

Toi Tū Toi Ora: Contemporary Māori Art Activity Cards

He aratohu | Kaiako guide

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This resource introduces Māori contemporary art through 12 engaging activities, centred around the *Toi Tū Toi Ora: Contemporary Māori Art* exhibition, held at the Auckland Art Gallery Toi o Tāmaki in 2020–21.

It is intended for use by kaiako and ākonga in Years 1–3 (NZCL 1–2) and can be adapted to reach higher learning levels.

This resource is in two parts:

Activity cards: 12 cards designed to engage tamariki with hands-on activities inspired by contemporary Māori art.

Kaiako guide: supportive material to accompany the activity cards for kaiako, providing background information about the artworks and extension ideas for the activities.

Curriculum links

Toi Tū Toi Ora: Contemporary Māori Art offers a powerful opportunity to develop the five key competencies of the New Zealand curriculum – thinking; using language, symbols and texts; managing self; relating to others; participating and contributing. It also presents opportunities across different learning areas, including:

- **Visual arts:** understanding visual arts in context and inspiring curiosity.
- **Music:** exploring connections between sound and art.
- **Dance:** identifying an awareness of dance in communities.
- **Science:** understanding the impact of humans on the world around us.
- **Mathematics:** understanding sequence and patterns.
- **Te reo Māori:** understanding kupu in context.
- **English:** understanding and using oral, visual and written language.
- **Technology:** innovating and adapting using a wide range of materials and technologies, including digital technologies.
- **Social sciences:** particularly Aotearoa New Zealand's histories' three national contexts:
 - Whakapapa me te whanaungatanga | Culture and identity.
 - Tūrangawaewae me te kaitiakitanga | Place and environment.
 - Tino rangatiratanga me te kāwanatanga | Government and organisation.

Whakaaturanga | Exhibition

Toi Tū Toi Ora: Contemporary Māori Art was a milestone exhibition held at **Auckland Art Gallery Toi o Tāmaki** from December 2020 to May 2021. It showcased a dynamic expression of Māori knowledge and culture by presenting a survey of contemporary Māori art through the lens of creation pūrākau | stories, rather than a linear time-based approach from earliest to most recent work.

Toi Tū Toi Ora: Contemporary Māori Art was the largest exhibition at the Gallery since it opened in 1888. It covered 70 years of contemporary Māori art, showcasing 111 artists and over 300 works, including painting, installation, carving, adornment, multimedia and digital work.

The exhibition presented contemporary Māori art standing tall – toi tū; and healthy – toi ora. The legacy continues in the **virtual tour** (Ira Atua section only) and **supporting resources** (photos, videos, interviews and discussions) available on the Auckland Art Gallery Toi o Tāmaki website. The exhibition and related resources continue to present rich opportunities to explore and respond to contemporary Māori art.

The exhibition was launched during a **dawn ceremony**. Mana whenua, Ngāti Whātua Ōrākei, welcomed artists, their whānau, Gallery staff and manuhiri | guests with a dynamic blessing in the form of a karakia.

Poropiti Wairua. Poropiti Rongomau. Poropiti Toi.

Individual Activity

Reweti Arapere

Ko ngā kupu poropiti, nā ō tātau tīpuna hei tohutohu i a tātou, i ngā tamariki.

This whakataukī shares the importance of sayings, explanations and prophecies being handed down to children by their ancestors to provide advice and guidance. Sharing whakataukī is an important aspect of the reclamation of te reo Māori and Māori identity.

[View Poropiti Wairua. Poropiti Rongomau. Poropiti Toi.](#)

Mahi toi | The artwork



Reweti Arapere
Poropiti Wairua. Poropiti Rongomau. Poropiti Toi. 2020
cardboard
Courtesy of the artist

After British colonisation of Aotearoa in the nineteenth century, Māori experienced huge change and adversity. The cultural upheaval gave rise to Māori prophets, who led their followers to the call to reclaim sovereignty. The te reo Māori version of Te Tiriti o Waitangi guaranteed Māori sovereignty over their land, resources and treasures, including language and culture. Working individually and collectively, Māori insist that the terms of Te Tiriti be upheld. The concepts of prophecy and provocation can be understood in the context of cultural change and Māori self-determination.

Ringa toi | The artist

Reweti Arapere (born 1984) | Ngāti Raukawa ki te Tonga, Ngāti Porou, Ngāti Tūwharetoa

Reweti Arapere studied at Massey University's Toioho ki Āpiti, graduating with a Master of Māori Visual Arts in 2009. He works primarily in illustration, painting, sculpture and installation. His practice brings traditional Māori narratives and artistic practices together with contemporary materials and forms.

A commitment to te reo Māori underpins his practice, enabling his interpretation of whakairo | carving and figurative symbols. Bridging modern, customary and mythical histories, Arapere's illustrated figures demonstrate how historical Māori narratives continue to guide Māori cultural identity.

Suggested learning outcomes

- Understand that Māori tell stories through art, carvings and kōrero. Share ideas about the message the artist wants to convey.
- Create an interpretation of an artwork using a range of materials.

Ngohe | Related activity ideas

- ☐ Brainstorm with your class the question: What makes you unique?
- ☐ Māori tell their stories and histories through carvings and artworks as well as narratives. Discuss what you think the artist wants you to know about these cardboard people.
- ☐ Visit your local marae and look at the pou | carvings and whakairo. What stands out about these? How could you show these features in your cardboard interpretations?
- ☐ Do you have any street art in your area? What do you like about their colour placement or use? Can you borrow any of those ideas when creating your own piece?

Curriculum links

Literacy: retelling your own stories alongside your interpretation of your finished artwork.

Technology: manipulating and forming materials, such as wood blocks, cardboard boxes or other resources, to improve the design of your mahi toi.

Social Sciences: how have perspectives from the past, like the leaders depicted in this artwork, shaped what we know about our own local history?

Tautoko | Helpful tips

- Try painting the boxes white first for an even finish.
- Undo the boxes then reglue them inside-out to avoid displaying branding on your box.
- Layer the colour splashes one at a time so they don't mix and blur.
- Use the marker to highlight or draw patterns last.

Wai o te Marama

Maureen Lander

Individual Activity
Pair Activity

Nau mai e te ao, haere rā e te pō

This whakataukī talks about welcoming the night and farewelling the dark, a cycle we experience with each new day we are blessed with.

[View Wai o te Marama](#)

Mahi toi | The artwork



Maureen Lander
Wai o te Marama 2004
harakeke, muka, nylon line, fluorescent paint, UV lighting
Courtesy of the artist

Maureen Lander discusses the inspiration for this artwork: 'During my years in Hokianga, the sight of the full moon rising from over the Wai o te Marama valley was a recurring vision, seen from the porch of my bach in Ōmāpere. The track from the floor of the valley up into the kauri forest was a favourite daytime walk of mine. Often when I paused for rest alongside the beautiful waterfall halfway up, I would imagine how the water might look lit by the moon, like its name.'

