiwai*, ca. 1945.²¹

In *Tangiwai*, encountering aspects of Māori culture and Christianity through the popular motif of Madonna and Child accentuated by the halos, identifies the principle of interculturality. This may have been Lynch's intention. Adapting familiar Christian scenes with Māori motifs introduces a change to the overall meaning of the image. This is true even when the change is minimal such as in Lynch's *Southern Madonna* (figure 3) compared to the full facial moko of the Māori tekoteko (figure 4) sometimes referred to as Madonna and child carved by Pataromu Tamatea.²² The identity of the woman in *Southern Madonna* is Māori although technically the painting cannot be considered Māori based on the aforementioned canons of Māori art. It needs to be created by a Māori. So, what is the identity and classification of this artwork from a cultural perspective?



Figure 3. Julia Bridget Lynch, *Southern Madonna*, ca.1958-1959.²³



Figure 4. Tekoteko (gable figure) an Ariki Tapairu, c. 1890.²⁴

In John Stuart's crayon and digital "Stushie Art" titled *Kingitanga: Christ on the Cross* (figure 5), the subject matter is Jesus as a crucified *tāne*. This subject matter informs the artwork's religious bearing. The pictorial contents are *kirituhi*, Māori skin art as opposed to *moko mataora*, patterning, a crucified figure with a crown of thorns. The colours red, black, and white also comprise part of the contents. They underscore traditional Māori motifs as the national colours of Māori.²⁵

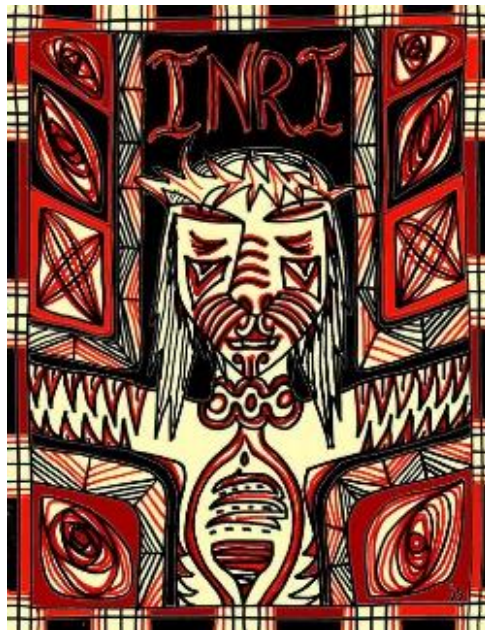


Figure 5. John Stuart, *Kingitanga: Christ on the Cross*.²⁶

Stuart has interculturated Māori and Christian themes not in a merely decorative way but in a vital way by taking a theme from Christianity and aspects of Māori culture as the starting point, and then coming back to establish a relationship between them which can be held to unconsciously establish what Henare Tate described as *te tapu o*, that is, the tapu or sacredness of “being in relationship.”²⁷ Tate explained that this relational status is self-explanatory: “All beings—created or uncreated—are, by definition, in relationship one with another.”²⁸

In *Manu-Kahu* (figure 6), Christian-Pākehā New Zealand artist Brett a’Court depicted a Christ figure as *te kāhu*, a native New Zealand bird associated with spiritual connections to the divine in Te Ao Māori.²⁹ As an intercultural artwork that exhibits cross cultural learning and connectedness, *Manu-Kahu* illustrates an example of Christian and Māori intercultural art.



Figure 6. Brett a’Court, *Manu-Kahu*, 2007.³⁰

Similarly, the modernistic acrylic painting of Jesus as a Māori warrior (figure 7) also demonstrates an example of Christian and Māori interculturality. It depicts Jesus as a Māori chief with feathers in his hair and traditional *moko mataora*, a symbol of nobility, along with *moko* or *kirituhi* also on his upper arm, buttocks, thigh, and knee.³¹ Blood wounds on the figure’s wrist and foot as well as three nails pinned to an abstracted cross identify the subject matter as Jesus. Spirals and light-beams circle around him as he appears to groan loudly with stomach protruding as if to bring forth a new creation.



Figure 7. *Jesus as Māori Warrior*, Hato Hōhepa, Hiruharama, Whanganui, New Zealand.³²

Artworks by Sofia Minson, a contemporary Māori-Pākehā artist draw from Christian, Māori, and European cultures. Her Ngāti Porou, Swedish, English, and Irish heritage has inspired her to uncover connections between her faith and diverse cultures. She uses symbols from these backgrounds to convey an association with mystical truths of the ancient past that provide insight into nature, the physical universe, and spiritual realms. Her paintings are suffused with tribal myth and religious symbolism. She called them “aspirational symbols to help us navigate this strange new world.”³³ In *Māori Jesus* (figure 9), the subject matter is the head of Christ as a Māori man.

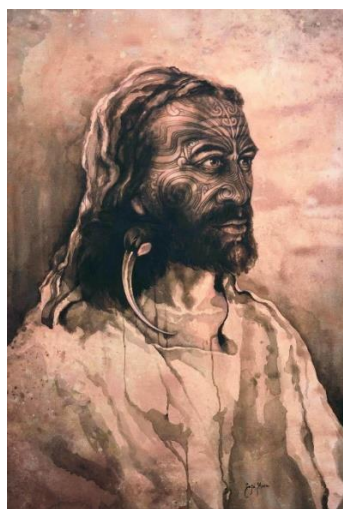


Figure 8. Sofia Minson, *Māori Jesus*.³⁴

The artwork's religious and intercultural dimension is obvious. She transformed Warner Sallman's *Head of Christ* (1940) into *he tangata whenua* with *mataora moko* and an extinct native huia bird tucked into his neck. According to Minson, her goal was "to sense the fluidity and exchange of faith, *wairua*, culture, art and religion between people through the ages."³⁵ She claimed to be "making sacred art that integrates our modern human experience with the wisdom of our ancestors."³⁶

