# Ockhams Sampler

Extracts from
the finalist books in the
**Bookhub Award for**
**Illustrated Non-Fiction**
at the 2025 Ockham
New Zealand Book Awards

## BookHub Award for Illustrated Non-Fiction

The BookHub Award for Illustrated Non-Fiction at the Ockham New Zealand Book Awards recognises excellence in works – by one or more authors – with combined strength of illustration and text. Prize money in this category is $12,000.

The Illustrated Non-Fiction category in 2025 is judged by former Alexander Turnbull chief librarian and author Chris Szekely (convenor); arts advocate Jessica Palalagi; and historian and social history curator Kirstie Ross.

The judges say history and art dominated the illustrated non-fiction field this year, with the panel saluting these books' erudite and well-researched narratives and information-rich, educative texts. "As to be expected, illustrations were high-calibre, well-matched with text, and all marvellously presented through outstanding design," they say.

This Ockhams Sampler gives you a taste of the craft at play in each of this year's illustrated non-fiction shortlisted titles. You can read the judges' comments about each finalist at the start of that title's extract.

Look out for samplers of the finalists in the other three categories in the Ockham New Zealand Book Awards. As they are rolled out in the coming weeks, you will find them here:

**www.issuu.com/nzbookawards**
**www.anzliterature.com**
**https://www.nzbookawards.nz/new-zealand-book-awards/resources/**

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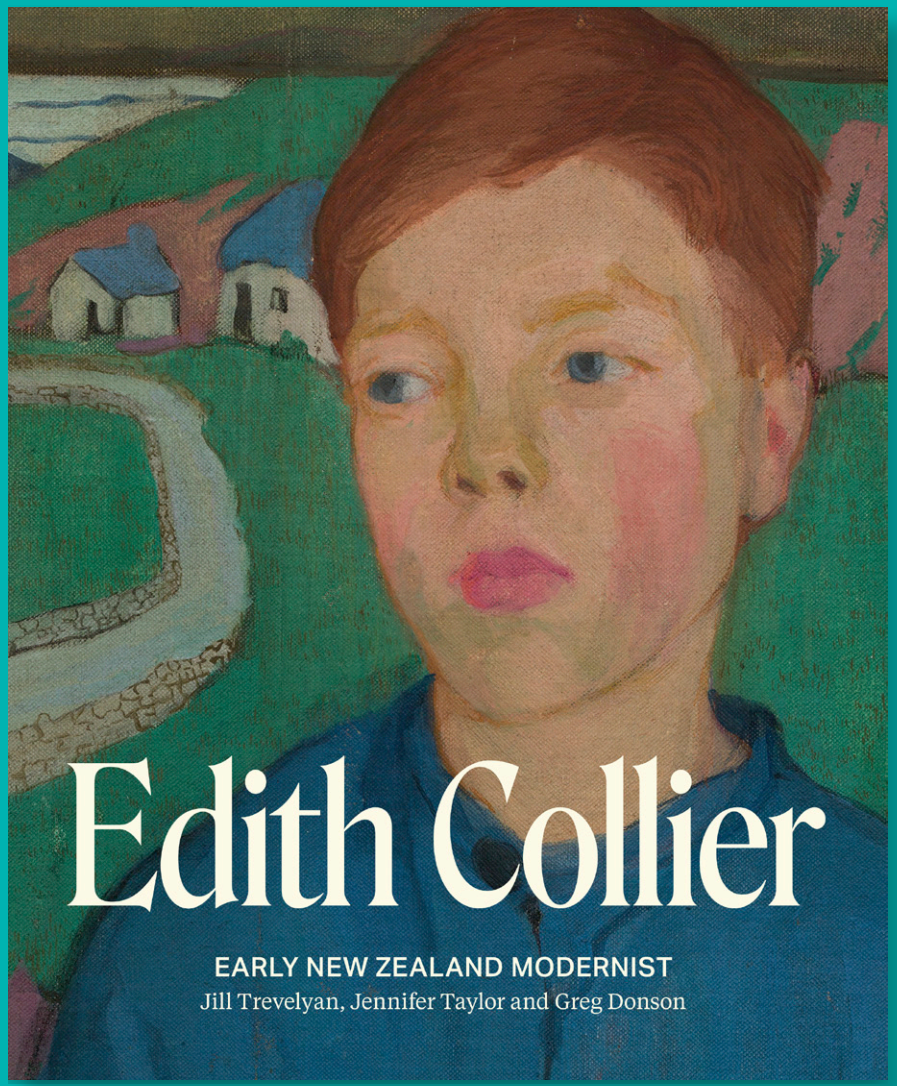