Ringa toi | The artist

Maureen Lander (born 1942) | Te Hikutū, Te Roroa, Ngāpuhi

Dr Maureen Lander is a weaver, sculptor, multimedia installation artist and academic. Throughout the 1990s and up until 2007, she was a senior lecturer in Māori Studies at the University of Auckland, teaching Māori material culture. She has exhibited, photographed, lectured and written about Māori art since 1986. Her sculpture and installations draw inspiration from woven fibre and Māori textiles held in museum collections. In 2019, Lander received a Ngā Tohu ā Tā Kīngi Ihaka award from Te Waka Toi in recognition of her lifetime contribution to Māori art and culture.

Suggested learning outcomes

- Use weaving techniques such as plaiting to create different effects.
- Explore different photography techniques and ideas using light, texture and length.

Ngohe | Related activity ideas

- ☐ Brainstorm with your class the question: Nō hea koe? Where are you from? Ask the tamariki to describe where they come from and what rivers, forests and oceans are around them. What do they appreciate about these places?
- ☐ Maureen Lander intended this piece to be a reflection of how she interprets nature. Work with the tamariki to create a poem or story about how they experience nature in their local community: what they see, hear, taste and feel.
- ☐ Research the tools, art and clothing Māori have created over time. What materials did they use and why? What techniques did they pass on through the generations?
- ☐ As a class, consider the local natural landscapes: What do these landscapes look like at different times of the day or seasons? Take and collect photographs of the same local landscape taken at different times of day to capture different lights, weather and/or other seasonal effects.
- ☐ Create musical compositions to accompany the idea of the whakataukī, Nau mai e te ao, haere rā e te pō.
- ☐ As a class, listen to and learn a waiata that could accompany the idea of moving from darkness into light.

Curriculum links

Te reo Māori: using and responding to questions such as: He aha te kupu? Finding kupu for the materials used.

Digital technologies (computational thinking): following simple instructions to create the artwork, debugging and fixing mistakes.

Music: exploring musical ideas to create a piece that tells a story.

Tautoko | Helpful tips

- Plait about 15cm of plain braid at the beginning and the end of your artwork to use to hang your artwork.
- Mix your resources or sort them so you don't end up with all the thin pieces at one end and the thicker pieces at the other.
- Once you have finished, consider trimming your pieces to create a semi-circle shape, and trim any long pieces that look out of place.

Te Ao Hurihuri (left)

Michael Parekōwhai

Individual Activity

Hurihuri te ao, tēnei ao hurihuri.

This whakataukī talks about the ever-changing world and makes references to the evolution of humanity.

[View Te Ao Hurihuri \(left\)](#)

Mahi toi | The artwork



Michael Parekōwhai
Te Ao Hurihuri (left) 2009
fibreglass, aluminium, automotive paint
Courtesy of Michael Lett Gallery

The large elephants of Te Ao Hurihuri, 2009, look like bookends, representing ideas about time and the cycle of life. But there are many more possible meanings in this work, elephants being rich in cultural significance. For example, the adage 'the elephant in the room' means a big problem that no one is talking about because it is too uncomfortable. The metaphor 'white elephant' describes something that is expensive and no longer useful. The saying 'elephants never forget' is used because elephants have excellent memories. Elephants are also known to be protective of their herd and therefore associated with loyalty.

The title of this artwork, Te Ao Hurihuri, translates as the turning world and indicates that elephants symbolise ideas about time and memory. The work is evocative and witty, using Dada wit and referencing Māori oral traditions about place and being. Here, the elephant is not an elephant but the earnest nature of time – holding the weight of perception.

Ringa toi | The artist

Michael Parekōwhai (born 1968) | Ngāti Whakarongo

Michael Parekōwhai draws on a range of influences, bringing into play multiple ideas about art, types of knowledge and theoretical practice. The place of Māori knowledge in particular is where the artist's practice pivots and finds its distinction. Parekōwhai's sculptural works are known for their grandeur, spectacle and wit. They often intersect perceptions of the sacred and the profane; the everyday and the sublime.

Suggested learning outcomes

- Retell a whakataukī and understand the message it conveys.
- Explore a range of techniques to sculpt a ruru from clay.

Ngohe | Related activity ideas

- ☐ Brainstorm with your class what a kaitiaki is.
- ☐ Read the information about ruru on DOC's website; create a poster with QR codes so viewers can hear the sounds of a ruru.
- ☐ Write a story about ruru and their place as a guardian of the night.
- ☐ Research the impact of humans on native New Zealand birds and their habitat and design a way to improve the environment for a native bird of your choice.
- ☐ Take action in your community to raise awareness for these birds, their place in history and significance to Māori.

Curriculum links

Science: understanding how living things interact and are impacted by humans by exploring how habitats have changed over time.

Digital technologies (designing and developing digital outcomes): creating a QR code that links to a sound file of a ruru.

Literacy: writing stories or poems influenced by the role of the ruru as kaitiaki. What have their eyes seen over the years and what might they want to see for the future?

Tautoko | Helpful tips

- Once you have a ball shape, use your fingers slowly in a pinching motion to sink in eyeholes.
- Experiment with everyday objects to create different textures for the feathers.
- A flat oval with the sides folded in for wings and the top folded in for the head can be easier for some children to shape.
- If tamariki create a ball, it will take longer to bake than the 15 recommended minutes.

Paopao ki tua o rangi

Ngaahina Hohaia

Individual Activity
Group Activity

Ko Rangi ki runga, ko ngā paerangi ki tua

This whakataukī refers to the many realms of Ranginui and the notion that his guardianship is of the space above and beyond the sky.

View Paopao ki tua o rangi

(this link includes information only, no image of the work)

