

**Marian Maguire, *The Dialogue of Titokowaru and Socrates*** Lithograph, 2010, 570 x 760mm

**Personal style:**

Marian Maguire, born and based in Christchurch, has produced lithographic prints and etchings over the last decade using the visual language of Ancient Greek vase painting to examine New Zealand history – in particular narratives concerning early European contact and ‘colonisation’ of nineteenth century NZ. Many of Marian’s images mix the imagined with the real and display a personal response to history. Since 1997 her prints and paintings have been largely related to Greek vase painting and in the series of etchings *Southern Myths* (2002) she worked a classical narrative into the NZ environment. In the next series of lithographs, *The Odyssey of Captain Cook* (2005), the Endeavour became the vehicle by which the ancient Greeks collided with resident Maori. In *The Labours of Herakles* (2008) the archetypal Greek hero is cast as New Zealand pioneer and proceeds to colonise the new land. In *Titokowaru’s Dilemma* (2011) the action shifts to the land wars of South Taranaki in the late 1860’s. Maguire’s earlier print series, *Odyssey of Captain Cook*, portrayed Captain Cook as Odysseus leading his men on a voyage of discovery. In *The Labours of Herakles* (2008), the hero Herakles becomes the hero-settler breaking in the new land, wrestling a taniwha and “trying to construct a chariot from No. 8 wire.”



**Formal elements** For example, Emphasis, Contrast, Balance

How has the artist used formal art principles? In this artwork the image is **symmetrical**. It is **balanced** by the figures being the same size and on left and right. It is **cropped**, the figures go beyond the picture plane suggesting that there is something happening outside of the image. There is **contrast**. **Warm tones** of brown and black against the flat white background. **Fine, thin curvilinear lines**. The image is relatively **flat** but the stacking and **layering** of pots adds some **depth**. The images sit in white **space** making them **positive** and **bold**.

Add more if you see them. Use the Art terminology help sheet/link in slides.

**What Compositional conventions does the artist use?**

Symmetry. The image reflects the two figures facing each other. The hands and eyes of Titokowaru and Socrates point straight to the bottom centre or foreground of the print. This is where the Large amphora vase is. The spears or sticks create an upside-down triangle. This is a compositional device that also leads the viewer's eye to the Vase.

**What do you see in the Artwork?**

Self-explanatory. Just write down what you see. Not what you think it is about or what it could mean. Just what you see.

**How do the art elements and principles help the meaning and impact of the artwork?**

In this artwork the image is symmetrical. It is balanced by the figures being the same size and on left and right. This symmetry, in addition to the compositional triangle (upside-down) formed by the spears and the figures, helps to frame the central pot and puts emphasis on it. The story that is represented on the central pot is what Titokowaru and Socrates are discussing. It is cropped, the figures' bodies exceed the picture frame, therefore suggesting there is something happening outside the frame. There is more to the story than what we can see in the picture, and this encourages the viewer to think about what the two figures are talking about, for example the 1860 Land Wars. While the strongly contrasting black on white ground makes a clear reference to Greek vase paintings, it also gives the image and therefore the story clarity. In addition, the bold contrasts also help to draw the viewer into the picture. Similarly, the precise, almost cartoon-like use of line, echoes Greek vase paintings and provides visual clarity making the meanings underlying the print easier for the viewer to interpret.

**Techniques and processes:**

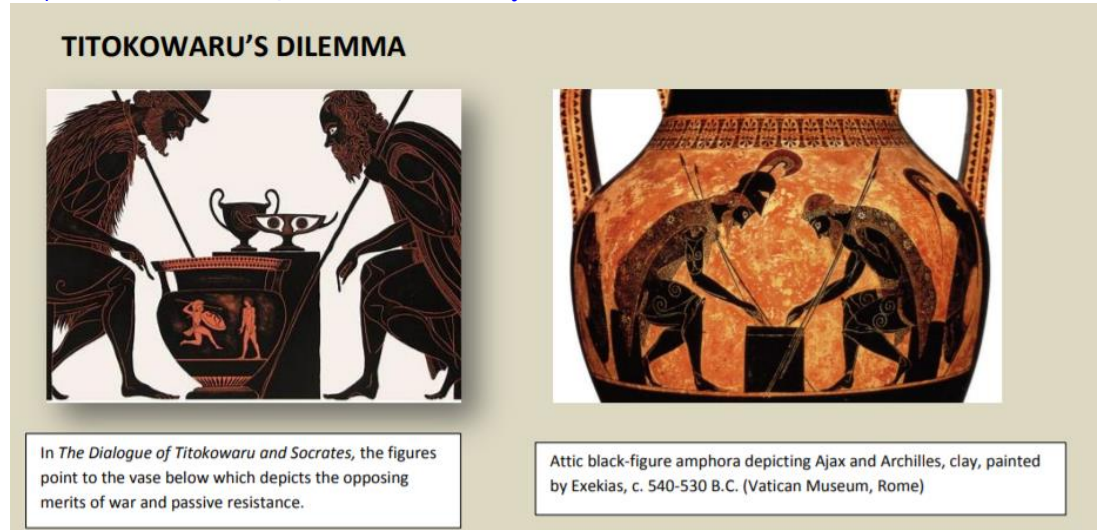
Maguire has used Lithography, a highly technical printing technique using a stone. It requires lots of different layers of colour. Maguire uses Greek vase imagery that is two coloured and flat. She uses imagery