Published by **Massey University Press**

# Edith Collier: Early New Zealand Modernist



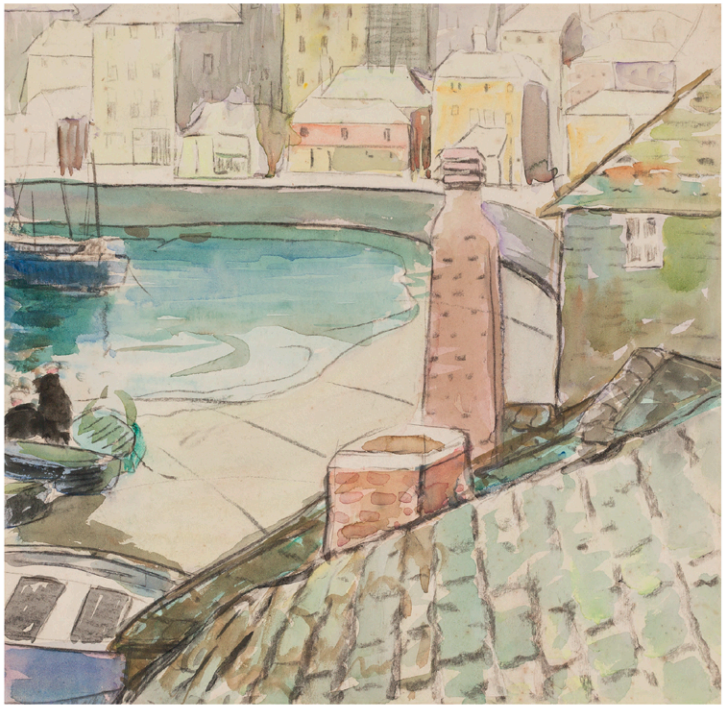
**JUDGES' COMMENTS**

A celebration of the Whanganui-born artist Edith Collier (1885–1964), this attractive publication coincided with the reopening of the Sarjeant Gallery and an exhibition of over 150 of Collier's works. Jill Trevelyan's substantial introductory essay and further essays by other writers and artists offer fresh insights into Collier's life and the continuing impact of her work, illustrated with historical photographs and a generous selection of high quality reproductions of her art.

Selected spreads overleaf

# St Ives:
# A new confidence

*Sorting the Catch* (detail)



*Quay Side, St Ives*, 1920
Watercolour and charcoal on paper, 277 × 283 mm




*On the Quay, St Ives*, 1920
Watercolour and charcoal on paper, 225 × 288 mm

# An everyday miracle

CELIA THOMPSON

In *An Alley in Old St Ives*, a woman sits in a narrow stone ramp that runs in front of her building, leading to her front door. From there, she watches the daily activities of her street, including a neighbour hanging out washing.

Everything is close and fortified, granite stones and brick, which Edith Collier portrays with the lightest of touch. The strong blue and teal of the handrail and door with the paler mauve and pastel-hued colours of the stone walls and paving brings the colours of sky and ocean into the alley.

These lively colours and the snaking line of the old alley, its dwellings fitting together like an awkward jigsaw puzzle, are still there to see today, as I discovered in 1992. Visiting St Ives to research the work of Collier and Frances Hodgkins, I saw for myself the scenery that drew artists from around the world — the intimate, medieval quality of old narrow byways and daily life on the street, suffused with the everyday miracle of the changing light reflected on all sides by the sea.

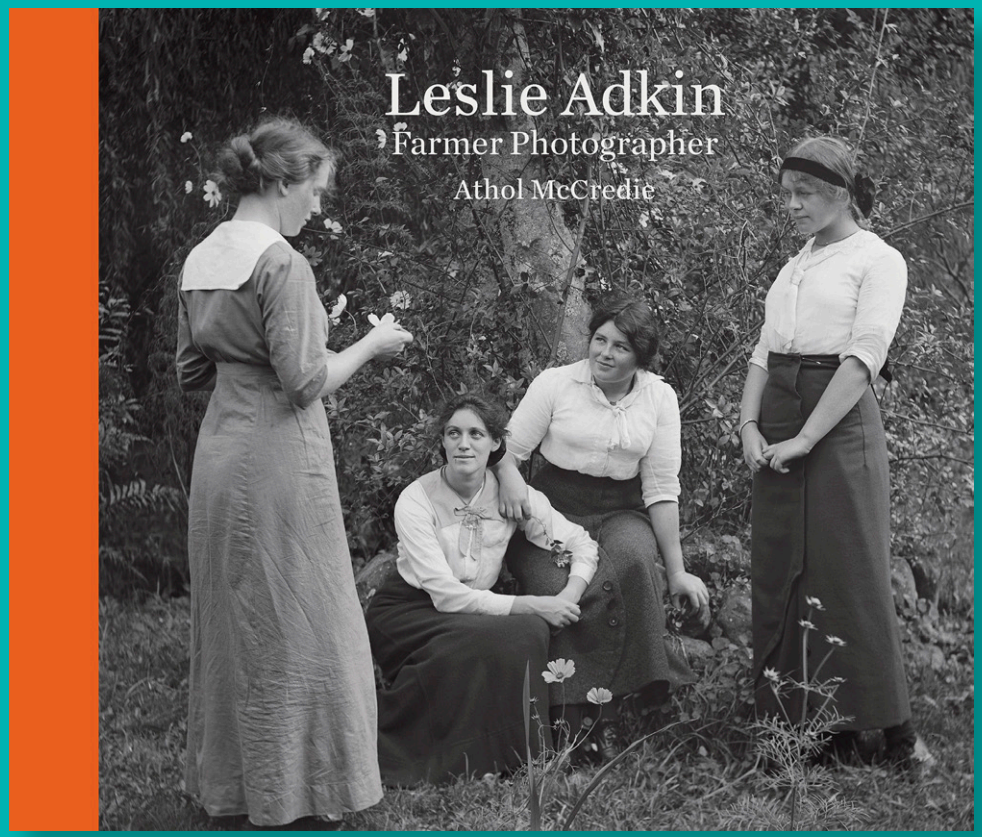
My introduction to Collier's work came in my first job at the National Art Gallery in Wellington, when I met the artist and art historian Janet Paul. Janet was researching the Collier works in the collection for the major exhibition *Edith Collier in Retrospect,* held at the Sarjeant Gallery in 1980. The groundwork for that exhibition had been laid by Gordon H. Brown, the director of the Sarjeant from 1974 to 1977.