Mahi toi | The artwork

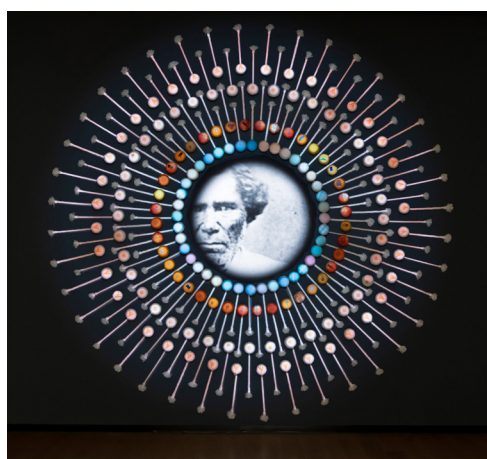
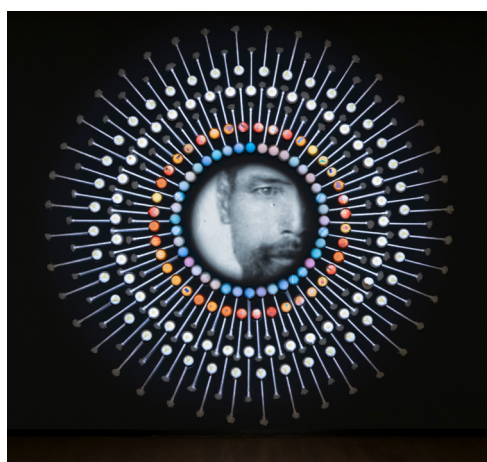
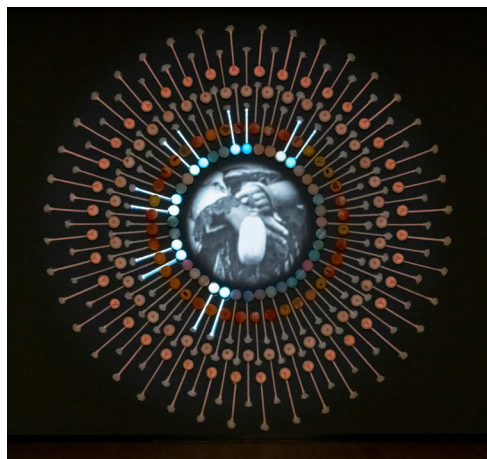
Ngaahina Hohaia

Paopao ki tua o rangi 2009

sound, photograph projection, poi

Courtesy of the Pātaka Art + Museum – Porirua City Council Collection

Paopao ki tua o rangi, 2009, is a visual interpretation of the narrative and performance of poi-manu. Arranged in concentric circles, the poi resemble a bird's-eye view of Mount Taranaki. The projection in the centre includes images of Parihaka village, tīpuna | ancestors and the artist. Full of purposeful detail, precision and integrity, the work is an enduring statement of whakapapa, knowledge and resistance.



Ringa toi | The artist

Ngaahina Hohaia (born 1975) | Ngāti Moeahu, Ngāti Haupoto

Ngaahina Hohaia is from Parihaka, Taranaki. She graduated from Massey University with a Master of Māori Visual Arts in 2011. Hohaia works with a range of media, including shell, wood, fibre and metal. Her relationship to Parihaka and its people is a significant influence on her work, which addresses the dispossession of Māori land and the continued impacts of colonisation.

Suggested learning outcomes

- Compare and contrast how photography has changed over time.
- Use patterns and placement to draw the viewer's eye to a detail.

Ngohe | Related activity ideas

- ☐ Create your own photographs, experimenting with light and black-and-white effects.
- ☐ Research Parihaka and the passive resistance undertaken by Māori there.
- ☐ Invite whānau or community to come into your school and ask if they know about poi. Can they teach ākonga a dance or share about the history of poi? How can ākonga share this new knowledge with the wider community?
- ☐ Make poi with your class. Discuss how poi were made in the past and compare this to how we create them now. What materials did Māori use and what dyeing and weaving methods were passed down from tīpuna?
- ☐ Research your own whakapapa. Who are your ancestors and what was important to them? What similarities do you see between your tīpuna and yourself?

Curriculum links

Dance: identifying and describing different dance styles in your community. Celebrating, learning about and appreciating the diversity of your class.

Mathematics: counting out the repeated beats in the dance and noting any sequences or patterns in the rhythm. Looking at how you might visually represent these using symbols to help others learn the poi dance.

Technology (designing and developing digital outcomes): taking photos around your school or with your whānau. Discussing how photographic technology has changed over time and how we can now save photos digitally rather than using film.

Tautoko | Helpful tips

- Encourage tamariki to use small and well-filled patches of colour to get an even finish and make the paint easier to scratch off at the end.
- Use a thick card for the colouring in – otherwise, the paint can soak through.
- Use a fine point to do the scratching – for example, the handle end of a spoon.
- Add the photo last to avoid accidentally ripping it.
- Use a piece of cardboard to cover the parts you are not scratching, so they don't accidentally get damaged.
- If a mistake is made, repaint it and let it dry before trying again.

Mauri Ora

Charlotte Graham

Individual Activity

Ko tōku reo tōku ohoho, ko tōku reo tōku māpihi maurea.

This whakataukī translates as ‘my language is my awakening, my language is the window to my soul’, and is associated with language revitalisation and identity.

[View Mauri Ora](#)

Mahi toi | The artwork



Charlotte Graham
Mauri Ora 2012
acrylic, glue and shell on recycled mirror board
Auckland Art Gallery Toi o Tāmaki, purchased 2017

Issues relating to our collective health and well-being are central concerns that Charlotte Graham has long explored. In recycling the second-hand domestic mirror boards used in this work, Graham's installation is a commentary on our personal health and well-being but also a cautionary statement about the health and well-being of the natural environment. *Mauri Ora*, 2012 delivers a simple message of good health and life.

Graham recalls the importance of Papatūānuku and the Māori creation narrative to comment on our care of the land. This thinking is evident in Graham's subtle use of symbols and colour. Warm pastel shades reference aurasoma, an intuitive colour therapy system, to convey positive and reaffirming ideas about generosity and prosperity.

Ringa toi | The artist

Charlotte Graham (born 1972) | Ngāti Mahuta, Ngāi Tai ki Tāmaki, Ngāti Whanaunga, Ngāti Pāoa, Ngāti Tamaoho, Scotland

Charlotte Graham comes from a lineage of artists, including her aunt Emily Karaka, uncle Mikaara Kirkwood and cousin Te Rongo Kirkwood. She studied a Bachelor of Māori Visual Arts at Massey University, graduating in 2001 and studying under the tutelage of Robert Jahnke, Shane Cotton and Kura Te Waru Rewiri. She completed a Postgraduate Diploma of Māori Visual Arts at Toioho ki Āpiti in 2008. She uses repurposed objects, mixed-media materials, illustrative designs and a distinctive pastel colour palette. Her painting practice explores collective well-being, healing and the interrelationships of natural life in te ao Māori.

Suggested learning outcomes

- Develop ideas for a sculpture in response to observation and experimentation with clay.
- Identify key aspects of Māori pūrākau and the meanings behind them.

Ngohe | Related activity ideas

- ☐ Mindmap areas of Māori kupu that the class doesn't know much about or use very often. As a class, research the pronunciation and meaning of these kupu and create clay hangings or word cards that you can put around your classroom.
- ☐ Print out QR codes with the pronunciation of your clay hangings underneath, using an online voice recorder. Invite whānau to come in and see the display and hear your recordings of te reo.
- ☐ Learn your pepeha and create a display about you and your whānau.
- ☐ Discuss and brainstorm what makes you happy. Talk with your class about the things that help our well-being. Share things that help you learn and feel happy with your kaiako.