On Christian and Māori Transcultural Pictorial Art

Looking firstly at what factors enable the construction of a Christian and Māori transcultural pictorial art, as previously noted, the identity of the artist has to first be taken into consideration. For an artwork's identification and classification from the perspective of the artist's cultural identity, intercultural art is confounded by the fact that nowadays it is not always easy to define who or what is of any one culture or multicultural identity. Self-identity has to be the standard. Nevertheless, such complexity has ramified new intercultural insights along the way.³⁷

Looking at the incorporation of religion into that interculturality, art that treats Christian and Māori motifs creates a dual movement, one towards Te Ao Māori via the transmission of Christian significances, and the other towards Christianity through the incorporation of motifs from Te Ao Māori. This dual movement provides a synthesis between culture and religion. A cross-fertilization occurs. As Ratzinger mentioned, "the tension is fruitful; it renews faith and heals culture."³⁸

However, more than a hybrid, Christian and Māori pictorial art is transcultural. In transcultural terms, this art is not merely a convergence between Māori and Pākehā cultures. In this context, pictorial art is the substratum for encounter between Māoritanga, non-Māori cultures, and Christianity. In other words, more than two sides comprise this art. There is the inclusion of Christian symbolism in Māori art on the one hand, and of *ngā tohu* in Christian pictorial art, transforming that art into an aesthetic modality that combines cultural and spiritual insights from both Māoritanga and Christianity.

Therefore, artworks dealing with topics of popular Christian themes with Māori motifs must be treated on a level beyond that of Māori or Christian culture. For example, transcultural Christian and Māori art is an example of faith content enriched by local culture and local culture expressed in the Christian faith tradition. This demonstrates the principle of transculturality which justifies the art as meaningful to diverse cultural viewpoints by revealing both how the Christian faith is not identified with any one culture and how a faith tradition can subsist in diverse cultures.

The Role of Religion in Intercultural Pictorial Art

In intercultural expressions, for example, between Māori and Pākehā cultures, a real challenge comes from the involvement of another element such as religion which is neither Māori nor Pākehā but can be both. Due to European migration, the most influential religion to impact Māoritanga has been Christianity.³⁹ To the extent that a person's faith cannot be naked or cultureless, religion as a third component negotiates what critical theorist Homi Kharshedji Bhabha called the "third space."⁴⁰ The idea of a third space as an "in-between the designations of identity," or the opening to an place of interchange and dialogue, is where a new form of identity arises, raising intercultural expression to a form of transculturality.⁴¹ Paul Meredith, Māori researcher at the University of Waikato, talked about how the idea of a third space suggested by Bhabha occurs in the bicultural Māori and Pākehā relations by "negotiating affinity and difference that recognises the postcolonial reality of settler-societies," such as in

Aotearoa New Zealand.⁴² When a kind of art transects both cultures through a third space created by religion then the artwork can be called transcultural. Pictorial art that treats Christian and Māori motifs, exhibiting the juncture of religion and culture, is a transcultural pictorial artform.

In a country such as Aotearoa New Zealand where people from diverse cultural backgrounds believe, interact, and worship together, it is vital to accept the emergence of diverse cultural expressions in the same religious context.⁴³ When this emergence happens in art, then artworks that treat Christian and Māori motifs are an expression of that emergence. They at once reveal the irreducibility of Christianity to a single culture and the multiplicity of cultures in a single artwork of religious subject matter. This prospect rouses ideas around how religion is intrinsically tied to multicultural expressions.

In other words, when a demographic such as religious identity become a manifestation of cultural diversity through artistic expression, then that expression is transcultural. This kind of art demonstrates how religion occupies culture and through the artistic expressions of religious and culturally diverse artistic contents, diverse cultures open to each other. In the bicultural sense of Māori and Pākehā cultural inclusivity, pictorial art is therefore intercultural; and in the intercultural sense of cohesive cultural diversity, Māori and Pākehā together with a religious-based pictorial subject matter, then pictorial art is transcultural.

One of the difficulties this exploration has to overcome is how aspects of Māori culture expressed in art are held in dynamic cultural tension with the global religion Christianity. This complexity lies in the Māori descriptor being a cultural category while the Christian descriptor is a religious category. Distinguishing these categories causes separation. However, combining them complicates the authenticity of each on account of Te Ao Māori being a non-monotheistic worldview while Christianity is monotheistic. Ratzinger said that “when a faith-tradition and its culture meet another culture foreign to it, it cannot be a question of dissolving the duality of the cultures to the advantage of the one or the other.”⁴⁴

Some Pākehā artists have sought to participate in that worldview to varying degrees. They have used Māori motifs to embellish Christian themes creating a relatively new form of pictorial art. Because of the religious dimension, such artworks are ultimately more than visual intercultural statements. They are part of a wider cultural expression mediating between people and their new notions and insights about themselves and their religion. They represent an attempt to mediate not just Māori-to-Māori or Māori-to-Pākehā but culture-to-religion, forging new intercultural forms akin to Bhabha’s idea of “hybridisation.”⁴⁵

Bhabha’s cultural theory showed how cultures are constantly intruding on the present, demanding transformation of society’s understanding of cross-cultural relations. The confluence between Māori and Pākehā has produced an intercultural pictorial artform, Māori-Pākehā, merging aspects of Te Ao Māori along with other implanted demographics. One of those demographics is religion. What happens when the Māori lifeway encompasses the acceptance of non-Māori practices or beliefs such as those of an adopted monotheistic religion such as Christianity?

When pictorial art with motifs clearly associated with a specific culture such as Māoritanga assumes a dominant religious theme, then it also includes aspects of the religion as part of the culture. When transected by a common religion, the intercultural space opens to another identity occupied by elements that cross both cultures. Therefore, it is not so much a hybrid of

each culture's unique identifying factors but more a nexus of relationships that considers aspects of the diverse cultures within the religious subject matter.

Since religion and culture are common to all people, although never fully possessed by any single group, a multiplicity of faiths and cultures becomes inevitable that crosses all representative cultures. Consequently, communication across diverse cultures or worldviews is not only possible but also necessary. Art is a common form of that cross-cultural communication.⁴⁶ It can even transcend cultural boundaries.⁴⁷

Therefore, an artwork that is more than the result of two cultures in a process of mutual re-assessment when those cultures are transected by a common religion, opens to a transcultural artform, that is, one which crosses diverse cultures and connects them through the thread of a common religion. In this case it is the *tapu* of Māori and Pākehā cultures in an artistic interculturality transected by Christianity.