In 1987 I was appointed registrar at the Sarjeant and enjoyed a more sustained immersion in Edith's art — all 469 artworks held on long loan from the Edith Collier Trust Collection. In the early 1990s, Joanne Drayton arrived in Whanganui to research Edith's work for her PhD and subsequent book, which accompanied the exhibition *Edith Collier and the Women of her Circle*, and so began more conversations, and the emergence of more detailed information about her life.

During these years, as momentum grew for the permanent display of Edith's art, Sarjeant director Bill Milbank proposed dedicating the Front Bay gallery to her work. Serendipitously, Craig Collier, an artist and a great-nephew of Edith's, came to work at the Sarjeant. Craig built storage cabinets for the loan collection that lined a wall in the gallery, and a programme of changing exhibitions was developed so Edith's art would always be available in her hometown, and act as an inspiration for contemporary artists. This proved to be so for the artist Joanna Margaret Paul — daughter of Janet Paul — who lived in Whanganui from the mid-1980s to 2003.

More recently, weaver Annie Mackenzie, a 2019 Tylee Cottage Artist in Residence, chose both Edith Collier and Joanna Margaret Paul as inspiration for the work she produced during her time in Whanganui. Both Mackenzie and Paul have an affinity with Collier's freshness of approach and the contrasting strength and lightness of *An Alley in Old St Ives*.

*An Alley in Old St Ives*, 1920
Watercolour and charcoal on paper, 345 × 242 mm




Published by **Te Papa Press**

# Leslie Adkin: Farmer Photographer



**JUDGES' COMMENTS**

Meet Leslie Adkin (1888-1964), a hard-working farmer and amateur photographer whose intellectual curiosity often challenged the established wisdom of New Zealand's higher educated, scientific elite. Athol McCredie's longstanding dedication to bringing Adkin's story and photographs to wider public attention is clearly evident. The result is a surprisingly intimate portrait that rewards the reader with carefully curated, stunning imagery, complemented with a well-researched, accessibly-written text. Elegantly designed, the book is a pleasure to handle, browse and read.

Selected spreads overleaf

02-07
**Gilbert Adkin with a giant cauliflower at Cheslyn Rise, c.1910**
Gelatin glass negative, half plate, B.022534



02-08
**Winter store of apples at Cheslyn Rise, July 1908**
Gelatin glass negative, quarter plate, A.006633

02-03
***Prelude*, 24 March 1913**
Maud at the Herd family home in Taitoko Levin.
Gelatin glass negative, half plate, I1022636

02-04
***Daydreams*, 24 March 1913**
Maud at home in Taitoko Levin.
Gelatin glass negative, half plate, I1022647

04-50
**Winnie Walker at Paekākāriki, 26 December 1924**
Gelatin glass negative, quarter plate, A.006545



04-51
**Mary and Dot Webby at Ōtaki Beach, 30 January 1927**
'Made the acquaintance of two pretty auburn-haired beach girls, Miss Mary & Miss Dot Webby (c/o Box 34, Otaki) by asking them to permit me to photograph them, to which they kindly acquiesced.' – Diary, 30 January 1927.
Gelatin glass negative, half plate, B.022656