Curriculum links

Health: ākonga describing their wants and needs and becoming aware of their own well-being and the extent to which they have control over that.

Te reo Māori: communicating personal information and family values using key phrases in te reo Māori.

Technology (designing and developing digital outcomes): creating sound-grabs on the online voice recorder and understanding how QR codes work to produce a digital file.

Tautoko | Helpful tips

- When moulding the clay, start with a small ball so you can add more as you go to reach the desired size.
- Experiment with textures by rolling bottles or using cutlery to create different impressions in the clay.
- Let the clay semi-dry before painting it or the clay might mix with the paint. Leave it for about two hours, or overnight, before painting it.
- If you want to layer the paint, let each layer dry before adding the next layer.
- It's a good idea to squeeze a layer of glue over the beads while the clay is drying, as some beads pop out as it dries.
- Double-check the holes for the string have gone straight through before you let the clay completely dry.

Tāniko

Toi Te Rito Maihi

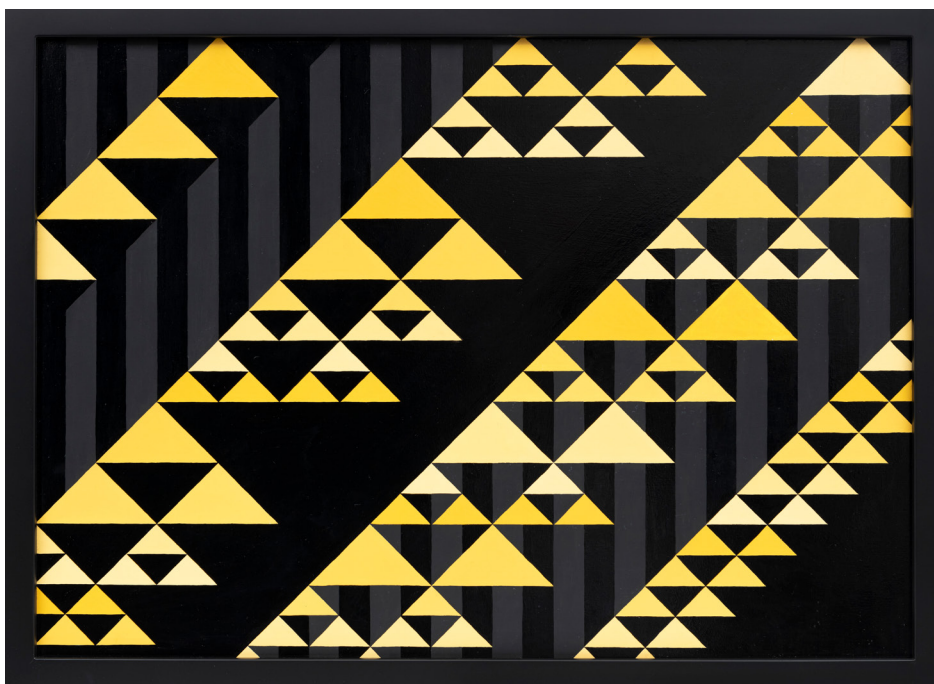
Individual Activity

Ko ngā mahi o Rarohenga i kawea mai e Niwareka.

This whakataukī makes reference to the arts of weaving, such as tāniko, being gifted to us by Niwareka from the realm of Rarohenga.

[View Tāniko](#)

Mahi toi | The artwork



Toi Te Rito Maihi
Tāniko date
unknown
acrylic on board
Auckland
Art Gallery
Toi o Tāmaki,
purchased with
the assistance of
Dame Georgina
Kirby in 2013

Tāniko is the Māori finger-weaving technique that uses warps, wefts and colour to create patterns. Contrasting colours help to create the pattern; another technique is sometimes used involving stitches of black on black, resulting in subtle pattern shifts. This also produces a depth to the black. Toi Te Rito Maihi likens black on black to Te Kore (the great nothingness) turning into Te Pō (the perpetual night) – the early movements before Te Ao Mārama (the world of light) emerges are illustrated here in this painting's two-toned black design and contrasting triangular yellow motifs.

'The painting depicts the black on black. Designs that are rare, but are on the oldest cloaks. They are only one stitch wide and are deeper than the others. Unlike the whatu that formed the main pattern, they can only be seen fleetingly when there's movement of the garment. The black-on-black patterning is exaggerated in my painting, whereas in reality it is only glimpsed fleetingly, when there is movement in the cloak, nor is it a real pattern. But it is rarely seen and seems unconnected, which is the secret of the black on black.'

– Artist statement, July 2022

Ringa toi | The artist

Toi Te Rito Maihi (born 1937) | Ngāpuhi, Ngāti Kahu, Ngāti Rangi, Ngāti Kauwhata

Toi Te Rito Maihi was born in Heretaunga/Hastings in 1937. For three decades, she has worked full-time as a painter, printmaker and weaver. She has exhibited in Australia, the United States of America, Germany and throughout Aotearoa New Zealand.

Maihi is a foundation member of Aotearoa Moananui-a-Kiwa Weavers (later Te Roopu Raranga Whatu o Aotearoa), was a member of the Māori and South Pacific Arts Council, the Crafts Panel of the Arts Council of New Zealand and Executive Committee of Ngā Puna Waihangā.

Suggested learning outcomes

- Identify some of the different types of weaving Māori practised in the past and discuss what their purpose was.
- Be able to sequence and follow a taki, tahi (over, under) pattern.

Ngohe | Related activity ideas

- ☐ Research the different types of native plants in your area and what they were used for. Some materials are better than others for weaving. What qualities do certain varieties of harakeke have that makes them sought after by people doing raranga?
- ☐ Design a pattern and draw your plan before you begin. Count how many strands you need of each colour and how many lengthway pieces you will need to go over or under. Use multiplication to work out if your pattern will work. For example, a pattern of three red, three blue, three red, and three blue needs to be worked out before you start weaving (you will need 12 black length pieces to use that pattern).
- ☐ There were many Māori wāhine who fought to revitalise the art of raranga so it would not be lost. Research these women and design a book about what they believed and their raranga skills.
- ☐ Research other raranga examples. You may like to look up how to make a kete koha, a Matariki star or a putiputi | flower. There may be whānau in your community who can come in and show you some weaving techniques, such as how to harvest ethically and how to follow tikanga around weaving.
- ☐ Learn the tikanga around weaving in your rohe | area. For example, you should always recite karakia, never harvest in the rain, and ensure you only harvest from areas where you have permission. Never cut the rito | central shoot or awhi rito | leaves surrounding the rito. Discuss with your class the reasons why tikanga gets passed down from kairaranga | weavers.

Curriculum links

Mathematics: using simple adding, subtracting and multiplication to work out if your weaving pattern will work out. Counting, sequencing and recognising patterns in your work through colour.