Therefore, an artistic solution to the difficulty is integration in places where commonality can exist, for instance, in pictorial contents. This creates more than an intercultural artform. The result is a transcultural artistic expression. The artwork becomes a piece of contextual theology, a visual form of intercultural engagement to the extent that it exhibits multi-faceted processes of interaction, namely, religious, artistic, and cultural. Because it integrates these descriptors while crossing their borders, it is transcultural. Such artworks enable a sense of belonging to a wider more inclusively diverse community while maintaining self-identity or what Ratzinger called “double membership.”⁴⁸ However, that membership can be more than double as it is not based on hyphenated identities but a nexus of relationships forging connection. This means acceptance of cultural difference and closeness of human relationship or what could be called transculturality.

Such art functions transculturally by first promoting encounter between diverse cultures, which is its intercultural aspect, and then by promoting dialogue which can lead to culturally diverse people managing conflict through mutual understanding, thereby changing their perceptions.⁴⁹ In this sense, art that uses both Christian and Māori motifs is an example of transformative interculturality or transculturality.

The Role of Religion in Intercultural Pictorial Art

When an instance of interculturality exists in an artwork, relationships between different cultures are developed. But when the art involves religious subject matter, how religious messages can be conveyed in culturally diverse ways is achieved, potentially uniting or interculturating among culturally diverse peoples of the same religion. This allows viewers to see and understand the transcultural characteristic of artistic expression and the culturally diverse manifestations of religious content.

As Christianity is a culturally inclusive religion to the extent that its theological ideas can be expressed in any culture, the process of adapting those ideas to diverse cultures through art is not uncommon. In the case of their adaption to Māoritanga, pictorial art that treats both Christian and Māori motifs offers an instance of interculturality by communicating religious and theological ideas across cultural borders.

At the same time, this kind of art recognises that faith content is dependent on cultural expression. Ratzinger explained that “faith itself is culture. There is no such thing as naked faith or mere religion.”⁵⁰ In other words, there is no culture-free expression of faith. Faith is

also culture and Christianity is a culture of faith that cannot be reduced to any one form of cultural expression. Therefore, religion plays the role in intercultural pictorial art of raising that art to the level of transculturality.

In other words, intercultural pictorial art can attain some level of transculturality through Māori and Pākehā motifs informing Christian subject matter, or by Christian and Māori contents in the same painting. This allows connection and integration through acknowledging and sharing the particularities of each other's cultural identities in a culturally and religiously diverse world. It also raises awareness of diversity and facilitates understanding across cultural borders. It exhibits engagement and emphasises inclusion, thus it is transcultural.

On Christian and Māori Artistic Transculturality

Before looking at Christian-Māori pictorial transculturality, a comment on how non-Māori artists have used Māori themes to draw inspiration for their work to produce a transcultural art serves to inform an understanding of Christian and Māori artistic transculturality. This transcultural art crosses boundaries not only between cultures, but also between art and culture. It is not an art for art's sake, but rather art for social engagement, to raise awareness, foster intercultural dialogue, shed new insights into communal cultural futures and facilitate understanding between diverse cultures. It is also an artistic expression of belonging and connecting with the host culture. Artists may achieve this perhaps better than any other agency based on the principle of artistic license. They are not bound by any one single culture's rules to artistically convey diverse conceptual ideas.⁵¹

Given that for Māori *whanaungatanga* is more than just a relationship structure,⁵² it can link non-Māori into the Māori worldview and vice versa. Leonard Bell's *The Maori in European Art* (1980) surveyed different ways Māori people and culture had been depicted in pictorial art.⁵³ Such ways comprised elements of contemporary Māori art or *ngā toi hōu* that began in the 1950s and 60s when the *taketake* or traditional Māori was blended with Western modernism by artists such as Ralph Hōtere, Paratene Matchitt and Cliff Whiting.⁵⁴ This blending was apparent in a 1958 art exhibition held to be the first by modern Māori artists adapting the styles of Māori *taketake* and transplanted Western modernism.⁵⁵ This may have been the first example of an intercultural pictorial art to the extent that it emerged out of a hybridity of at least two distinct artistic traditions drawing from Māori cultural motifs and non-Māori styles of predominantly European migrants.

Artworks that take on both Māori and Pākehā cultural motifs provide an opening to understand how culturally diverse people can interact socially.⁵⁶ Such art is central to intercultural dialogue in Aotearoa New Zealand's culturally diverse community. It provides an opportunity to express distinctive Pākehā and Māori features and simultaneously develop their diversity.⁵⁷ This art can help build deeper appreciation for the beliefs that underlie diverse and important cultural connections. It could also play a role in uniting diverse cultural groups across regions to the extent that when the art crosses over into diverse cultures such as in the artworks of Sofia Minson, it can play a role in exhibiting legitimate overlap amongst diverse cultural forms.

Similarly, as Christian-Māori artists drew on Christian themes to express their ideas, so have Christian-Pākehā artists, to varying degrees, drawn on Māori motifs to produce some of Aotearoa New Zealand's most ground-breaking Christian-Māori art.⁵⁸ An artwork created by a Māori artist that treats Christian subject matter combining Māori motifs could be classified as a Christian-Māori intercultural artwork. Christian-Māori artists like Sofia Minson, Lou Kereopa and Pataromu Tamatea of Te Arawa have created visual artworks showing Christian

and Māori symbolism.⁵⁹ Also Christian-Pākehā artists like Julia Lynch and Brett a’Court have portrayed Christian themes using Māori cultural and spiritual motifs.

However, we are not talking about an inculturated artform but the idea of pictorial transculturality, or the movement of artistic expression into complex intercultural relationships, identifying the artwork as a form of contextual visual intercultural theology. An artwork created by a non-Māori artist that treats Māori motifs to convey a Christian theme could be also classified as a Christian-Māori intercultural artwork. In the examples below, the artwork’s central theme of Christian subject matter has Māori figural and abstract elements. Through art, that relationship forges a common ground in both religious and nonreligious contexts because of the art’s religious and secular import. In this sense, the art is useful for intercultural and interreligious dialogue. It brings Christianity and aspects of the Māori worldview into relationship with each other. But what is this kind of artwork and how can it be categorised?

