Movement of peoples into Melanesia, Micronesia, Polynesia

Lapita Culture Artifacts
Graphic of Tasman and his Crew in New Zealand 1642
Maori Taonga or Treasure includes works of sculpture, performing arts, and Intellectual property.
Marae - area in front of meeting house

Manaia - bird-man-fish image

Hei-Tiki: figural necklace

Koru - spiral derived from unfurling fern: symbol of generation & regeneration

Hei_Matau - fishhook necklace
Maori creation myth finds expression in sculptural work associated with the architecture of meeting houses and storage or treasure house. Father Sky and Mother Earth personified in sculpture.

Lintel: 3 male figures on a manaia headed base representing Earth Mother, with arms upraised to let in openwork spirals of light and knowledge into the world.
Maori storage house brought prestige to the group not only because of what it contained but for how well it was decorated with carving.
Maori treasure boxes – portable and personal analogue of the group-owned storage house.

Treasure Box. Wood, shell inlay.
L. 17.5” 18th c.
Metropolitan Museum of Art
Maori Meeting House.
Interior: Meeting House, Te Hau-ki-Turanga, carved by Raharuhi Rukupo of Rongowhakaata. 1840-42. Owned by the Rongowhakaata Tribe, Wellington area.
Details: Interior: Meeting House, Te Hau-ki-Turanga, carved by Raharuhi Rukupo of Rongowhakaata. 1840-42. Owned by the Rongowhakaata Tribe, Wellington area.
The carved ancestor posts and the stylized ancestor relief carvings along the walls express the corporate status of the group and the wider symbolic and genealogical relationships among its members.
Doorways symbolize passage from one state to another, creation to dissolutions, birth to death. Door lintels often show women giving birth and the ancestry of mankind, or depictions of the goddess of death [top] or scenes from the creation story, notably the separation of mother earth and father sky by their children.
In addition to the meeting house, the cosmos was also metaphorically interpreted in canoes. Carvings on canoe prows represent the Sky Father in an upper section and the Earth Mother in a horizontal figure on the baseboard. In the middle, the figure of Forest Child, standing between spirals representing the coming of light, may be seen pushing them apart. Two figures below Earth represent two of the children, Earthquake child and Death God. The figure facing forward with his aggressive expression represents the god of war.
Canoe as ancestral metaphor: the sternpost suggests backbone and ribs in its elaboration, rising from the body of the canoe the way the ‘backbone’ or support post for a meeting house rises from the base figure.
The canoe may represent not just any ancestor, but the canoe-captain ancestor associated with the original migration. The paddles represent his ribs. Foliate patterns reinforce the idea of generations, generation and regeneration.
Coffin or bone chest – Maori reliquary form in the form of (L) male figure and (R) female figure, possibly the goddess of death. H. 108 cm. (about 3 ft.)
H. 3’ 8” Container Figure. Austral Islands. Wood. Various interpretations as the Creator of gods and people or as A’a, the national god of the island of Rurutu and ancestor of Rurutu’s people. Five small figures carved on his back represent the five ancient lineages of ‘Rurutu. Using a Maori interpretation where the future lies behind, in the past, the image incorporates past and present, death and rebirth, gods and people in a complex philosophical statement about the universe.

Maori bone chest.
Origins of Maori carving linked to Maori mythology and carving is a highly ritualized and sacred activity.

Contemporary Maori carvers

Portait of Maori carver Iwirakau showing facial and thigh tattoos. C. 1850 though the subject lived much earlier.
Rongopai Meeting house of Wi Pere built in 1887 - example of innovation and change.
Portrait of Wi Pere from The Rongopai meetinghouse 1887. Such bi-cultural and individual expression was suppressed in early 20th century by a Maori nationalistic movement that resulted in archaizing carving styles as an expression of Maori unity.
Maori Te Moko or Tattoo

Portrait of a New Zealand man (1769) by Sydney Parkinson on Cook's first voyage.
Facial designs were carved into the skin and bore a distinct relationship to the incised patterning on Maori sculpture. L. Contemporary artist George Nuku. R. Detail of interior support figure of the Maori house Te Hauki-Turanga carved by Raharuhi Rukupo in 1842.

http://pem.org/exhibitions/showcase.php#id=Maori&num=1
Facial tattoos were sacred for high-born men of chiefly rank who were sacred or tapu. Maori facial designs were individualized and were drawn as signatures during the 19th century. There show a preference for symmetry that reflects fundamental Maori values expressed in a series of dichotomies such as life and death, sacred and profane, male and female.
Style in carving, painting and tattoo varied across Maori regions and over time.
The Marshall Islanders believed that the gods gave this art to them to make them beautiful. “You should be tattooed so that you become beautiful and so your skin does not shrink with age. The fishes in the water are striped and have lines; therefore also human beings should have stripes and lines. Everything disappears after death. Only the tattoo continues to exist. It will surpass you. The human being leaves everything behind on earth, all his possessions, only the tattooing he takes with him to the grave.”
Tattoo makes people Polynesian... Christ with tattoos by contemporary artist Greg Semu; Altar featuring a central head showing a tattooed Christ crowned with thorns and a young woman affirming her Maori identity with tattoos.
George Nuku being tattooed by Haki Williams, 2003