Social Sciences: understanding how Māori culture and knowledge is expressed in everyday activities. Learning about the tools and materials Māori use to create beautiful things.

Tautoko | Helpful tips

- Before you begin, use a guillotine to cut the strands evenly.
- Fix each finished row with sticky tape to stop the pieces moving.
- Stamp shapes with paint once they have finished to make the piece look more like the Tāniko artwork.

Te Pūtahitanga ō Rehua

Reuben Paterson

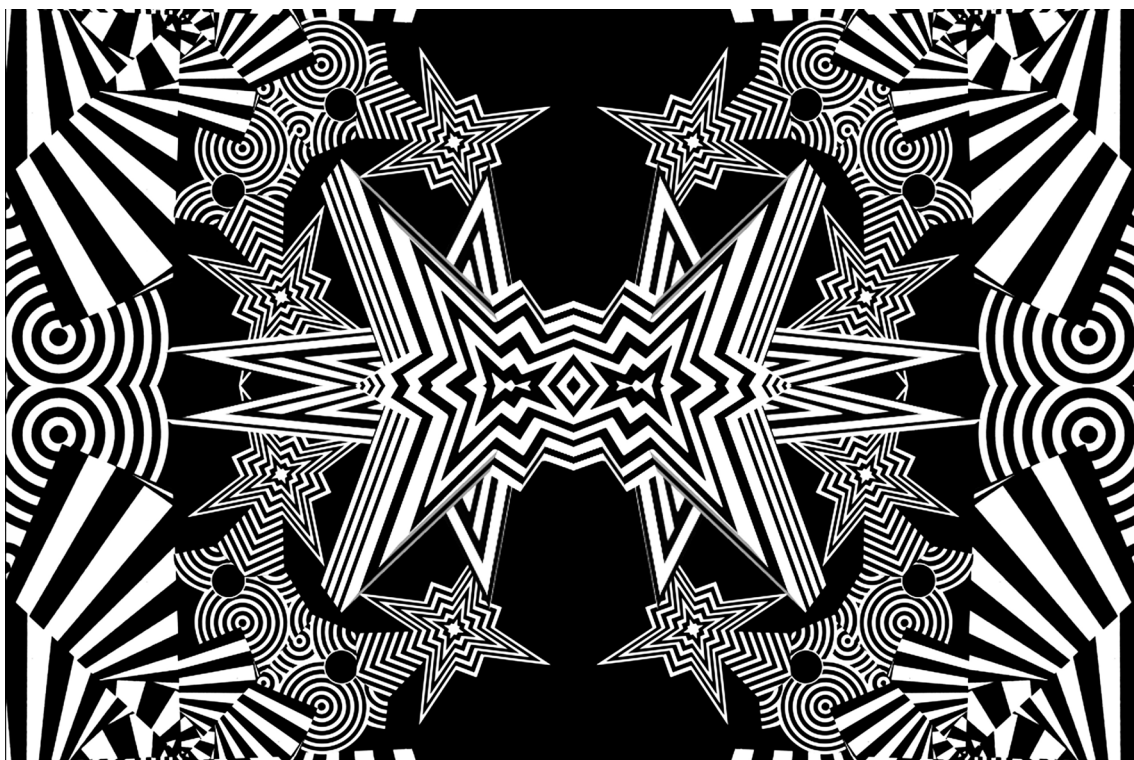
Individual Activity

Kei roto i te kore, ko te ao.

This whakataukī states that within the nothingness lies access to an unlimited potential that can be brought forth into the world of light.

[View Te Pūtahitanga ō Rehua](#)

Mahi toi | The artwork



Reuben Paterson
Te Pūtahitanga ō Rehua 2005
single-channel digital video, glitter and mixed media
Courtesy of the artist, care of Gow Langsford Gallery

A bubbling puna | spring unfolds into a cosmic stream of star imagery. The presence of water here is meant to keep us noa | free from tapu as we encounter the past. Chief among the Māori star gods, Rehua dwells in the highest heavens. Rehua is identified as the celestial star Antares. In Ngāi Tūhoe legend, Rehua is a marker of seasonal change and is associated with healing.

Reuben Paterson is interested in the act of looking, light and multiplicity of perspectives. Just as the positions of stars in the night sky and their cultural interpretation are affected by the viewer's location, *Te Pūtahitanga ō Rehua*, 2005 is multi-dimensional. Look again.

Ringa toi | The artist

Reuben Paterson (born 1973) | Ngāti Rangitihī, Ngāi Tūhoe, Tūhourangi

Reuben Paterson graduated from University of Auckland's Elam School of Fine Arts in 1997 and received the Moët et Chandon Fellowship the same year. His work has appeared in hundreds of exhibitions and collections. Paterson is known for his compositions incorporating kōwhaiwhai patterns, floral motifs and monochromatic imagery. He continues to experiment with new materials and media, making works with diamond dust, large shimmering discs and foil, while also extending into animation and sculpture.

Suggested learning outcomes

- Create symmetrical art and patterns using contrasting colours.
- Explore creating negative and positive spaces with a range of materials.
- Learn and practise simple painting techniques.

Ngohe | Related activity ideas

- ☐ Read pūrākau that talk about the creation story Te Orokohanga, and consider what symbolism could be used in this art piece.
 - ☐ Choose a range of colours and show a contrast of light and dark to add an interesting element to the artwork.
 - ☐ Make the original print on a thick card and use it as a template for printing onto different-coloured or -sized paper.
 - ☐ Print the image repeatedly onto a page and create a layering effect by using multiple colours each time you print it. Slightly adjust the position of the template each time you print it.
-

Curriculum links

Mathematics: creating repeated patterns and symmetry in design and printing processes.

Literacy: making connections between text and visual representations.

Tautoko | Helpful tips

- If white paint doesn't adhere to black paper well, swap and use white paper and black paint.
- Use masking tape to create clean, straight lines. Mask out the area that you want to paint, paint it and then peel the masking tape off, before folding and printing the image to the other side of the page.
- Experiment with leaving the paint to dry slightly before printing, or printing onto the other half of the page immediately after applying paint.

Tangaroa

Cliff Whiting

Individual Activity
Group Activity

Eke panuku, eke Tangaroa!

This whakataukī likens one's achievements and success to that of navigating the swells of the ocean.

[View](#)

Mahi toi | The artwork



Cliff Whiting
Tangaroa 1982
acrylic on hardboard
Whangārei Art Museum Collection

Tangaroa fled to the sea when his parents, Ranginui and Papatūānuku, were separated. There, he became the god of the sea, and all that live within it are his children. He is the formidable brother of Tāne, often upsetting his sibling's domain on land with storms and destructive torments. Māori oral tradition tells us that Tangaroa, with his moody, persuasive character, can be unpredictable and unforgiving to those who fall out of his favour. Known by many names, including Tangaroa-Whakamautai (Tangaroa the controller of tides) and Tangaroa-Whaiariki (Tangaroa the guardian of all seas), the god dominates his world. The knowledge of wood carving comes from the underwater domain of Tangaroa and was brought back to land by the hero Ruatēpupuke. Tangaroa continues to provide vital sustenance and resources to humankind.