Published by **Te Papa Press**

# Te Ata o Tū The Shadow of Tūmatauenga: The New Zealand Wars Collections of Te Papa

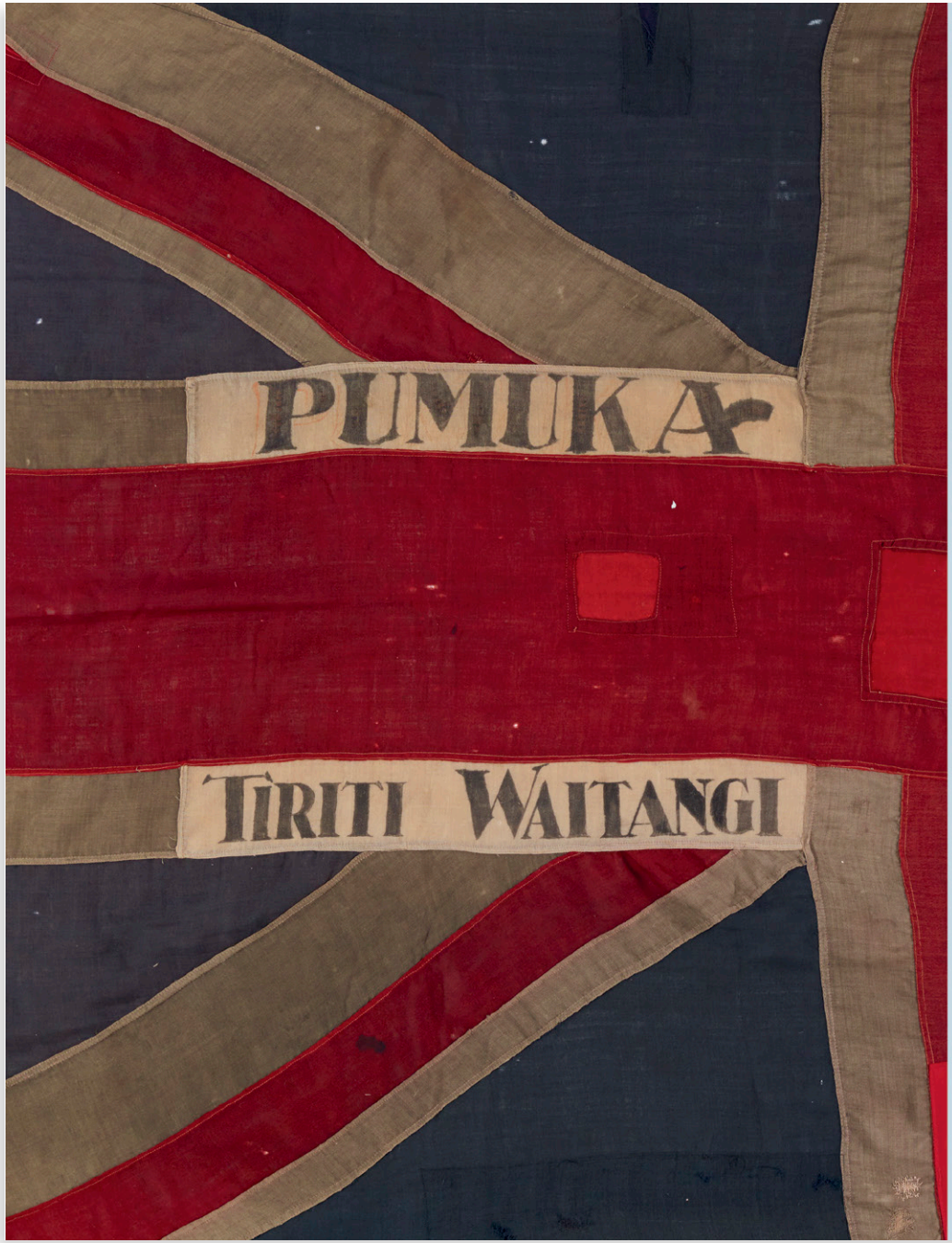


**JUDGES' COMMENTS**

How do you tell stories from a bleak chapter in New Zealand's history when your own institutional forebears had a less-than honourable role in the narrative? A curatorial team from Te Papa attempts exactly that through 500 collection objects. Complemented by longer-form essays from guest writers, this richly illustrated book is accessible to a general audience, and relevant to the Aotearoa New Zealand histories curriculum. It is also very topical with the current public discourse on Te Tiriti.

Selected spreads overleaf

# Part One
# Contested Authority
# 1809–1863




Detail of the Union flag Pumuka *c.*1840, associated with Te Roroa hapū, Ngāti Hineāmaru iwi. The full flag is shown on page 38.

# Early conflict

The histories of the New Zealand Wars are usually confined to the period of 1845–72, from the Northern War through to the retreat of Te Kooti Arikirangi Te Tūruki into the King Country. However, Māori and Pākehā relations prior to this time were dynamic, if complex, and there are several instances of cultural misunderstanding that would subsequently be seen to underpin, even serving to justify, later conflicts.

In 1769, two European ships visited New Zealand. By the 1830s there were nearly one thousand ship visits each year. The earliest long-term settlers were whalers, missionaries, timber workers and traders, who came for resources, religion and recreation. They arrived initially in small numbers, and often lived with Māori, but by 1830 they were becoming established in small settlements.

In the pre-colonial context the formation of mutually beneficial relationships between Māori and Europeans was crucial. These relationships were marked by intense curiosity and exchange of language, culture, knowledge and technology. Māori readily embraced new cultivation techniques and crops, developing businesses and trading with Europeans.[1] But access to desirable resources quickly became competitive, and as iwi tried to retain control over wealth and power, rivalries over mana and leadership among rangatira were amplified.

Further, as the British Crown became more involved, Māori independence was actively contested: Māori sought to retain authority over their land as the Crown tried to loosen their hold. The inability of Europeans to read the cultural landscape, and their determination to impose themselves upon it, contributed to the intertribal and interracial conflict that ensued. ▲

## Armed with paint and paper

**John Williams, *The Storming of Ruapekapeka Pa*, 1846.** Watercolour and ink, 160 x 278mm. Purchased 2000 (2000-0008-1)

Historian James Belich called the well-documented battle between Māori and British at Ruapekapeka a 'paper victory' because it so aptly demonstrated the British use of propaganda post-battle to claim a victory they had not earned.[183] Here, the soldier-artist John Williams depicts the final stages of the battle when, on 11 January 1846, British troops stormed the fortifications, only to find the pā vacated. The smoky haze billowing over the pā indicates that, once inside, the troops were surprised by Māori attacking from outside the pā. Williams' painting centres on a small group of British soldiers who have broken away from the main assault to defend one of their men, shot down by Māori armed with muskets, who are visible crouching in the bush on the left.