A New Term to Describe this Transcultural Art

Returning to the question of what kind of artwork this is and how it can be categorised, already the broad term of Christian-Māori transcultural art has been used. This seems unsatisfactory because artworks created by Pākehā using motifs from Māori culture in a non-traditional Māori style, cannot be called Māori. They could be pseudo-Māori, denoting disproximation from authentic Māori style, to stand in contradistinction to neo-Māori. However, such art is more than *pseudo* and *neo* because its cultural blending is not mere imitation or novelty. It possesses elements of each combined with factors from other cultural demographics. Therefore, a new name is needed to mark this kind of intercultural artwork.

The term Māoriesque, coined from “Māori” combined with the French *suffix* -esque, meaning “in the style of” or “resembling” seems suitable. This term fosters the idea of intercultural understanding by providing aspects of Māori culture to the wider community. It presents for all New Zealanders, and in effect, every viewer, an ongoing relationship between Aotearoa New Zealand’s host culture and blended cultural diversity. This approach may be understood as transcultural, that is, intercultural in a strong sense as distinct from multicultural, understood as intercultural in a weak sense. Rather than an understanding of diversity from multiple viewpoints that nevertheless remain complementary and separate, instead, transcultural is integrative of those diverse viewpoints. By connecting minority host and majoritarian guest cultures it stimulates transcultural communication so that members of all cultures can be connected.

As a consequence, the characteristics of the Māoriesque could be the same qualities that Mead used to define Māori art, but being executed by Māori. In other words, it could look Māori, feel Māori, and follow Māori canons of taste. However, it would not be executed by Māori.⁶⁰ It could be executed not in Māori style but contain Māori symbols and motifs. Most Māori artists would be distributed across this spectrum.

From both Māori and Pākehā perspectives, the Māoriesque would be any artwork that treats Māori motifs and is created by non-Māori artists. Such artworks remain a topic of debate today. When qualified by the term “Christian,” Māoriesque does not need the art’s transcultural aspect to be identified because it is implied within the Christian and Māori transcultural identity.

The single term Māoriesque coupled with the term Christian produces the transculturality descriptor, which involves a nexus of cultures and a religion in interaction, the mutual exchange of ideas and cultural norms, and close connection between them. The Christian-Māoriesque is

therefore transcultural and not intercultural to the extent that Christianity can be a culture. Something new has been produced, a nexus of relationships, “*te tapu o*” of being in relationship.⁶¹

Christian-Māoriesque, therefore, signifies the adaptation of Māori cultural motifs to express a Christian theme in pictorial art. This term applies to simply recasting Christian subjects using Māori symbolism. To use terms such as “reformatting” or “altering” Christian imagery would not be right because such terms imply a standard for Christian culture when no such standard exists. Christianity has always been a culturally diverse religion comprising an extensive variety of ethnicities.⁶² Instead, the terms “formatting” or “applying” would be more appropriate to reference the use of Māori content in the artworks of Christian subject matter. These terms denote the process by which modern New Zealand society has shifted responsively and sensitively towards its host culture.

Therefore, the term Christian-Māoriesque signals an artform of transcultural identity and intercultural communication, encounter and relationship building, an expression of an artist’s own multicultural identity and intercultural consciousness trapped in the third space on a canvas, and in the relationships forged by the viewer’s reception of the artwork. According to Schriefer, “intercultural communication focuses on the mutual exchange of ideas and cultural norms and the development of deep relationships.”⁶³ Schriefer described intercultural communities as those “in which there is a deep understanding and respect for all cultures.”⁶⁴

A role this art performs is the transmission of intercultural understanding in a multicultural world by providing access to diverse cultures even prescindng subject matter. Its reception enables the opportunity to experience transcultural otherness through a key Christian theme combined with deep respect for Māori imagery. Ultimately, these artworks are more than visual intercultural statements. Each artwork is a piece of intercultural contextual theology, an aesthetic theological form of intercultural engagement that exhibits multi-faceted processes of interaction, namely, religious, artistic, and cultural, through which there is encounter. Relationships are constructed forging links based on mutual respect. The artworks become part of a wider cultural expression mediating between people and their new notions and insights about themselves and about intercultural religious ideas. In each concrete case, they represent an attempt to mediate not just Māori-to-Māori, nor even Māori-to-Pākehā, but culture-to-religion.

The Issue of Cultural Appropriation

On the issue of cultural appropriation, when it comes to art expressing a religious idea through a combination of cultural forms it is difficult to argue against the artwork on the grounds of cultural appropriation. Artworks such as John Stuart’s *Kingitanga: Christ on the Cross*, Julia Lynch’s *Southern Madonna* and Sofia Minson’s *Māori Jesus* have provoked questions about cultural appropriation.

There is a difference between cultural appropriation and intercultural communication, just as there is a difference between an artist’s appreciation of a cultural aspect and inclusion of that aspect in an artwork—whether it be of their own or another’s cultural identity, and the harm caused by cultural appropriation. When it comes to artists depicting aspects of a culture other than their own, when the artist is sensitive to the cultural contexts of the pictorial content in use, and thoughtful and respectful engagement with the other culture is given, then the use of any cultural element ought not to cause harm to any culture. Only when a non-indigenous artist

uses cultural elements of an indigenous group in exploitative, disrespectful, or stereotypical ways could the viewer or critic argue the case for cultural appropriation.

Straka's painting *Jesus in Furs* rendered Maniapoto sensitively and with dignity, according to gallerist Jonathon Smart.⁶⁵ Effectively, her painting raises the very point of transculturality that this paper seeks to address. Assuming the proposition Straka made through the title of the exhibition featuring *Jesus in Furs*, without arguing her point, raises the question Smart asked, "whose paradise has been lost, and what has been the gain?"⁶⁶ Smart noted how Straka's "blend of Europe and indigeneity is cheeky, brazen and knowing. She sees a similar mix of cross-cultural influences layering our society today."⁶⁷ A verdict may not be in amongst the critics on whether or not this is cultural appropriation or an instance of transculturality.