Ringa toi | The artist

Cliff Whiting (1936–2017) | Te Whānau-a-Apanui

Cliff Whiting grew up in Te Kaha, Bay of Plenty, where he lived until he trained as a teacher, specialising in the arts. In the 1960s, Whiting and other young Māori artists were invited by the national arts and crafts advisor to participate in a series of courses with Ngāti Porou artists, including tohunga whakairo | master carver Pineāmine Taiapa. Whiting developed a kaupapa Māori approach to heritage preservation, focusing on community and whakapapa, restoring and building marae around the country. He also held significant roles with the Council for Māori and Pacific Arts, Queen Elizabeth II Arts Council, and the Historic Places Trust. In 1995, he was appointed the first kaihautū | Māori leader of the Museum of New Zealand Te Papa Tongarewa.

Suggested learning outcomes

- Use mixed media to portray the elements and features of an atua | god.
- Practise using a range of art techniques to add layers and detail to an art piece.

Ngohe | Related activity ideas

- ☐ Read the pūrākau of each of the atua – Tane, Rongo, Tāwhirimātea and Tangaroa – to help add more detail to the artwork.
- ☐ Read the pūrākau of the separation of Ranginui and Papatūānuku and consider how key elements from this narrative could be included in the artwork.
- ☐ Write a list of kupu Māori for the creatures, insects and elements of each of the atua Māori.
- ☐ Integrate elements of each of the atua into each section of the artwork, rather than one piece for each.
- ☐ As a group activity, each ākonga could create an image of an atua and they can be published in a sequence from eldest to youngest.

Curriculum links

Social sciences:

understanding the whakapapa of atua Māori and each of the realms they reign over. Identifying key features and elements of the insects, creatures, plants and animals in each of the realms of atua Māori.

Health: exploring foods and nutrients from each realm of atua Māori. Looking at the benefits of eating cultivated and uncultivated foods, rongoā | medicine and natural food sources in the taiao | environment.

Tautoko | Helpful tips

- It might be helpful to draw the kōwhaiwhai patterns lightly with pencil before outlining with PVA glue.
- When applying the PVA glue to create designs, you might need a thick nozzle tip to allow for thick and full lines. It may also be helpful to apply glue on the designs multiple times to give a raised effect on the page.
- When painting the watercolour over the PVA glue, avoid painting directly onto the glue kōwhaiwhai designs. Instead, paint in the spaces where the colour should sit.
- Use less water to create a dark-coloured paint; add more water to create a light-coloured paint. Use the blend of dense watercolour or light watercolour to add texture and depth to the watercolour-painted areas of the artwork.
- Add finer detail to the kōwhaiwhai patterns using marker or a fine-liner pen.

Te Uri O Te Ao

Emily Karaka

Individual Activity
Group Activity

Ko au te whenua, ko te whenua ko au.

This whakataukī shows the important connection between the land and people for sustenance and wellbeing. The land is a pivotal part of belonging and identity.

[View Te Uri O Te Ao](#)

Mahi toi | The artwork



Emily Karaka
Te Uri O Te Ao 1995
oil on canvas
Auckland Art Gallery Toi
o Tāmaki, purchased
with the assistance of
Reader's Digest New
Zealand Limited, 1997

"My work has been centred around the Treaty of Waitangi as the founding document, as the base of legislation and government in this country. It's to do with tino rangatiratanga, our atua, our taonga, land rights, living rights, arts and cultural rights." – artist statement, (1996)

There is nothing subtle about Emily Karaka's Treaty paintings. They possess a directness that is both jagged and enveloping. *Te Uri o Te Ao*, 1995, features a huge ruru that hovers high on the canvas. The bird is regarded as a messenger foreshadowing events yet unknown. Here, the ruru weeps and its wings are spread to reveal a cacophony of painted cries.

Karaka critiques the New Zealand government's privatisation of public assets with the message painted across the top of the painting: 'This land is Maori land'. Writer Witi Ihimaera described Karaka's art as a frontal attack on the Treaty of Waitangi, and noted that her paintings highlight social and political issues affecting all Māori. Yet Karaka also endeavours to forgive, for the benefit of her mokopuna | grandchildren and the future of Aotearoa New Zealand.

Ringa toi | The artist

Emily Karaka (born 1952) | Ngāpuhi, Ngāi Tai ki Tāmaki, Te Kawerau-a-Maki, Ngāti Tamaoho, Te Ākitai Waiohū, Te Ahi Waru, Ngāti Mahuta, Ngāti Tahinga, Ngāti Hine

When at intermediate school, Emily Karaka was encouraged to pursue art by her teacher, Greer Twiss. Twiss and his friend Colin McCahon, as well as Arnold Manaaki Wilson and Auckland Girls' Grammar teachers Elizabeth Ellis and Trixie Illingworth, were early influences on Karaka's artistic development.

Karaka's abstract expressionist paintings are notable for their exuberant use of colour, strong imagery, densely layered application of paint and political commentary. Te Tiriti o Waitangi and the subsequent claims brought to the Waitangi Tribunal often form the starting point of Karaka's work.

Suggested learning outcomes

- Use mixed media to portray the elements and features of an atua.
- Practise using a range of art techniques to add layers and detail to an artwork.

Ngohe | Related activity ideas

- ☐ Write a story or poem about the kaitiaki of your artwork and include phrases from it in the artwork.
- ☐ Create a collage using cut-outs from magazines and newspapers of the environment, landscapes and a range of greens. Glue those onto the artwork to where the landscape imagery is, to add extra detail.
- ☐ Take photos of your environment to use as inspiration and elements in the artwork.
- ☐ Plan a class trip to go and explore the environment – look at the landscape, mountains and hills – and to collect rubbish and check on the health of the surroundings.

Curriculum links

Literacy: using visual art as inspiration for writing. Thinking about the colours and other elements in the artwork to draw ideas for writing poems, stories or short bold statements.

Enriching local curriculum: building awareness of your surroundings and the environment. Showing guardianship and responsibility by cleaning up and collecting rubbish in the environment.

Tautoko | Helpful tips

- Outline the elements of the artwork, such as the landscape and kaitiaki, before painting and gluing onto the paper.
- Use a template rather than freestyle drawing the kaitiaki outline.
- To help with control and adding finer detail, use colouring pencils and pens to layer designs over top of paint.
- It is important to check with your whānau and community before using whakataukī – some are more appropriate than others. Knowing the meaning and ensuring you have permission to use a whakataukī is important. Reach out to the iwi or hapū in your community; if you do not yet have a relationship with your local iwi, you may wish to ask whānau and/or leaders in your school or kura.