John Williams was one of several military personnel armed with paint and paper as well as weapons during the siege of Ruapekapeka;[184] sketches were also made by Lieutenant George Hyde Page, Major Cyprian Bridge[185] and Lieutenant-Colonel Wynyard. From the second half of the eighteenth century, topographical and landscape drawing was added to the curricula of most military academies, and soldiers became a prolific group of artists during the height of Britain's imperial expansion.[186] The ability to picture the landscape directly and simply was indispensable in surveying and mapping terrain, which was in turn crucial for developing military strategy in approaching battle sites, or for analysing them in retrospect.

Soldier-artists often also reveal the artistic nature of their training, many having been taught by highly proficient drawing masters. Paul Sandby, the 'father of British watercolour', was, for example, the chief drawing master to the Royal Military Academy at Woolwich for nearly 30 years.[187] Williams' painting is based on sketches made hurriedly on site, which were later worked up into a meticulously executed view, carefully constructed according to the conventions of landscape painting; the cleared foreground, framed on each side by trees and scrub, offers up a stage-like platform on which to depict the storming of Ruapekapeka pā as he interpreted it. **[RR]**

## A paymaster's Christmas gift

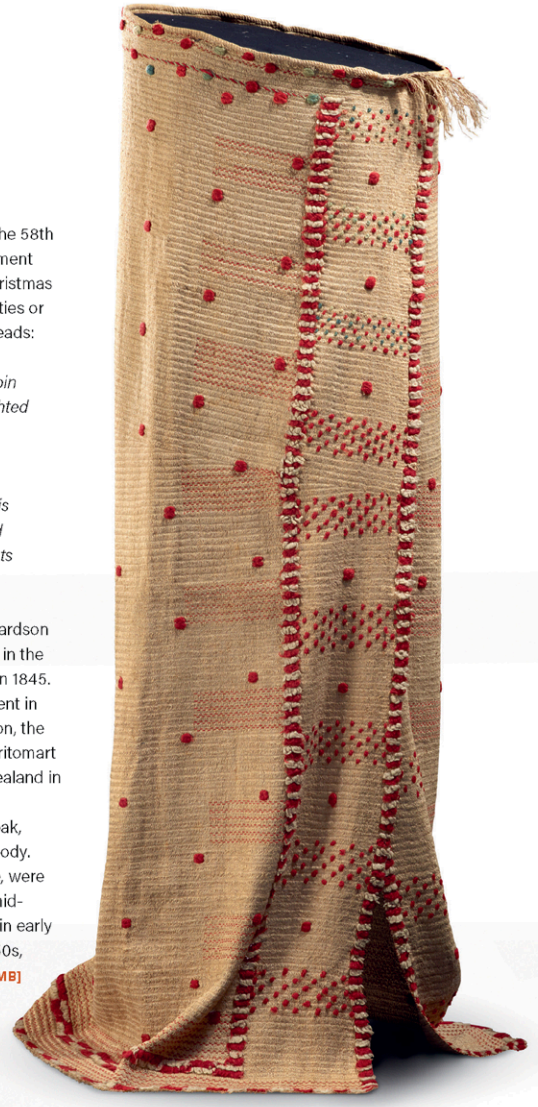
**Ngore, early nineteenth century, maker unknown.** Flax, wool, 1750 x 1830mm. An unsigned handwritten letter accompanied the cloak at the time of its acquisition. Purchased 2012 (ME024114)

