

Toi Tū Toi Ora: Contemporary Māori Art

A teaching resource for English medium
kaiako | teachers and ākonga | students

AUCKLAND
ART GALLERY
TOI OTĀMAKI

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Art is the child of imagination

Ko toi te uri o mahara pohewa

Whakataukī from Te Marautanga o Aotearoa

He aratohu | Kaiako guide

This resource is an introduction to contemporary Māori art, focusing on the *Toi Tū Toi Ora: Contemporary Māori Art* exhibition, held at Auckland Art Gallery Toi o Tāmaki in 2020–21. This resource is for use by kaiako of years 6–7 (for ākonga aged 11–13 years old) with reach to higher and lower learning levels. It uses the key themes of the exhibition (as outlined in the contents page) which reflect the creation story, beginning with Ira Atua | The Celestial Realm of the Gods, moving to Ira Tangata | The Terrestrial Realm of Humankind.

The following features are included to provide lesson structure and content:

- Summary of each gallery or section of the exhibition
- Featured mahi toi | artworks
- Ringa toi | profiles of featured artists
- Ngohe | activities for ākonga
 - discussion and inquiry questions
 - art practice ideas and suggestions
- Guided visual pepeha activity
- Additional information (links, references, vocabulary)

Lessons can begin with a whole-class, small-group or individual exploration of the virtual tour and online resources. Ākonga can then identify artists and artworks that inspire them to launch their own inquiry with reference to place, story and whakapapa | genealogy. Questions are included as a starting point to launch research and explore the art practice of featured artists.

Alternatively, kaiako can select specific artists or artworks and use the corresponding summaries and activities to lead ākonga through lessons and directed activities; or simply select a line of inquiry in the context of specific learning areas, e.g. social studies and Aotearoa New Zealand histories for [Te Poropiti me te Whakapātari | Prophecy and Provocation](#).

Toi Tū Toi Ora: Contemporary Māori Art is also a prompt to explore culture, identity and power in Aotearoa through art, by referencing a mātauranga Māori approach to intellectual and cultural knowledge. Ākonga can share their own stories and whakapapa through tuākana-tēina | older-younger approach to peer teaching and develop their own creative practices with reference to toi Māori thinking and practice.

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 specific learning areas:

- **Visual arts:** understanding visual arts in context and inspiring curiosity
- **Te reo Māori:** understanding kupu in context
- **English:** understanding oral, visual and written language
- **Technology:** innovation and adaptation using a wide range of materials and technologies, including digital technologies
- **Social studies:** particularly Aotearoa New Zealand history's three national contexts:
 - Whakapapa me te whanaungatanga | family links and connections
 - Tūrangawaewae me te kaitiakitanga | relationship of individuals and groups with land, seas and resources
 - Tino rangatiratanga me te kāwanatanga | power, authority and control between the state and people (including Te Tiriti o Waitangi)

Whakaaturanga | Exhibition

Toi Tū Toi Ora: Contemporary Māori Art was a milestone exhibition 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, 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 only) and [supporting resources](#) (photos, videos, interviews and discussions). This is a unique opportunity to explore and respond to contemporary Māori art spanning the 20th and 21st centuries.

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.

Rangahau | Curating the exhibition

Toi Tū Toi Ora: Contemporary Māori Art was curated using Māori creation narratives as a framework for discovery. Curating is the job of selecting, organising and kaitiakitanga | guardianship. The *Toi Tū Toi Ora: Contemporary Māori Art* journey begins in Ira Atua | The Celestial Realm of the Gods and progresses to Ira Tangata | The Terrestrial Realm of Humankind. A uniquely Māori curatorial approach was presented in contrast to using a Western chronology as a framework for displaying artwork. This meant that work from different generations could be presented together to inform a broad understanding of ideas, styles and responses in a way that acknowledges the whakapapa of the artists and their work.

Curator: Nigel Borell

Nigel Borell (born 1973) is of Pirirakau, Ngāti Ranginui, Ngāi Te Rangi and Te Whakatōhea tribal descent. He is a curator, writer, educator and artist specialising in Māori art in both customary and contemporary fields of research. Key curatorial projects include: *Kura: Story of A Māori Woman Artist*, The Māngere Arts Centre Ngā Tohu o Uenuku (2011); co-curating, with Zara Stanhope, *Moa-Hunter Fashions* by Areta Wilkinson for 9th Asia Pacific Triennial, QAGOMA, Brisbane (2018); and *The Māori Portraits: Gottfried Lindauer's New Zealand*, Auckland Art Gallery Toi o Tāmaki and de Young Museum, San Francisco (2017). Borell curated *Toi Tū Toi Ora: Contemporary Māori Art*, Auckland Art Gallery Toi o Tāmaki (2020–21), where he was the Curator, Māori Art, 2015–2020. In 2021, he was the inaugural recipient of The New Zealand Arts Foundation's A Moment In Time – He Momo award for his contribution to curatorial practice and for curating *Toi Tū Toi Ora: Contemporary Māori Art*.