I Am I, I Am Not I

Peter Robinson

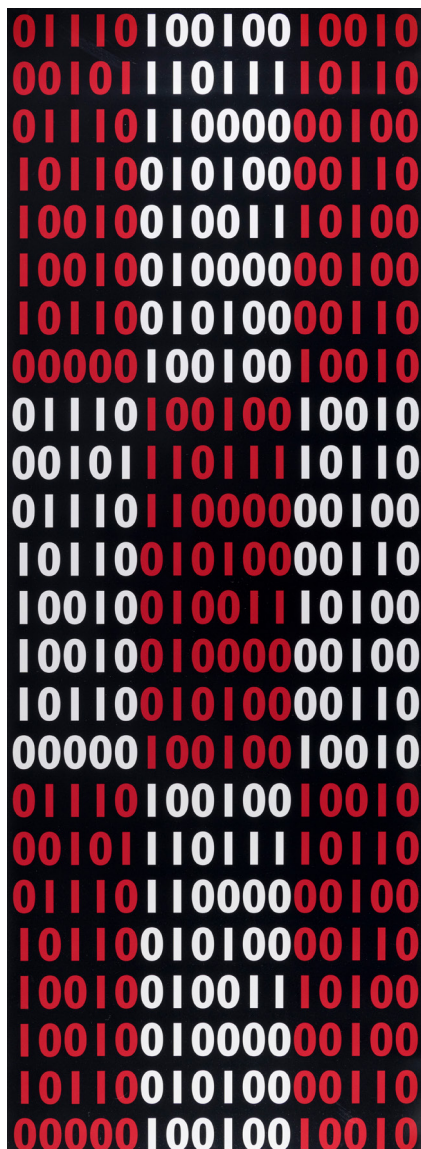
Individual Activity

Ko lo e au, ko au e lo.

This whakataukī shows the connection between the creator and human beings. It relates to identity, birthright and genealogy.

[View I Am I, I Am Not I](#)

Mahi toi | The artwork



Peter Robinson
I Am I, I Am Not I 2001
Lambda print
Auckland Art Gallery Toi o Tāmaki, purchased 2001

European philosophy, science and Māori creation narratives collide in these works by Peter Robinson, which wrestle with the existential ideas of being, time and space. Is 'nothingness' really a realm devoid of meaning, or is it, as Stephen Hawking describes it, a space full of potential?

Universal narratives collapse and expand through the layering of culturally specific references and symbols. The numbers 1 and 0 mark presence and absence in the globalised digital language of binary code. And, read together, 1 and 0 become lo, the faceless supreme Māori god who lives in the highest heavens and holds the knowledge of the order of all things.

Ringa toi | The artist

Peter Robinson (born 1966) | Ngāi Tahu/Kāi Tahu

Peter Robinson was born in Ashburton and studied sculpture at Ilam School of Fine Arts during 1985–89. The playful, provocative and ironic works that followed play on the politics of ethnicity, identity and authenticity within the bicultural debates of the time.

Robinson's international profile grew through the 1990s, culminating in his inclusion in the 1998 Biennale of Sydney. In 1999, he left Canterbury to live in Berlin, where he practised for several years. In 2001, Robinson represented Aotearoa New Zealand at the 49th Venice Biennale alongside fellow Kāi Tahu artist Jaqueline Fraser.

Suggested learning outcomes

- Create repeated patterns and sequences using symbols and colours.
- Use symbolism to portray messages of identity through binary coding in art.

Ngohe | Related activity ideas

- ☐ Make tukutuku panels using a peg board and thread, and recreate the binary code and symbols 'I' and 'O'.
- ☐ Explore repeated printmaking onto different coloured paper and with different coloured ink pads.
- ☐ Explore making patterns using different materials, such as pebbles and sticks and other resources from the environment.
- ☐ Consider how to replicate this artwork using digital technology – for example, apps and online programmes that use binary coding.

Curriculum links

Technology (designing and developing digital outcomes): using digital tools to create art drawing inspiration from the artwork.

Technology: practising weaving and traditional skills to create tukutuku panels.

Mathematics: creating repeated patterns and symmetry in the design and creating processes.

Tautoko | Helpful tips

- Use a ruler to help keep lines the same size and distance from each other. A grid could also be ruled to help ensure even spacing and size is maintained throughout the whole piece.
- Use a wipe to clean your fingerprints in between colour changes.
- Sometimes, using a forefinger or middle finger to create the fingerprint of the artwork makes it easier to position the fingerprint in the most suitable place.
- If necessary, follow a pattern of placement (colour and symbol choice) so that there is a good balance of both elements throughout the artwork.
- Find out more about tāniko and tukutuku panels from Te Ara Encyclopedia of New Zealand.

Mum (May 1985)

Ayesha Green

Individual Activity

Ko te mana o te wahine.

This whakataukī highlights the important role that wāhine hold in the community and is a sign of collective health and well-being. When the women and land are well, many things around them prosper and flourish, too.

[View Mum \(May 1985\)](#)

Mahi toi | The artwork

Ayesha Green
Mum (May 1985) 2020
acrylic on canvas
Fletcher Trust Collection



Portraiture, as with other forms of representation, can be understood as declarations and reclamations of the self. They can act as conduits to larger investigations. This bold painting, *Mum (May 1985)*, 2020, sets in motion a personal journey. It replicates a photograph of Ayesha Green's mother visiting her ancestral marae – Ōtākou on Otago Peninsula – for the first time. In the closed doorway of the wharehau | meeting house Tamatea, she poses for a snapshot. Green's painting (much like the original photograph) captures an exciting yet tentative moment.

Green depicts this moment of introduction to discuss an ongoing relationship to one's cultural heritage. Like her mother, the artist grew up disconnected by distance from her southern marae. For the past two years, she has been living and working in Ōtepoti/Dunedin, a move that has enabled her to map her Kāi Tahu/Ngāi Tahu whakapapa and establish relationships with Ōtākou marae and its community. This portrait reiterates the simple yet crucial role of whakapapa in the reclamation of a deeper understanding of one's identity.

Ringa toi | The artist

Ayesha Green (born 1987) | Ngāi Tahu/Kai Tahu, Ngāti Kahungunu

Green graduated with a Bachelor of Media Arts from Wintec in 2009, completed a Master of Fine Arts at the Elam School of Fine Arts in 2013, and in 2016 added a Graduate Diploma in Arts from the University of Auckland.

In 2019, she won the National Contemporary Art Awards, judged that year by Fiona Pardington, for the painting *Nana's Birthday (A Big Breath)*, 2019. In 2020, Green was a recipient of the Springboard Award from the Arts Foundation.