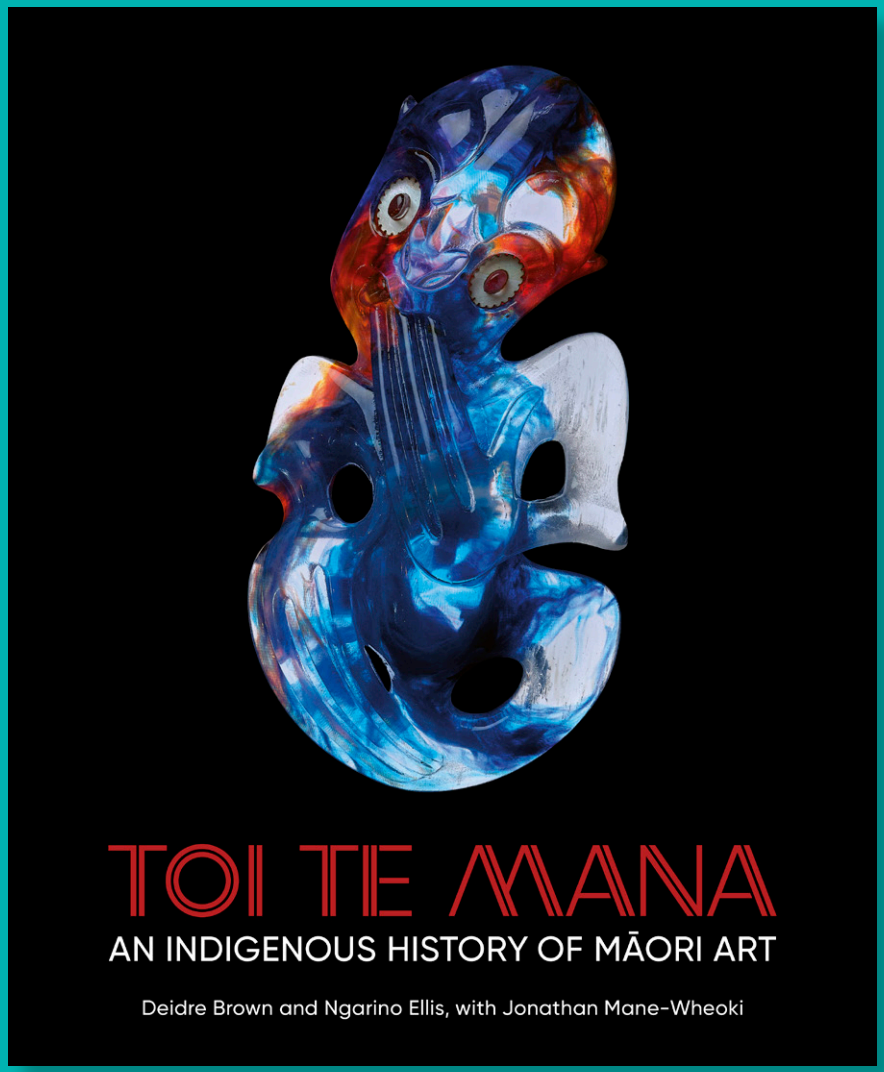
This ngore was presented to the paymaster of the 58th Regiment during a visit by members of the regiment and Bishop Selwyn's household to a special Christmas Day dinner hosted by local Māori 'late in the forties or early in 1850'. A note accompanying the cloak reads:

> *My brother paymaster in 58th was asked to join the party – the chief and the tribe were delighted to receive them and honoured them in their native fashion – my brother stood more than 6 feet high and the chief selected him as the most important of the party and unpegged his royal robe from his shoulders placing it round my brother who gave it to me on the regiments return to England in 1854 or 55.*

The letter may refer to Lieutenant Thomas Richardson Timbrell (1799–1866), who served as paymaster in the 58th from 1842, joining his regiment in Sydney in 1845. Timbrell arrived in New Zealand with the regiment in 1847 and most probably served in it at Wellington, the Hutt Valley and Whanganui (1846–48) and at Britomart Barracks in Auckland. The regiment left New Zealand in November 1858.

This is an exceptional example of a ngore cloak, characterised by the woollen pompoms on its body. Ngore and their variants, like the korowai-ngore, were fashionable and extremely popular during the mid-nineteenth century, and they very often feature in early artistic depictions of Māori in the 1840s and 1850s, and carte-de-visite photography of the 1860s. **[MB]**






Published by **Auckland University Press**

# Toi Te Mana: An Indigenous History of Māori Art



**JUDGES' COMMENTS**

A magnum opus with an ambitious kaupapa: to establish a Maori framework for indigenous art history. The result of 12 years of research, this book is destined to become a standard New Zealand art history text that will feature on tertiary reading lists and library shelves, both in New Zealand and overseas, for years to come. Flawlessly designed and extensively illustrated, it makes excellent use of archival institutional sources.

Selected spreads overleaf

# TĪMATANGA KŌRERO
## – INTRODUCTION

Any history of Māori art begins in darkness, before the separation of Ranginui (the sky father) and Papatūānuku (the earth mother) by their son Tāne. The night is generative, a time in which anything and everything is possible, in which creativity is everywhere. The stories that descend from the separation onwards form the basis for the emergence of different art forms. They are associated with ancestors whose exploits produce ongoing cycles of creativity.

Core narratives stretch from Te Korekore – 'the realm between non-being and being: that is, the realm of potential being'[1] – through to cosmological ancestors, then ancestral stories in the more recent past and on to today. The relationship between ancestors and their deeds attached meaning to art forms: central to this were concepts such as tapu (sacredness), whakapapa (genealogy), tikanga (protocols) and whenua (land). Anglican minister Māori Marsden describes this as a 'woven universe'.[2] The metaphor of weaving is apt here: time moves back and forth, as exemplified in the making of kete (baskets). The act of plaiting or weaving a kete symbolises genealogical ascent and descent, moving back and forth in perpetual cyclical motion across the generations that brings together time as dynamic.