Traditional indigenous symbols and customs, nevertheless, hold significant cultural purpose. While adopting those symbols and customs could be cultural appropriation in certain contexts, Christianity has embraced symbols and customs of other cultures from its inception, just as diverse cultures subsequently assumed aspects of Christianity when their members adopted that religion. Rather than cultural appropriation, this would be more correctly called cultural exchange on the basis that Christianity is a culture of faith.⁶⁸

Further, when artists look at any cultural imagery and create an artwork using that imagery, then presumably they have used that imagery as inspiration. To ignore the possibility of using a variety of cultures in art would be to deny the very context in which art is created. Further, the lived experience of the artist and realm of possibilities cannot be dismissed. In other words, with artists such as Sofia Minson there are multiple cultural identities. Hence, in the Christian-Māoriesque there is no one specific cultural identity. There are not even only just two cultural identities insofar as faith is also culture.⁶⁹

While it may be important to acknowledge the realm of possibilities that artists inhabit when making connections amongst diverse cultures, it would also be important to acknowledge the diverse cultural identities and modes of expression in today's multicultural world. Art bears an imperative to engage in what constitutes that realm. Therefore, the Christian-Māoriesque would not be a form of cultural appropriation because it does not involve taking anything without authority or right to do so. It avoids those agendas that relativise religious claims or seek to assimilate one side to the other. This is also why it would not be an "inculturated art" but rather an intercultural one.

Nevertheless, criticism has ensued from both Māori and Pākehā towards this Christian Māori cross-cultural pictorial art made by non-Māori. In reference to Christian-Pākehā New Zealand artist Brett a'Court's painting *Manu-Kahu*,⁷⁰ Australian based art historian Rod Pattenden stated,

It is a surprising innovation and unsettles traditional iconographical conventions. It disturbs expectations and could therefore be considered a threat to correct theological form. It also dislodges the colonial mentality that considers the European way of seeing things to be the correct and authoritative one.⁷¹

Recalling that in *Manu-Kahu*, a'Court depicted a Christ figure as *te kāhu*, a native New Zealand bird associated in Te Ao Māori with spiritual connections to the divine, Pattenden provocatively labelled this as "potential heresy or aberration, but one full of potential for new insight."⁷² Presumably, Pattenden was speaking metaphorically when he attributed heresy to *Manu-Kahu* given that art can transcend religious and theological qualifications of orthodoxy.

As Paul Weiss contended, art refuses to be completely subordinated to religious claims, “indeed it could not yield to them without becoming hobbled or distorted.”⁷³

The meaning of such art is confounded by the fact that it is not the place for anyone to define who or what is of any single culture or multiple cultures. In Tahu Kukuta’s essay on “The Problem of Defining an Ethnic Group for Public Policy: Who is Māori and Why Does it Matter?” Kukuta discussed the issue of describing collective and individual ethnicity.⁷⁴ He identified the “growing disquiet” in New Zealand “about the appropriateness and fairness of policies and practices that would appear to assist individuals on the basis of ethnicity.”⁷⁵ The question about what kind of artwork is produced when non-Māori artists create so-called Christian artworks that deal with Māoritanga merits reflection.

Without appropriating any single culture, a nexus of relationships is forged. From a Maori perspective, again, that nexus is what Tate described as ‘*te tapu o*.’⁷⁶ However, Tate also explained how the phrase *te tapu o* is incomplete without referencing an existing reality. In other words, according to Tate, Māori would not use the term on its own but only in relation to something else. Therefore, *te tapu o* is not about an existing reality considered in itself, but rather something “of” or “about” an existing reality. In this case, the existing reality is the artwork, *te taha toi*, as both Christian and Māori. Therefore, we can talk about the Christian-Māoriesque as *te tapu o te taha toi*. In explaining the term *te tapu o* further, Tate wrote:

In encounter, the relationship imparts some aspect or quality of being that is creative or productive, enhancing and empowering, from one to another. The process is two-way. One imparts whilst the other participates. One shares of whilst the other shares in. One gives, while the other receives. Thus, there is an “outward” or “downward” procession or movement from the one imparting, and an “inward” or “upward” procession towards the source from the one participating. All that one imparts and gives, and all that the other receives and participates in, is captured in the phrase *te tapu o*.⁷⁷

When Māori and non-Māori motifs come together in pictorial art, encounter transpires through an aesthetic modality that combines aspects of the respective cultures in the pictorial contents which make up the subject matter and together comprise the artwork’s form. The quality of the encounter is enhanced by the pictorial content. To the extent that *te tapu o* is the relationship that one reality has with another, the artwork becomes the substratum of such encounter.⁷⁸ Herein lies the *tapu* which is both a quality of the artwork itself and also something outside the artwork. Therefore, the phrase “*te tapu o*” stands in relation to the artwork’s aesthetic interculturality.

The relationships forged here are twofold. On one hand they are culturally based, and on the other hand they are aesthetical. On the cultural level, the relationships are between Māori, non-Māori and Christianity, and on the aesthetic level, the relationships are between pictorial form, contents, subject matter, and the observer. The culturally-based relationship, according to Tate, is mutually restorative, enhancing, and empowering. Empowerment becomes the means to the restoration and enhancement. As a consequence, relationship between Māori and Pākehā cultures and Christianity are not only manifested but enhanced, empowered, restored, and also sustained given the artwork’s permanent state. Manifesting Māori motifs in Christian pictorial subject matter draws attention to those motifs. In other words, it manifests them and thereby enhances both the Māori and Christian identities.

By forging a union, the artists have invited relationship and even communion through religious subject matter making the artworks *tapu* to the extent that there is *te tapu o*, a quality inherent to the artwork based on its transcultural modality. This could apply beyond Christian and Māori intercultural art, to any painting that intersects diverse cultures and religions. Such realisation would counter criticism of this art being a form of cultural appropriation.

In the end, Māori culture has influenced Christianity in Aotearoa New Zealand just as Christianity has influenced Māoritanga in various ways. These influences subsist in Christian-Māori artworks where Christian themes and Māori motifs are combined with deep respect for both traditions, thereby enabling encounter and relationship.