Suggested learning outcomes

- Use mixed media to portray the significance of a person and/or people in your life.
- Practise using a range of art techniques to add layers and detail to an art piece.

Ngohe | Related activity ideas

- ☐ Instead of using a photo/image for the person in the artwork, you could draw or paint them.
- ☐ Include several cut-out images of your whānau.
- ☐ Add more detail to the pou design by getting inspiration from the designs of a pou from your own (or local) marae.
- ☐ Plan a trip to a local marae to explore and see pou whakairo first-hand.
- ☐ Write a poem or letter to accompany your artwork and gift it to the person/people featured in the piece for an important occasion or special day – for example, Mother's Day, a birthday or anniversary.
- ☐ Research and find out information about iconic wāhine Māori and their achievements.
- ☐ Conduct interviews with whānau members to find out stories of their proudest moments and toughest times.

Curriculum links

Literacy: using visual art as inspiration for writing texts, such as poems or letters. Using research skills to find out information about wāhine Māori and their achievements and adverse times.

Enriching local curriculum: exploring and learning about the stories held within the designs used in pou, visiting a marae and learning about the tikanga of being on a marae.

Tautoko | Helpful tips

- When mapping out the artwork, the three sections could be found by applying the 'rule of the thirds' and placing the photo/outline in one of the thirds rather than directly in the centre. This helps to ensure the spaces are well proportioned and the composition is pleasing to the eye.
- To help with control and adding finer detail, use colouring pencils and pens to layer the designs over top of paint.
- Print the image of an important woman/person in black and white for dramatic effect.
- Water down the paint to lightly paint over the image.
- If there is more than one figure in the work, turn the page to landscape to allow more space.

Tane Mahuta - Manos Nathan Legacy

Ngatai Taepa

Individual Activity
Group Activity

Toi tū te marae o Tane, toi tū te iwi.

This whakataukī likens the health of the realm of Tane to the health of the people. If the bush, plants, birds and insects are all thriving, so too will the iwi, the people.

[View Tane Mahuta -
Manos Nathan Legacy](#)

Mahi toi | The artwork



Ngatai Taepa
Tane Mahuta - Manos Nathan Legacy
2015
various timbers
Auckland Art Gallery Toi o Tāmaki,
purchased 2016

Tane Mahuta - Manos Nathan Legacy, 2015, is an innovative approach to customary kōwhaiwhai design. Ngatai Taepa uses composite woods, cutting them into interlocking passive and active patterning to capture the essence of master carver and sculptor Manos Nathan. Taepa pays homage to the senior artist and acknowledges his leadership in rangatahi wānanga | teaching youth and as a cofounder of the Ngā Kaihanga Uku clay-workers' collective, alongside his father Wi Taepa. Taepa's sculpture resonates with the knowledge gained from his own family's sculptural heritage and attendance at many toi Māori hui | meetings about art.

Ringa toi | The artist

Ngatai Taepa (born 1975) | Ngāti Whakaue (Te Arawa), Te Āti Awa

Taepa is a third-generation contemporary Māori artist. He graduated from Massey University's Toioho ki Āpiti with a Bachelor of Māori Visual Arts in 2000 and a Master's in 2003. Taepa explores the elegance of kōwhaiwhai using new materials and technology to create three-dimensional artworks that extend the visual vocabulary of the tradition – for example, using the koru, pītau, koiri and mangōpare patterns and forms.

Suggested learning outcomes

- Use a range of materials and tools to craft a piece that represents an atua.
- Understand the style and shapes of hei tiki used to represent the human form.
- Use traditional carving knowledge and skills to tell a story through art.

Ngohe | Related activity ideas

- ☐ Read pūrākau about the atua Māori and ask questions about how their traits and characteristics could be portrayed in different designs and elements of artistic expression.
- ☐ Explore creating colour palettes from the realms of each atua by collecting objects from the seashore or forest and using those materials in the artwork.
- ☐ As a group activity, create a series of carved figurines to represent different atua.
- ☐ Explore using different materials to model the shapes with and carve with – for example, use a soft wood material or even polystyrene.
- ☐ Plan a trip to see local carvers in action and gain inspiration from their work.

Curriculum links

Social sciences: understanding the roles and responsibilities of atua Māori and the ecosystems they reign over. What wildlife, food sources and environmental habitats come under each atua?

Literacy: reading to find out new information and gain an insight into the narratives of atua Māori.

Enriching local curriculum: gain first-hand knowledge and experience by meeting people who have made a career and lifestyle in carving and telling stories through this medium.

Tautoko | Helpful tips

- If modelling clay in different colours, match the colour of clay to the realm of the atua of your choice. Mix these colours together and then begin rolling out the clay and forming the hei tiki shape.
- Outline the designs that will be carved into the clay in pencil before using the chisel or sculpting knife.
- If mistakes are made during the carving process, use the remaining clay to patch up any areas and start again.
- A template of a hei tiki design can be traced onto the clay to help guide the basic form of the shapes.

Kupu | Vocabulary

ākonga – learners

atua – god

awhi rito – leaves surrounding the central shoot of a flax plant

hapū – subtribe, kinship group

harakeke – flax

he aha te kupu? – What is the (Māori) word for?

hei tautoko – support

hei tiki – abstract human form distinct to toi Māori

hui – meeting

iwi – tribe

kaiako – teacher

kaihatū – leader

kairaranga – weaver

kaitiaki – guardian

karakia – incantation, prayer

kaupapa – plan, purpose, subject, principle

kono – basket

kōrero – to speak; a narrative or story

koru – fern frond

kupu – word, vocabulary

kura – school

mahi toi – artwork

mana – prestige, authority

manuhiri – guests, visitors

marae – Māori meeting ground

mokopuna – grandchildren

muka – prepared harakeke fibre

ngohe – activity

pepeha – formal introduction/ tribal expression

poi – a Māori form of dance

pou - carving, post

puna – spring (of water)

pūrākau - Māori legends, stories, histories

rangatahi – youth, younger generation

raranga – weaving

ringa toi – artist

rito – central shoot of a flax plant

rohe – area, district

rongoā – Māori medicine

ruru – owl, morepork

taiao – environment

taki, tahi – under, over (weaving pattern)

tamariki – children

tapu – sacred, forbidden

te ao Māori – the Māori world/worldview

te reo Māori – the Māori language

Te Tiriti o Waitangi – The Treaty of Waitangi

tikanga – protocol, custom, correct procedure

tino rangatiratanga – sovereignty, self-determination

tipuna/tipuna – ancestor/ancestors

tohunga whakairo – master carver

toi Māori – Māori art

wahine/wāhine – woman/women

waiata – song, chant

wānanga – learning institution, conference; to meet and discuss

whakairo – carving

whakapapa – ancestry

whakataukī – proverb, aphorism

whānau – family

whenua – land