and techniques that were used in the time period that she is referring to in the artwork. For example, lithography was used in the 19<sup>th</sup> century when Europeans came to Aotearoa. It was a printmaking technique that allowed for multiple, cheap reproductions that were extremely important in conveying information to a mass audience across the world. For example, lithographs depicting images of NZ, such as those based on Charles Heaphy's drawings and watercolours e.g. 'Mt Egmont [Taranaki] from the Southward' c.1840, could be sent back to England and elsewhere and helped to promote an idea of this country and its peoples.

### Symbolism and meaning:

Watch the video it will help with your answers for most of the sections, but especially this one. <https://www.youtube.com/watch?v=Vz6Nc4DAFXk&feature=youtu.be%E2%80%8B>

As seen in the pictures, Maguire has taken her style and imagery directly from ancient Greek vases. The image on the right 'Ajax and Archilles' by Exekias c. 540-530 B.C is one of the most famous ancient Greek vases. It is the first time that space has tried to be shown in vase painting. The spears of the figure on the left sit behind the drafts board. Maguire uses this idea in 'The dialogue of



*Titokowaru and Socrates*'. She takes this one step further by placing the large pot in front of the drafts board. In the ancient Greek vase of Ajax and Archilles, they are playing drafts. The game suggests war or a battle. In Maguire's artwork vases are placed on top of the drafts board and the two men are in discussion about the subject of the large pot. The image in the large pot in the foreground below them shows a figure standing naked and at peace waiting to be attacked by the figure with a spear and in armour. This is a peaceful resistance against war. **Titokowaru was a real person. Here is some important information.** More can be found here

[file:///jchs.local/users/home/staff/p.orourke/Downloads/Titokowarus-Dilemma-Teacher-Notes%20\(1\).pdf](file:///jchs.local/users/home/staff/p.orourke/Downloads/Titokowarus-Dilemma-Teacher-Notes%20(1).pdf)

"Titokowaru was a trained Maori tohunga but a Christian convert; an advocate of peace but an outstanding military strategist; a powerful and charismatic leader but one who lost the support of his followers... This complexity makes him an absorbing subject for Maguire, whose prints exploring colonial history challenge simplistic readings of the past." In 1865 and 1866, British troops conducted a punitive campaign throughout Taranaki, destroying numerous villages but by 1867 Titokowaru began to campaign for peace. He renounced his connection with the Kīngitanga, called for peaceful resistance, and even accepted the loss of some confiscated land. But his hopes for reconciliation were dashed by the government's 'creeping confiscation'. Continuing land confiscations meant less land for food production and Titokowaru was forced to decide between war or starvation *Curio from the Colonial Era...Taranaki Origin*, Marian Maguire, Lithograph, 2011. Escalating disputes with settlers also proved intolerable and in 1868 Titokowaru went to war.

Socrates was a famous Greek philosopher. He directly relates to the ancient Greek subject matter but it also suggests thought and conversation. This artwork is about conversation and finding alternative ways to solving problems. Maguire has cleverly used pictorial and compositional techniques to not only echo the ancient Greek vase but to draw the viewers' attention to the vase in the foreground. The sticks or spears create an upside-down triangle and lead straight to the vase/amphora.

### Production Value:

Maguire's prints are not numbered, which suggests that each print is a one-off print. She probably does do artists proofs for her personal collection. The Value of an original Lithograph or etching that is an edition of one is much more than a run of 50 or 100 prints. It makes the Print a one of one print and a completely original artwork. The size of her prints also makes them very valuable as they are much bigger than a traditional print. The detail, layering and technical difficulty of her printing techniques increases the value.

**Sources:** <https://www.youtube.com/watch?v=Vz6Nc4DAFXk&feature=youtu.be%E2%80%8B>

Paddy O'Rourke

<https://www.marianmaguire.com/figurative-work.html>

Pataka Art and Museum, Teachers' notes, Marian Maguire-Titikowaru's Dilemma