Borell provides an introduction to the exhibition in [this video](#).

Ngohe | Activity

Watch, discuss and respond   

- Watch [the short film of the launch ceremony](#).
 - Discuss the importance of tikanga | custom and protocols from your own experience.
 - Learn a karakia to start a lesson, event or day.
 - Navigate the [virtual tour](#) of Ira Atua.
 - View online galleries:
 - [Ira Atua | The Celestial Realm of the Gods](#).
 - [Ira Tangata | The Terrestrial Realm of Humankind](#).
 - Why is *Toi Tū Toi Ora: Contemporary Māori Art* an important exhibition?
 - How does contemporary Māori art differ from art of other cultures, places and times?
 - What is the effect of the curatorial approach to *Toi Tū Toi Ora: Contemporary Māori Art*?
 - Why is storytelling an essential feature of cultural awareness and understanding?
 - Why is it important that Māori curate and determine how the work of Māori artists is talked about and understood?
-

Ira Atua | The Celestial Realm of the Gods

1. TE KORE | The Great Nothingness, the Empty Void

The empty void, suspended in the darkness of infinite potential in the celestial realm of wairua | spirit and stirrings of life.

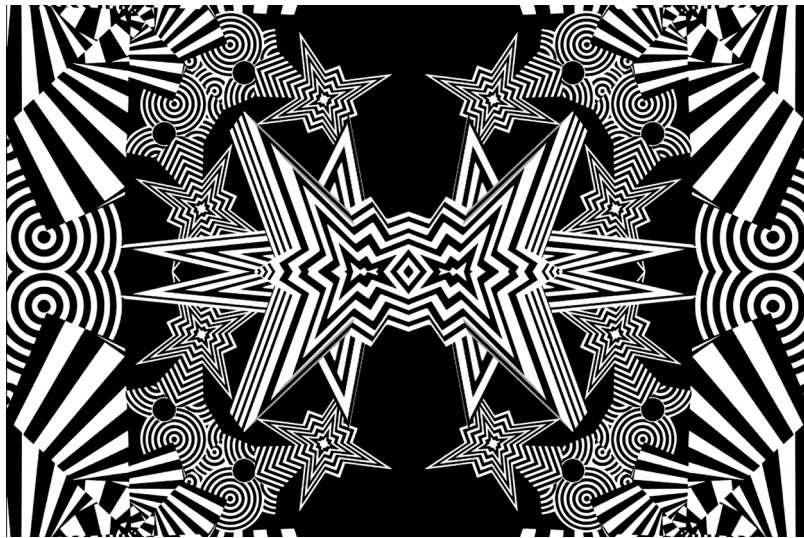
Mahi toi | The artwork

Watch

The full video can be viewed within the [virtual tour](#). Navigate around Te Kore and click on the image.

Reuben Paterson,
Te Pūtahitanga ō Rehua,
2005

Single-channel digital video,
glitter and mixed media
Courtesy of the artist and
Gow Langsford Gallery



Ringa toi | The artist

Reuben Paterson (born 1973), Ngāti Rangitihi, 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 has become 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.

Ngohe | Activity

- How does the artist use materials to communicate ideas about Te Kore?
- What do you want to know about the artist and their work process?
- How is the artwork made?
- Find other works by the artist and identify how they use different materials and technologies.
- Consider whakapapa and experiences that inspire and influence the artist.
- How does the title enhance or create meaning?
- Discover new kupu and use them.
- Use kupu, images, media and materials to present a visual response of your investigation into Paterson's art and ideas and your own whakapapa. This could be a digital moving image or a two-dimensional work.

2. TE PŌ | The Perpetual Night

The place without light in the realm of becoming. Shadow and form within the darkness begin to transform the restless movement of life. The art explores night, shadow and form in the darkness of Te Pō. Within the final state of Te Pō-tahuri-mai-ki-taiao | the night of turning towards the revealed world, we see the restless movement of life.

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 of 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. Through the 1990s and until 2007, she was a senior lecturer in Māori Studies at the University of Auckland, teaching in 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 Kingi Ihaka award from Te Waka Toi in recognition of her lifetime contribution to Māori art and culture.

Ngohe | Activity

- Think about a natural place or something in nature that is special to you or your whānau. Go for a walk and sit in that place or with that aspect of nature. Imagine how it might look or feel in different seasons or times of day or night.
- Create a woven, three-dimensional artwork that represents how you feel about and connect with the place. Consider materials you could use to convey meaning about your experience in that place. Display your completed weaving in a place that enhances its meaning.