Conclusion

This study has explored Māoritanga and Christianity's convergence in pictorial art, and how diverse cultural motifs, Māori and non-Māori, have been embraced to express Christian themes in art. It has unravelled the ways in which intercultural meaning can be embodied in visual imagery forging a nexus of relationships and promoting the idea of transculturality. By connecting minority host and majoritarian guest cultures through a common religion, an original kind of artwork has stimulated transcultural communication and fostered inclusion and engagement in a spirit of mutual respect.

The merits of extracting distinctive Māori motifs to reference Christian themes in an intercultural art were discussed. That art has been designated "Christian-Māoriesque," a term proposed as appropriate to describe pictorial instances where diverse cultures in Aotearoa New Zealand encounter one another in an artistic expression of Christian subject matter, respecting New Zealand's unique biculturalism. This substantiates the validity of the term to describe an art that is not Māori *per se* but created by non-Māori or using Māori motifs for the purpose the artist had in mind. It was contended that labelling the Christian-Māoriesque as a kind of cultural appropriation would be unreasonable. Understanding this term and accepting the context in which it is ascribed has sought to foster the legitimacy of such an ascription within the field of intercultural theological aesthetics.

The respective artists of the selection of artworks used to demonstrate the principle of transculturality have reverentially incorporated aspects of diverse coexisting cultures into a Christian theme, creating an example of a faith enriched by the *taonga* of a local culture expressed in pictorial form. It was explained how this enables a sense of belonging to a wider more inclusively diverse community while maintaining self-identity, whether that identity be mono-, bi-, multi-, or trans-cultural.

It is hoped that the term Christian-Māoriesque as ascribed to this kind of pictorial art makes a critical contribution to the field of intercultural theological aesthetics, expanding that field into a new area of artistic transculturality. In our multicultural world, it is vital that we understand more acutely the nexus of relationships that coexist, and this art invites viewers to see attentively that nexus in a beautiful and respectful way.

Image Attributions

Figure 1. Heather Straka, *Jesus in Furs*, 2005. Retrieved from <https://teara.govt.nz/en/artwork/45921/heather-straka-jesus-in-furs>.

Figure 2. Julia Bridget Lynch, *Tangiwai*, ca. 1945. Retrieved from <https://www.maristmessenger.co.nz/2019/08/01/tangiwai-and-whaia-te-whaea/>

Figure 3. Julia Bridget Lynch, *Southern Madonna*, ca.1958-1959. Image supplied by author.

Figure 4. Tekoteko (gable figure) an Ariki Tapairu, c. 1890. Retrieved from Te Papa Collection, <https://collections.tepapa.govt.nz/topic/1079>

Figure 5. John Stuart, *Kingitanga: Christ on the Cross*. Retrieved from <https://globalworship.tumblr.com/post/115317409445/christ-on-the-cross-depicted-as-maori-warrior>

Figure 6. Brett a'Court, *Manu-Kahu*, 2007. Retrieved from <http://www.brettacourt.com/media.html>

Figure 7. *Jesus as Māori warrior*, Hato Hōhepa, Hiruharama, Whanganui, New Zealand. Photo by Michael Klajban. Retrieved from <https://thejesusquestion.org/2015/11/13/hehu-karaiti-jesus-christ-of-the-maori>.

Figure 8. Sofia Minson, *Māori Jesus*. Retrieved from <https://www.newzealandartwork.com/shop/product/221911/maori-jesus/>

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² By “non-Māori artists” I mean all artists who do not identify as Māori, that is, who do not have whakapapa.

³ See UNESCO’s Diversity of Cultural Expression, the term means a “relatively equitable interaction of diverse cultures.” UNESCO, Diversity of Cultural Expression: Article 4.8 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, <https://en.unesco.org/creativity/interculturality#:~:text=Interculturality%3A%20Refers%20to%20the%20existence,through%20dialogue%20and%20mutual%20respect>.

⁴ In a speech to the bishops of Asia in 1993, Joseph Ratzinger said, “we should no longer speak of inculturation but of the meeting of cultures or ‘interculturality’.” See Joseph Ratzinger, “Christ, Faith and the Challenge of Cultures,” Meeting with the Doctrinal Commissions in Asia, Hong Kong, 3 March 1993, https://www.vatican.va/roman_curia/congregations/cfaith/incontri/rc_con_cfaith_19930303_hong-kong-ratzinger_en.html

⁵ Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996).

⁶ See Fatih Fuat Tuncer, “Discussing Globalization and Cultural Hybridization,” *Universal Journal of History and Culture*, vol. 5, no. 2, (2023), 85-103.

⁷ Paula Schriefer, “What’s the difference between multicultural, intercultural, and cross-cultural communication?” *Spring Institute*, 18 April 2016, <https://springinstitute.org/whats-difference-multicultural-intercultural-cross-cultural-communication/>

⁸ Ibid.

⁹ Licensed by Manatū Taonga Ministry for Culture and Heritage for re-use under the Creative Commons Attribution-NonCommercial 3.0 New Zealand Licence. Jock Phillips, “Painting - Into the 2000s,” *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/artwork/45921/heather-straka-jesus-in-furs>. Accessed 23 May 2024.

¹⁰ See Paul Tillich, “Existential Aspects of Modern Art,” *Christianity and the Existentialists*, edited by Carl Michalson (New York: Charles Scribner & Sons, 1956) and Paul Weiss, *Religion and Art* (Milwaukee: Marquette University Press, 1963).

¹¹ Another contributing factor would be the artwork’s technique, that is, how the artwork was executed, the canons of style and customs which inform its production. However, this factor is implied.