Cosmological and ancestral narratives are central to the story of Māori art. As descendants of Ranginui and Papatūānuku, Māori artists shift back and forth in relation to time. The natural resources they use also have their origins in the lives of atua (gods, supernatural beings) descended from Ranginui and Papatūānuku. These stories are often

**Rangi Kipa, *Haukura*, 2023**
solid surface media, mother of pearl, photograph by Sam Hartnett, private collection

Opposite: For Te Atiwei Ririnui, the poutama design personifies progression and elevation in the pursuit of higher attainment.
**Te Atiwei Ririnui, *Poutama Ahurewa*, 2020**
kiekie, muka, synthetic dye, Te Papa Tongarewa Museum of New Zealand, ME024648, purchased 2020

Neil Pardington, *Taonga Māori Store #2, Whanganui Regional Museum* 2006
Lambda / C-print, dimensions variable

# 13 KA WHAWHAI TONU MĀTOU

## TAONGA AND MUSEUMS SINCE 1900

NGARINO ELLIS

*Ko tō rourou, ko taku rourou, ka ora te iwi.*

*With your food basket, and my food basket, the people will be well.*

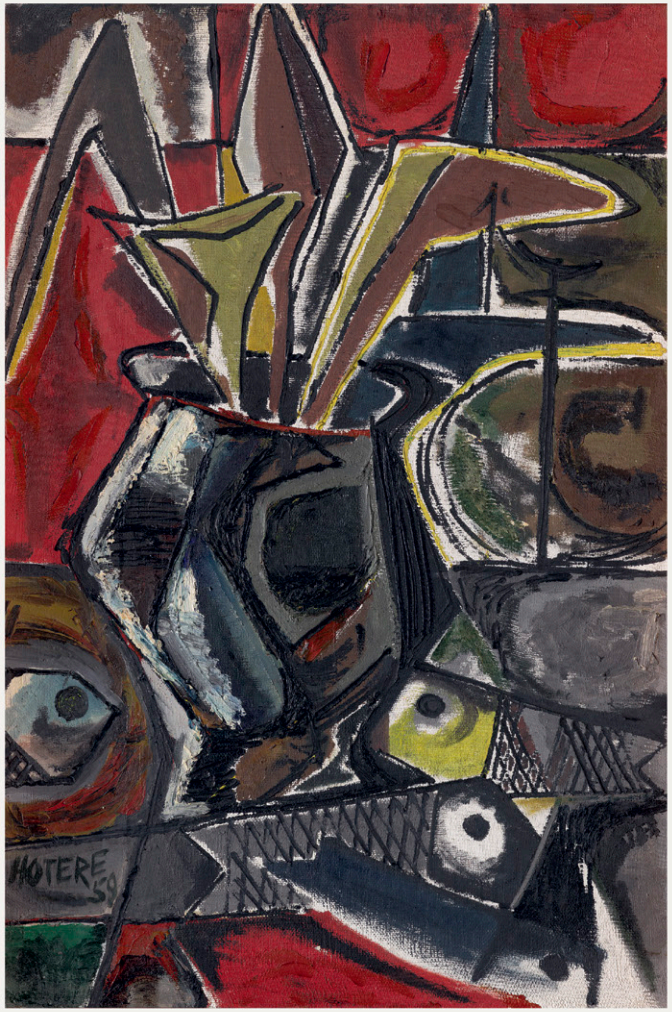
By 1900, thousands of taonga had been removed from Māori communities into public institutions, both in Aotearoa New Zealand and overseas. The ramifications of this were numerous. A direct correlation could be seen in the dismal statistics for Māori at this time: Māori were a minority demographic in their own lands. Their political status on a national level within the government structure was minimal at best. In addition, forced relocation of many hapū away from their ancestral lands meant no access to spiritual sites of significance, including urupā, no access to physical materials necessary in their art making (timber, fibre, pigments), no access to earlier models/templates for the artists to draw inspiration from. Despite this, ka whawhai tonu mātou – Māori endured. Museums became crucial repositories of private collections, long ago removed from Māori, together with their own acquisitions. The challenge then became how to display these collections, and for whom.

### A Māori museum?

Since the time when taonga were removed from their whānau and hapū, there have been calls for their return. Raharuhi Rukupō petitioned the government in vain for the return of the whare whakairo Te Hau ki Tūranga in the 1860s. He explained that he had not given consent for the removal of the whare, and that in any event he had no power to grant any removal as the house was communally owned. Māori members of the House of Representatives were concerned enough at the turn of the century to lobby for legislation to stem the mass removal of taonga Māori out of New Zealand.

The Maori Antiquities Act was passed in 1901 after lobbying by Augustus Hamilton (who in 1903 became director of the Colonial Museum); it was presented in Parliament by James Carroll (Ngāti Kahungunu, 1857–1926), member for Eastern Maori and native minister. In effect, the legislation supported the museum's constant and by now difficult search for taonga Māori for its collection.[1] Carroll called on whānau to place their taonga, along with their stories, in the proposed museum 'as a constant reminder to the coming generations of the capabilities and taste of the Maori race'.[2] The Act made it illegal to export taonga ('Maori antiquities') without first offering them to the governor or his agent.