3. TE WEHENGĀ O RANGINUI RĀUA KO PAPATŪĀNUKU | The Separation of Ranginui and Papatūānuku

Within the realm of Te Pō, the celestial parents – Ranginui | Sky Father and Papatūānuku | Earth Mother – lay in a tight embrace with their children nestled between them. Tāne, one of their sons, eventually pushed the parents apart, allowing Te Ao Mārama | The World of Light and Life to come into being. This gave Tāne and his siblings room to move, explore and grow.

Mahi toi | The artwork

▶ Watch

An excerpt of the video can be viewed within the [virtual tour](#). Navigate around Te Wehenga o Ranginui Rāua ko Papatūānuku and click on the image.

Lisa Reihana, *Ihi*, 2020

Two-channel UHD-Video video, stereo sound

Commissioned by Regional Facilities Auckland, and displayed in the Aotea Centre in Tāmaki Makaurau Auckland, Aotearoa New Zealand

The video begins with Papatūānuku rubbing her belly. She is hapū | pregnant with her unborn son Ruamoko. She had 70 daughters and 70 sons. This is an epic retelling of the Māori creation story of Ranginui and Papatūānuku, and their separation.

Bright light fills the void. Tāne looks out across the cosmos and continues his quest to retrieve three baskets of knowledge: Te Kete Tuatē | basket of light, Te Kete Tuauri | basket of darkness and Te Kete Aronui | basket of pursuit, and two sacred stones. The stones become droplets that flow onto Papatūānuku to make her lush and green.

Ringa toi | The artist

Lisa Reihana (born 1964), Ngā Puhi, Ngāti Hine, Ngai Tūteauru, Ngāi Tūpoto

Lisa Reihana works across a range of media (film, sculpture, costume and body adornment, and photography) to create a dramatic and dynamic commentary on Māori history and identity. She translates traditional indigenous concepts and narratives from an urban Māori perspective, examining issues of colonialism, gender, language and place. Her work has been presented in galleries and museums in Australia, Europe and North America.



Ngohe | Activity

- How does the title of the artwork add to your understanding?
- How could you tell the story of the separation of Ranginui and Papatūānuku through moving images, a digital sequence of images, using photography, or a combination of all three media?
- Storyboard your idea with detailed notes and imagery, then create a sequence of artworks to portray the story.
- Consider working as a whole class to retell the story together, divide the storyboard and collaborate in small groups.

4. TE AO MĀRAMA | The World of Light and Life

When Tāne separated his parents, the world of Te Ao Mārama began. This is the world in which we live today, where Tāne and his siblings flourished. Tāne is the most celebrated of all the Māori gods. He has over 50 names and deeds, including Tāne Mahuta | God of the Forest, Tāne-nui-a-Rangi | The Great Son of Rangi, Tāne-te-Waiora | Tāne Who Gives Life, Prosperity, Welfare and Sunlight, Tāne-Whakapiripiri | Tāne the Protector.



Tu te manu ora i te Rangi,
2008

Mixed media installation
Courtesy of the artists

Saffronn Te Ratana
(born 1975), Ngāi Tūhoe

Hemi Macgregor
(born 1975), Ngāti
Rākaipāka, Ngāti
Kahungunu, Ngāi Tūhoe

Ngataiharuru Taepa
(born 1976), Ngāti
Whakaue (Te Arawa),
Te Āti Awa

Jubilant, magical and tranquil, this installation celebrates the relationship of Tāne, the god of the forest, and Rehua, the star of summer in Māori cosmology. Yellow threads cascade towards floating cloud formations carved by Ngataiharuru Taepa. These are the nourishing sunrays of summer brought to earth by Rehua. Small birds made out of acrylic paint by Saffronn Te Ratana reference the tūi that Rehua gifted to Tāne. Stereo speakers carved by Hemi Macgregor suggest the resonating sounds of life in the forest and the voice of Tāne, symbolising knowledge. Replete with shimmering mirrors, blooming contours, sprouting trees and bursts of colour, this mahi tahi | collaborative project presents an energetic, encompassing narrative landscape that gives thanks to the reciprocal revitalisation of earth and sky and their shared offspring – all life on earth.

Ngohe | Activity

- Discover the stories of Tāne that connect the sky and the earth.
- Choose one of the stories that you could retell creatively as a class.
- As a class, or in groups, think about how you can collaborate to create an installation artwork to tell the story. Identify objects, materials, images and ideas you can use. Where could you place your installation using the floor, ceiling, walls, and space between objects, to tell the story?
- Plan your installation on a large sheet of paper. Consider different viewpoints and positions of objects.
- Create a scale-sized maquette (model) to help consider your ideas three-dimensionally.
- Create the objects for your installation to scale, then install your work in your chosen space.
- Guide others through your installation, retelling the story and explaining what your objects represent.