- ¹² Jonathan Mane-Wheoki, “Contemporary Māori art – ngā toi hōu,” *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/contemporary-maori-art-nga-toi-hou/print>.
- ¹³ Mane-Wheoki, “Contemporary Māori art.”
- ¹⁴ Mane-Wheoki, “Contemporary Māori art.”
- ¹⁵ Tina Makereti, “Indigenous Studies: Aotearoa/New Zealand,” *Oxford Research Encyclopedias of Literature* (Oxford: Oxford University Press, 2020).
- ¹⁶ Tina Makereti, “Māori Writing: Speaking with Two Mouths,” *Journal of New Zealand Studies*, vol. NS26 (2018): 57–65.
- ¹⁷ *Art New Zealand* 146, Winter 2013, 33. See also “Land of my ancestors [ataata mamati]” (Te Whanganui-a-Tara: Island Productions, 2007).
- ¹⁸ Takitaki, “Identity and iconography,” *CS Arts Magazine*, http://www.cs.org.nz/magazine/february_08/rjahnke (i tirohia i te 23 Pipiri 2014).
- ¹⁹ The focus here is on the artwork’s subject matter to qualify it as Christian. Scholars such as Paul Tillich and Paul Weiss explain other factors that can religiously qualify an artwork. See Tillich, “Existential Aspects of Modern Art,” and Weiss, *Religion and Art*. See also my works “Discovering the Sacred in Secular Art – An Aesthetic Modality that Speaks of God,” *American Theological Inquiry*, 15 January 2011, and “Epiphanic Paintings: A Universal Subjective Relationality,” *Stimulus*, 17 December 2019, in which I have treated how not all pictorial art is about a painting’s subject matter, technique, and style. Sometimes it is the meaning behind the painting’s form made visible to the mind of the viewer which counts. I hold the position that as art, the artwork itself cannot offend; that within standard classification art transcends moral qualifications. However, sometimes viewers can be offended by the learned sensitivity they bring to the artwork.
- ²⁰ This kind of *moko* may be a design with a Māori connotation for which the term *kirituhi* (skin art or literally “drawn skin”) would be more appropriate given that *moko* requires a process of consents, genealogy, and historical information.
- ²¹ Image supplied to the author.
- ²² R. Sweetman, “Catholic Church - First Catholic missionaries,” *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/object/29273/catholicism-and-maori-carved-madonna-and-child-1840s>
- ²³ Julia Bridget Lynch, *Southern Madonna*, ca.1958-1959. Southern Star Abbey, Kopua, Hawke’s Bay, New Zealand. Image supplied by author.
- ²⁴ Retrieved from Te Papa Collection, <https://collections.tepapa.govt.nz/topic/1079>. I do not classify this artwork as Christian-Māoriesque because it is done by a Māori artist and therefore would be more appropriately classified as Christian-Māori.
- ²⁵ Ettie Annie Rout and Hohepa Te Rake, *Maori symbolism: being an account of the origin, migration, and culture of the New Zealand Maori as recorded in certain sacred legends* (New York: Harcourt Brace and Co. 1926), 84.
- ²⁶ John Stuart, *Kingitanga: Christ on the Cross*. Retrieved from <https://globalworship.tumblr.com/post/115317409445/christ-on-the-cross-depicted-as-maori-warrior>.
- ²⁷ Henare Arekatera Tate, *Towards Some Foundations of a Systematic Māori Theology (He tirohanga anganui ki ētahi kaupapa hōhonu mō te whakapono Māori)*, doctoral dissertation, Melbourne, Melbourne College of Divinity, 2010.
- ²⁸ Tate, *Towards Some Foundations of a Systematic Māori Theology*, 49.
- ²⁹ “The story of Kāhu - bringing a te ao Māori lens to storytelling,” *NZ Herald*, 19 October 2021, <https://www.nzherald.co.nz/kahu/the-story-of-kahu-bringing-a-te-ao-maori-lens-to-storytelling/DPEAFYMOSURKQPRINIQTACNIY/>
- ³⁰ Retrieved from <http://www.brettacourt.com/media.html>
- ³¹ *Jesus as Māori warrior*, St. Joseph’s Church in Hiruharama (Jerusalem), Whanganui, New Zealand.
- ³² Photo by Michael Klajban. Retrieved from <https://thejesusquestion.org/2015/11/13/hehu-karaiti-jesus-christ-of-the-maori>.
- ³³ Sofia Minson, “The Navigators Exhibition” (2018), <https://www.newzealandartwork.com/the-navigators-art-exhibition/>
- ³⁴ Retrieved from <https://www.newzealandartwork.com/shop/product/221911/maori-jesus/>
- ³⁵ Minson, “The Navigators Exhibition” (2018).