Certainly, there was concern that gifts of ancestral treasures to overseas-based dignitaries would be lost to New Zealand forever. In 1901, when the Duke and Duchess of York visited New Zealand, iwi had competed to present memorable and important taonga to the royal couple. These




**Ralph Hotere, *Still life*, 1959**
oil on board, 900 x 595mm, Te Papa Tongarewa Museum of New Zealand, 1996-0020-2, purchased 1996 with New Zealand Lottery Grants Board funds, by permission of the Hotere Foundation Trust

# 15 THE EMERGENCE OF CONTEMPORARY MĀORI ART 1950–1975

JONATHAN MANE-WHEOKI

*Ka pū te ruha, ka hao te rangatahi.*

*The old net is cast aside, while the new net goes fishing.*

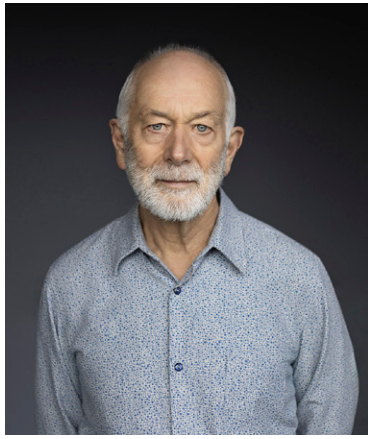
In the first century since the signing of Te Tiriti o Waitangi, Māori and non-Māori artists had continued to operate in two distinct practice worlds located within their own cultural spheres. Museums and the Māori tourist villages of Whakarewarewa and Ōhinemutu were largely the only places for a one-way and highly mediated artistic encounter between cultures. All this would change in the space of a generation. From the 1950s, Māori began to publicly exhibit art that engaged seriously with the styles, materials and techniques of modern Western European art, especially as they were manifested in the work of Georges Rouault, Pablo Picasso, Constantin Brâncuși, Jean Arp, Henry Moore, Barbara Hepworth and the postwar School of Paris tachistes. A desire to engage with modernism and an opportunity to nurture talent through Western art education contributed to the conditions that established a contemporary Māori art movement that straddled two artistic traditions, often struggling to be recognised by either of them. In the years since then, the contemporary Māori art movement has gathered momentum, thanks to the perseverance of the first generation of contemporary Māori artists.

In 1940 the centenary of the signing of Te Tiriti was commemorated despite the fact that New Zealand was engaged in World War Two. The first event of the year was the opening, on 6 February, of the whare rūnanga at Waitangi, a magnificent expression of customary carving and weaving. A touring *National Centennial Exhibition of New Zealand Art*, launched in Dunedin two weeks later, contained no examples of Māori art, although one artist, Oriwa Haddon (Ngāti Ruanui, 1898–1958), is described in the catalogue as a 'Maori artist'. In his introduction to the catalogue the curator, Alexander McLintock, justified the exclusion of Māori art from his foundational survey of New Zealand art with this melancholy observation: 'when the first Europeans arrived in New Zealand, the country possessed in its Maori art a unique native culture which the impact of civilisation was ultimately to destroy'.[1] This perceived situation, and Pākehā perceptions of their responsibility for creating it, caused R. O. Ross, president of the Auckland Society of Arts, to remark in his 1943 annual report:

> May I be permitted to draw attention to one aspect of Arts Crafts, where practically nothing has been even attempted much less accomplished? We have in Auckland Province 60,000 Maori people who have a rich artistic culture of their own; but this Society of Arts does nothing to encourage them to develop and strengthen it. Is a renaissance, a new flowering of the Polynesian genius for sculpture and painting, so unlikely that we need do nothing about it, or is our outlook so insular, so parochial that we cannot find interest or duty outside the narrower outlook of the European arts?[2]

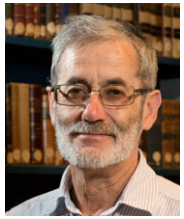


**Jill Trevelyan, Jennifer Taylor and Greg Donson**
Edith Collier:
Early New Zealand Modernist



**Athol McCredie**
Leslie Adkin: Farmer Photographer






**Matiu Baker (Ngāti Toa Rangatira, Te Āti Awa, Ngāti Raukawa, Ngāti Whakaue), Katie Cooper, Michael Fitzgerald and Rebecca Rice**
Te Ata o Tū The Shadow of Tūmatauenga: The New Zealand Wars Collections of Te Papa



**Deidre Brown (Ngāpuhi, Ngāti Kahu) and Ngarino Ellis (Ngāpuhi, Ngāti Porou) with Jonathan Mane-Wheoki (Ngāpuhi, Te Aupōuri, Ngāti Kurī)**
Toi Te Mana: An Indigenous History of Māori Art

He kupu whakamihi to all the authors whose inspired work has been recognised and honoured in this year's Ockham New Zealand Book Awards. We urge readers to seek out their titles in bookstores and libraries around the motu. And we invite you to join us for the awards ceremony on Wednesday 14 May – in person or via the livestream – to hear the finalists read from their books and to celebrate the ultimate winners. To find out more follow NewZealandBookAwards or #theockhams on Facebook and Instagram. For tickets visit www.writersfestival.co.nz.


The Ockhams Samplers were compiled with the assistance of the Academy of New Zealand Literature.

Look out for the other category samplers at:

OCKHAM NEW ZEALAND BOOK AWARDS

ANZL Academy of New Zealand Literature
*Te Whare Matatuhi o Aotearoa*