5. KO TANGAROA E NGUNGURU NEI! | Tangaroa Rumbles and Roars!

Tangaroa became god of the sea and all life within it. He is Tāne's brother and can upset his sibling's domain on land with storms and his moody, persuasive character. Tangaroa can be unpredictable and unforgiving. Known by many names, including Tangaroa-Whakamautai | Tangaroa the Controller of Tides | and Tangaroa-Waiariki | Tangaroa the Guardian of All Seas. The knowledge of wood carving comes from Tangaroa's underwater domain, brought back to land by the hero Ruatēpupuke.

Mahi toi | The artwork



Cliff Whiting, *Tangaroa*, 1982

Acrylic on hardboard
Whangarei Art Museum
Collection

Turquoise blues and ocean tides of aquamarine form the backdrop of Tangaroa's underwater domain. In this celebratory painting, kōwhaiwhai are rolling waves, where eels and fish swim around the powerful central figure of Tangaroa, god of the sea, who is lifting the ocean over his head.

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 adviser 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.

Ngohe | Activity

- In 2015, Cliff Whiting said: *'In the beginning was Te Kore, the void. Then came Te Pō, the potential. Then Te Ao Mārama, enlightenment. Such was the creation of the world and the process for the creation of my art.'* What do you think he meant?
- Whiting blended new technologies with traditional carving methods to develop his visual language and style. Find examples of his whare whakairo | carved meeting houses. Clue: start looking at Te Papa.
- Develop ideas then create a drawing or painting about the qualities of atua | gods important to mana whenua in your rohe | area. Be inspired by Cliff Whiting's distinctive style and colour use.

6. KA HURI TE AO KI TE PŌ | The Turning of Day to Night

Māori creation stories tell us that when we die, our spirit travels to the realm of Rarohenga | the underworld, where they are guided and cared for by Hine-nui-te-pō | Great Woman of Night, Keeper of Souls. Then we become stars in the night sky, and the cycle of life repeats and continues.

Mahi toi | The artwork

Michael Parekōwhai,
Te Ao Hurihuri, 2009
Fibreglass, aluminium,
automotive paint
Courtesy of Michael
Lett Gallery

Michael Parekōwhai,
Te Ao Hurihuri, 2009
Fibreglass, aluminium,
automotive paint
Courtesy of Michael
Lett Gallery



The large elephants of *Te Ao Hurihuri*, 2009 are like bookends, representing ideas about time and the cycle of life. The 'elephant in the room' means there is a big problem that is uncomfortable to talk about and no one is talking about it. There is another saying: 'elephants never forget' – they have excellent memories. The term 'white elephant' is used to describe something that is expensive and no longer useful. Elephants are also very protective of their herd and never back down when they are looking after their whānau. Translating as 'The Turning World', the title of this installation, *Te Ao Hurihuri*, indicates that the elephants symbolise bigger ideas about time and memory. Using Dada wit and referencing Māori oral traditions about place and being, the artwork is mysterious, unusual, and perhaps even a bit funny, making us think about what the elephants might symbolise, what they might be doing in a gallery, and where they're travelling to and from.

Ringa toi | The artist

Michael Parekōwhai (born 1968), Ngāti Whakarongo

Michael Parekōwhai draws on a range of influences, bringing into play multiple readings of art, knowledge and theoretical practice. The place of Māori knowledge 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.

Ngohe | Activity

- Michael Parekōwhai develops art ideas to get us thinking about assumptions we make about te ao Māori. What problem in Aotearoa New Zealand are we avoiding talking about (the elephant in the room)? How does this idea apply to this art exhibition? What memories are being protected, and how might this relate to the exhibition? What is the title of this installation asking us to do?
- Find other examples of installation art that Parekōwhai has created. What is the artist asking us to think about in each work?
- Find out about the characteristics of manu | native birds in Aotearoa New Zealand, and select a bird that best symbolises you. Create a fun self-portrait depicting yourself as the bird you have selected, with visual symbols in your self-portrait to represent your characteristics.

Ira Tangata | The Terrestrial Realm of Humankind

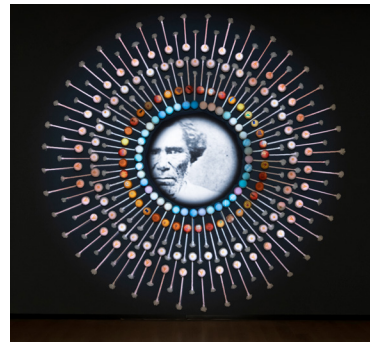
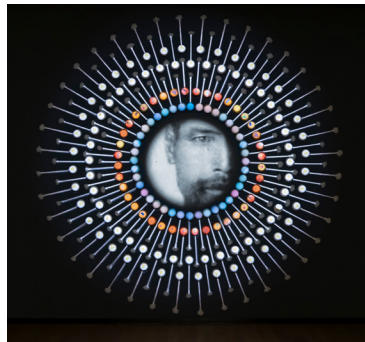
7. TE POROPITI ME TE WHAKAPĀTARI | Prophecy and Provocation

After British colonisation of Aotearoa in the 19th century, Māori experienced huge adversity and upheaval. This gave rise to Māori prophets, who led their followers to redemption, and the call to reclaim sovereignty. Te reo Māori text of Te Tiriti o Waitangi guaranteed Māori authority over their land, resources and treasures, including language and culture. Working individually and collectively, Māori insist the terms of Te Tiriti be upheld. The concept of prophecy and provocation can be understood in the context of cultural change and Māori self-determination.