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- ³⁶ Minson, “The Navigators Exhibition” (2018).
- ³⁷ The notion that any culture or ethnic identity is pure today was disputed towards the end of last century. B. Ashcroft, B., Griffiths, Gareth & Helen Tiffin, editors, *The Post-Colonial Studies Reader* (London: Routledge, 1995).
- ³⁸ Ratzinger, “Christ, Faith and the Challenge of Cultures.”
- ³⁹ See John Stenhouse, “Religion and society,” *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/religion-and-society/print>, 5 May 2011, reviewed and revised 4 Apr 2018.
- ⁴⁰ Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994).
- ⁴¹ Bhabha, *The Location of Culture*, 4.
- ⁴² Paul Meredith, *Hybridity in the Third Space: Rethinking Bi-cultural Politics in Aotearoa/New Zealand*, a paper presented to Te Oru Rangahau, 2000.
- ⁴³ New Zealand has a high religious diversity level according to the Religious Diversity Index (RDI) scores by country. The RDI table is based on the index scores in global religious diversity based on each country’s 2010 population, <https://www.pewresearch.org/religion/2014/04/04/religious-diversity-index-scores-by-country/>.
- ⁴⁴ Ratzinger, “Christ, Faith and the Challenge of Cultures.”
- ⁴⁵ See Homi K. Bhabha, “Hybridité, identité et culture contemporaine,” *Magiciens de la terre*, edited by Jean Hubert Martin (Paris: Editions du Centre Pompidou, 1989).
- ⁴⁶ See Susana Gonçalves and Suzanne Majhanovich, editors, *Art and Intercultural Dialogue* (Rotterdam: Sense Publishers, 2016).
- ⁴⁷ See Phoebe Yu, “Art helps define what it means to be ‘intercultural’ and ‘multicultural,’” *The Source*, vol. 13, no. 14, January 22 - February 5, 2013, <https://thelastsource.com/en/2013/01/21/art-helps-define-what-it-means-to-be-intercultural-and-multicultural/>.
- ⁴⁸ Ratzinger, “Christ, Faith and the Challenge of Cultures.”
- ⁴⁹ Congregation for Catholic Education, *Educating to Intercultural Dialogue in Catholic Schools: Living in Harmony for a Civilization of Love*, Vatican, 2013.
- ⁵⁰ Ratzinger, “Christ, Faith and the Challenge of Cultures.”
- ⁵¹ See Weiss, *Religion and Art*, 5.
- ⁵² Tate, *Towards Some Foundations of a Systematic Māori Theology*, 53.
- ⁵³ Leonard Bell, *The Maori in European Art* (Auckland: A.H. & A.W. Reed, 1980).
- ⁵⁴ Mane-Wheoki, “Contemporary Māori art.”
- ⁵⁵ The exhibition was by the artists Ralph Hotere, Katerina Mataira, Muru Walters, Selwyn Wilson and Arnold Wilson, working in Northland. Held at the University of Auckland’s Adult Education Centre in June 1958.
- ⁵⁶ T. Janke, “The Social and Cultural Benefits of Indigenous Visual Arts,” attachment to Australia Council, *Submission 38*, October 2006, pp. 2–13.
- ⁵⁷ T. Janke, “The Social and Cultural Benefits of Indigenous Visual Arts,” October 2006, pp. 4–5.
- ⁵⁸ See Jonathan Mane-Wheoki, “Contemporary Māori art – ngā toi hōu - Beginnings of contemporary Maori art,” *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/contemporary-maori-art-nga-toi-hou/page-1>.
- ⁵⁹ Examples are Lou Kereopa’s *Kōhatu Whakaaroaro* (The Thinking Stone) presented to the Catholic Cathedral of Wellington Archdiocese in 1989, and Pataromu Tamatea of Te Arawa’s Madonna and child carved for a Catholic chapel in Bay of Plenty. See Kōhatu Whakaaroaro, “The Thinking Stone,” <https://www.cathedralcampaign.org.nz/thinking-stone>, and Rory Sweetman, “Catholic Church - First Catholic missionaries,” *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/object/29273/catholicism-and-maori-carved-madonna-and-child-1840s>.
- ⁶⁰ Mane-Wheoki, “Contemporary Māori art.”
- ⁶¹ See William Richey Hogg, Linwood Fredericksen, Carter H. Lindberg, John Hick, Geoffrey Wainwright, Martin E. Marty, Paul A. Crow, Ernst Wilhelm Benz, Jaroslav Jan Pelikan, Henry Chadwick, Sidney Spencer, Bernard J. McGinn, Lawrence E. Sullivan, and Matt Stefon. “Christianity,” *Encyclopedia Britannica*, 13 August 2022, <https://www.britannica.com/topic/Christianity>.

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- ⁶² See Klauspeter Blaser, “Multicultural Christianity: A Project For Liberation,” *International Review of Mission* 82, no. 326 (April 1993).
- ⁶³ Paula Schriefer, “What’s the difference between multicultural, intercultural, and cross-cultural communication?” *Spring Institute*, 18 April 2016, <https://springinstitute.org/whats-difference-multicultural-intercultural-cross-cultural-communication/>.
- ⁶⁴ Schriefer, “What’s the difference between multicultural, intercultural, and cross-cultural communication?”
- ⁶⁵ Jonathon Smart, “Maori Chief ‘Paradise Lost’,” commentary on the artworks of Heather Straka, <https://heatherstraka.com/maori-chiefsparadise-lost/>. Accessed 23 May 2024.
- ⁶⁶ Smart, “Maori Chief ‘Paradise Lost’.”
- ⁶⁷ Smart, “Maori Chief ‘Paradise Lost’.”
- ⁶⁸ Ratzinger, “Christ, Faith and the Challenge of Cultures.”
- ⁶⁹ Ratzinger made this point in his explanation and use of the term interculturality. See “Christ, Faith and the Challenge of Cultures.”
- ⁷⁰ See Figure 6.
- ⁷¹ Rod Pattenden, “Taking Wing - Christ on High,” *ArtWay Visual Meditation* (28 July 2019), <https://www.artway.eu/content.php?id=2809&lang=en&action=show>
- ⁷² Rod Pattenden, “Taking Wing - Christ on High,” *ArtWay Visual Meditation* (28 July 2019), <https://www.artway.eu/content.php?id=2809&lang=en&action=show>.
New Zealand Pākehā Christian artist Brett a’Court’s work *Manu-Kahu* (2007).
- ⁷³ Paul Weiss, *Religion and Art* (Milwaukee: Marquette University Press, 1964), 5.
- ⁷⁴ See Tahu Kukuta, “The Problem of Defining an Ethnic Group for Public Policy: Who is Māori and Why Does it Matter?” *Social Policy Journal Of New Zealand Te Puna Whakaaro*, Issue 23, December 2004, <https://www.msd.govt.nz/about-msd-and-our-work/publications-resources/journals-and-magazines/social-policy-journal/spj23/23problem-of-defining-an-ethnic-group-for-public-policy-who-is-maori-and-why-does-it-matter-p86-108.html>
- ⁷⁵ Kukuta, “The Problem of Defining an Ethnic Group for Public Policy: Who is Māori and Why Does it Matter?”
- ⁷⁶ Tate, *Towards Some Foundations of a Systematic Māori Theology*.
- ⁷⁷ Tate made the point that “‘o’ is a preposition meaning ‘outside of’ as in *kei waho o te whare* (outside of the house)” and it is also “the possessive particle meaning ‘of,’ ‘belonging to,’ or ‘about’.” He thus understood the phrase “*te tapu o*” to mean *tapu* that is something outside of but also a part of something. In art, this *tapu* or sacredness of “being in relationship” is witnessed in a categorisation of art that has its own identity and therefore merits its own description. Tate, *Towards Some Foundations of a Systematic Māori Theology*, 49.
- ⁷⁸ Tate, *Towards Some Foundations of a Systematic Māori Theology*, 49.