Mahi toi | The artwork



Reweti Arapere (born 1984), Ngāti Raukawa ki te Tonga, Ngāti Porou, Ngāti Tūwharetoa
Poropiti Wairua, Poropiti Rongomau, Poropiti Toi, 2020
 Cardboard, permanent marker
 Courtesy of the artist



Ngaahina Hohaia (born 1975), Ngāti Moeahu, Ngāti Haupoto, Greece
Paopao ki tua o rangi, 2009
 Sound, photograph projection, poi
 Pātaka Art + Museum – Porirua City Council Collection



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

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

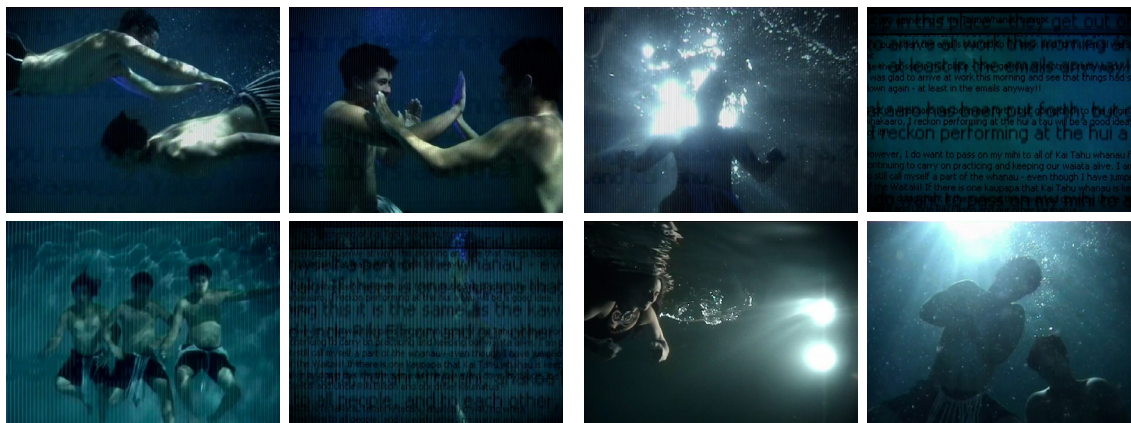
Ngohe | Activity

- Watch the video '[Decolonisation](#)', which explores the effects of colonisation.
- How does Emily Karaka tell the story of Treaty violations and rangatiratanga | Māori sovereignty?
- What was happening socially and politically at the time the artwork was made?
- How do the materials the artist has chosen help tell the story about the impact of colonisation on their life?
- Create an artwork in response to a political issue that is important to you.

8. NGĀ AO O TE ĀTĀRANGI, O TE HANGA, O TE WHAKAATA | Worlds of Shadow, Form and Reflection

The work of Māori artists in this realm has opened new spaces that are not colonised by others. Artists are free to pursue, reflect or construct their own worlds, celebrating how the moving image and digital arts reflect and refract both Western and Māori notions of time. Moving image and digital media represent one of the most significant developments in contemporary Māori art over the past 20 years.

Mahi toi | The artwork



Rachael Rakena, *Rerehiko*, 2003

Two-channel video with integrated soundscape

Auckland Art Gallery Toi o Tāma, gift of the Patrons of the Auckland Art Gallery, 2019

Rachael Rakena refers to 'Toi Rerehiko' to describe art that uses electricity movement and light. This is a way of thinking about video art that is distinctively Māori. Rakena focuses on the importance of water in Māori identity in her work. Water is used as a metaphor for a set of mobile relationships concurrent with the digital age and as an alternative to connectedness with the land.

Ringa toi | The artist

Rachael Rakena (born 1969), Ngāi Tahu, Ngāpuhi

During her fine art studies, Rachael Rakena was particularly interested in computer art, moving-image technologies and collaborative practices. *Rerehiko*, 2003 exemplifies collaborative making and discussion that was implicit in both Rakena's film and video, and in the work she was doing with Kāi Tahu Whānau Ki Araiteuru, a group she helped establish that was committed to the revitalisation to Ngāi Tahu narrative, tikanga and kawa | customs for the opening of new houses, launching of canoes and other events.

Ngohe | Activity

- Why does Rachael Rakena use water in her video artworks? You might like to look at another video and sculpture she made, with Māori artist Brett Graham, called *Āniwaniwa*, about the connection between water, people, identity and the well-being of te taiao | the natural environment.
- Rakena has Ngāi Tahu ancestry. Read about the **actions** that Ngāi Tahu are taking to protect water resources for future generations.
- In a small group, collaboratively plan and create an artwork that combines digital and sculptural media to express ideas about the links between water, people, identity and the environment.

9. HE REO ATAATA MĀORI | A Māori Visual Language

Coded and abstracted references to the natural world are used in patterns that tell iwi stories, cultural truths and practices that reflect a Māori worldview. Kōwhaiwhai – the Māori painting on paddles of voyaging waka and the rafters of wharenui | meeting houses – use this visual language. The koru, representing the unfurling fern shoots, is part of a visual language unique to Māori culture. Contemporary Māori artists have revitalised customary art forms through interpretation and innovation. They cleverly extend the language of kōwhaiwhai to convey rhythm and flow. This artform has inspired both Māori and non-Māori artists and stimulated debate over collective identity and ownership.

Mahi toi | The artwork

Ngataiharuru 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. Ngataiharuru 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 co-founder of the Nga 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

Ngataiharuru Taepa (born 1975), Ngāti Whakaue, Te Āti Awa

Ngataiharuru 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.

Ngohe | Activity

- Look at how Ngataiharuru Taepa uses the koru shape and simplified organic forms in this carved artwork to play with positive and negative space. Develop your own design inspired by Taepa's work.
- Identify an artist who interests you. Learn about their personal and artistic whakapapa and create a visual or written response about how their journey inspires you. Share this with the class (this could be recorded as a video to share with the class).

10. KO TE HAUORA ME TE ORANGA TONUTANGA | Towards Health and Well-being

Artists often use their art to direct attention to urgent issues and debates. They raise concerns about health and well-being to make connections with the health and well-being of the whenua | land, personified by Papatūānuku, the nurturer of all people. Art can be a call to action and reminder of the fragility of humankind, and the interconnection between people and the natural environment.

Mahi toi | The artwork



Charlotte Graham

Kotahi hā, kotahi te oranga, 2015

E te tau, tahuri mai, 2012

Mauri Ora, 2012

Utua te kino ki te pai, 2012

Kauri Ora, 2012

from: *Hōmai te waiora ki ahau – Towards Māori Health and Well-being, 2012–15*

Acrylic, glue and shell on recycled mirror board

Auckland Art Gallery Toi o Tāmaki, purchased 2017

The series *Hōmai te waiora ki ahau – Towards Māori Health and Well-being, 2012–15* uses second-hand domestic mirror boards to comment on health and well-being. Native birds bring messages and warnings in speech bubbles. *Kauri Ora, 2012* refers to kauri die-back disease, while *Mauri Ora, 2012* delivers a simple message of good health and life.

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 from Massey University, graduating in 2001 and studying under the tutelage of Robert Jahnke, Shane Cotton and Kura Te Waru Rewiri, and completed a Postgraduate Diploma of Māori Visual Arts at Toi o Hōi 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.

Ngohe | Activity

- Charlotte Graham is inspired by the importance of Papatūānuku and Māori creation narratives to comment on our care of the land – a personification of all people. Think about what everyday ‘found objects’ you could paint and draw on to show and express a relationship between caring for the well-being of people and the land. These objects could be old and help us connect to memories from the past, like the old mirror frames Graham uses.

11. KEI TE EKE PANUKU TE WAHINE | Women Far Walking

In honouring Papatūānuku, we pay tribute to the leadership of women and the role of women in maintaining cultural continuity. Generations of Māori women artists reflect the importance of ira wahine | female life principle. Raranga | weaving, whakakai | body adornment and uku | clay making are art forms that whakapapa genealogically to Papatūānuku. The land is significant in understanding ancestral connections to materials, techniques and knowledge that make up these living, enduring art traditions.

Mahi toi | The artwork

Ayesha Green, *Mum (May 1985)*, 2020

Acrylic on canvas
Fletcher Trust Collection

This bold painting 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 wharenui Tamatea, she poses for a snapshot. Green's painting (much like the original photograph) captures an exciting yet tentative moment.



Ringa toi | The artist

Ayesha Green (born 1987), Ngāi Tahu, Ngāti Kahungunu

Ayesha Green's painting is characterised by a block colour, flattened image style and she often takes as her subjects historical events or figures and moments from everyday life. 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.

Watch this [video profile on Ayesha Green](#) and the story behind this artwork.

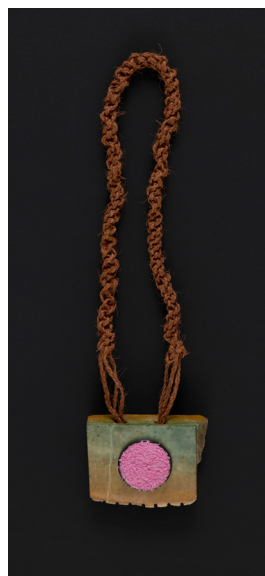
Ngohe | Activity

- Think about and select some events from the story of your whakapapa, your whānau, or the place you are from, have visited or lived that have helped shape your feelings of belonging.
- Research a person from an important local historical story who inspires you, and paint yourself as that person experiencing an event in that historical story. Design your painting with flattened looking images and blocks of colour.

12. TIKANGA ORA, TIKANGA TOITŪ | Living Traditions, Enduring Traditions

Māori culture celebrates enduring art traditions. Body adornment, weaving and clay making remains integral in shaping Māori visual culture. These living traditions can be seen in the work of Māori artists over generations and continue to inspire today. The work of contemporary makers connects to a legacy of ancestral knowledge, technical skill and understanding of material. These traditions navigate customary knowledge while introducing contemporary materials and sensibilities.

Mahi toi | The artwork



Neke Moa, *Ki a wai?*, 2019

Pounamu, coconut fibre, paint
Auckland Art Gallery Toi o Tāmaki, purchased with funds from the Dingley Trust, 2021

Neke Moa, *Nō hea koe?*, 2019

Pounamu, beef bone, coconut fibre, paint
Auckland Art Gallery Toi o Tāmaki, purchased with funds from the Dingley Trust, 2021

Neke Moa, *He mea?*, 2019

Pounamu, coconut fibre, paint, metal
Auckland Art Gallery Toi o Tāmaki, purchased with funds from the Dingley Trust, 2021

Ringa toi | The artist

Neke Moa (born 1971), Ngāti Kahungunu, Ngāi Tahu, Ngāti Porou, Ngāti Tūwharetoa

Working primarily with pounamu, shell and locally sourced materials, Neke Moa's practice as a jeweller and carver explores the whakapapa of materials, making, and the role of body adornment in creating a sense of belonging to people and place. Moa employs traditional techniques, such as hōanga | hand-held grinding stones, as well as uses electric machinery and diamond tools. Her practice is a spiritual continuation of a whakapapa that extends back to Te Ao Kōhatu | ancient times.

Ngohe | Activity

- Why do you think the question mark is included in the titles?
- How does Neke Moa use materials to convey the objects' mauri | life energy?
- Using natural or repurposed objects from the natural or home environment where you live, design and create a jewellery item that explores your own sense of connection to place or belonging.

13. GUIDE KAIĀRAHI

Mahi toi | The artwork

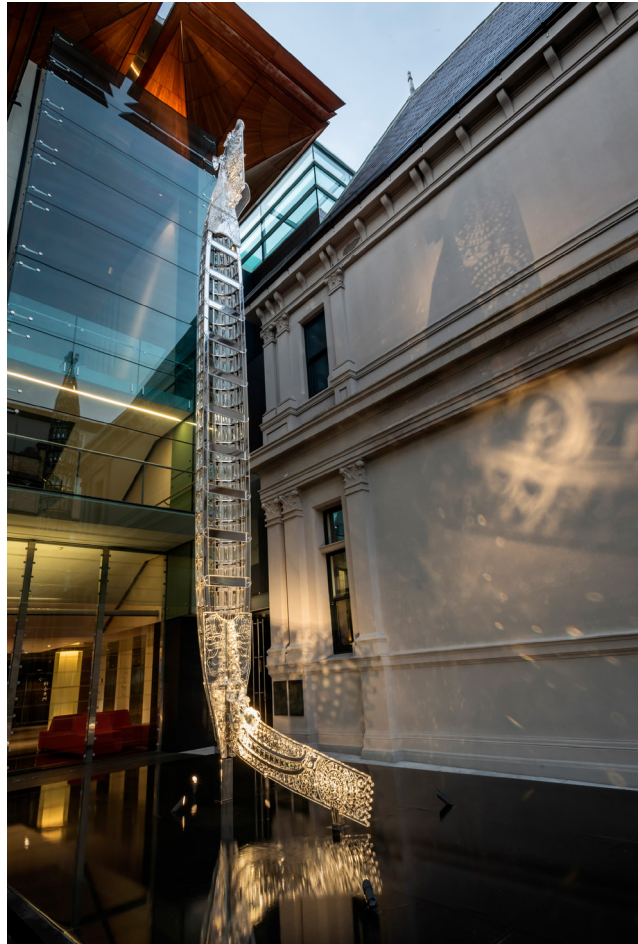
Reuben Paterson, *Guide Kaiārahi*, 2021

Stainless steel, transparent acrylic and glass

Edmiston Trust Collection,
commissioned by Auckland Art Gallery
Toi o Tāmaki, 2021

Made from hundreds of shimmering crystals, *Guide Kaiārahi*, 2021 is a 10-metre-long waka rising vertically from the Gallery's forecourt pool. The sculpture's 595 iridescent crystals navigate a spectacular journey from Papatūānuku into the embrace of Ranginui to cast a galaxy of stars over the pool. The inspiration for the crystalline sculpture originated in the legend of a phantom waka that appeared at Lake Tarawera 10 days before the eruption of Mt Tarawera in 1886.

Hovering above the Gallery's forecourt pool like a compass needle in vertical orientation, the magnificent waka suggests navigation to worlds beyond our own. It also refers to navigators' use of stars to voyage across the Pacific Ocean to Aotearoa. Combining references to natural and supernatural realms, the sculpture draws upon Māori cosmology and creation narratives. It also has as a personal resonance for Paterson as his Ngāti Rangitihī kaumātua | elders describe their iwi, who descend from the Te Arawa waka of the Bay of Plenty, as 'Te Heketanga-a-rangi' – those who descend from the celestial heavens, in reference to their tupuna | ancestor, Ohomairangi.



Ngohe | Activity

- Imagine you can use any material you want. Design an artwork as high or wide as a building that is important to you, to express a big idea from a pūrākau of local importance to explore navigation or travel.
- Identify the materials you want to use and draw the artwork in the location where you want it installed.
- You could photograph the location where you'd like to install your sculpture, then print it out A3 sized, and draw your sculpture onto the enlarged photo to better imagine your sculpture on site.
- Give it a title, then write an artist's profile for yourself, and an explanation of the artwork.

Ngohe | Activity

Create a visual pepeha

The creation story used in *Toi Tū Toi Ora: Contemporary Māori Art* mirrors the creative process from idea to object. This activity is about creating an authentic object that reflects personal identity. Encourage ākonga to think about how they can tell their story of connection and belonging that reflects their whakapapa.

The object could be the shape of a hoe | paddle or something representing a journey; or it could be in the form of an artist's book that unfolds; it could be in the form of a korowai | cloak that can be worn; or it could be digital, using keywords, drawings and photographed images and sounds.

TE KORE | The Great Nothingness, the Empty Void

- Brainstorm ideas about whakapapa and tūrangawaewae | homeland, the places and people that are important to you. How can you tell your story in a visual way? What is the story you want to tell about yourself? Consider personal and family names, culture, your birthplace, where you live now, whānau, interests, ideas, pūrākau and family stories. What images, symbols, words, motifs, patterns, colours and shapes will help you tell the story of yourself?
- Discuss your ideas with friends and whānau.
- Sketch your ideas.
- Research how artists tell their stories and respond to events and ideas.
- Review the art and artists from *Toi Tū Toi Ora* and consider how stories are told in art.
- Select the ideas and images from your research that excite you and represent your pepeha.

TE PŌ | The Perpetual Night

- Select your materials (recycled, upcycled, found objects) and anything else you need (paint, pens, crayons, collage materials).
- Apply toitūtanga | sustainable practices and kaitiakitanga in your art by using natural materials, e.g. **natural pigments**, plant, seaweed, stone, wood.
- Consider digital media and the creation of a virtual world.
- Think about colour, style, tools and techniques.
- Consider customary and contemporary practices, tools and materials.

TE AO MĀRAMA | The World of Light and Life

- Share your ideas with others.
- Develop your creative ideas.
- Consider problems, challenges, possibilities and solutions:
 - How will you make, represent or reflect your ideas using hard or soft material and/or digital tools?
 - Do you need to collaborate with others?
- Create your visual pepeha – be ready to adapt and change your ideas as the materials you are working with present you with new ideas during the creative process.
- Revisit, reflect and refine.

Resources | Rauemi

Online

ArtForum, 'Creation Myth: Anthony Byrt on Toi Tū Toi Ora: Contemporary Māori Art', March 2021, artforum.com/print/202102/anthony-byrt-on-toi-tu-toi-ora-contemporary-maori-art-84995

Auckland Art Gallery Toi o Tāmaki, 'Toi Tū Toi Ora documentary feature film preview by Chelsea Winstanley', aucklandartgallery.com/page/video-toi-tu-toi-ora-documentary-feature-film-preview-by-chelsea-winstanley

Auckland Art Gallery Toi o Tāmaki, 'He kōrero ātaahua: A conversation with Reuben Paterson', aucklandartgallery.com/page/he-koro-ataahua-a-conversation-with-reuben-paterson

Auckland Art Gallery Toi o Tāmaki, 'Panatahi Firmin checks out Toi Tū Toi Ora: Contemporary Māori Art', aucklandartgallery.com/page/video-panatahi-firmin-checks-out-toi-tu-toi-ora-contemporary-maori-art

E-Tangata, 'Toi Tū Toi Ora: a mind-opening experience', 4 April 2021, e-tangata.co.nz/arts/toi-tu-toi-ora-a-mind-opening-experience

Finnian from Kāpiti College, 'The importance of correctly pronouncing Māori words', 20 July 2015, youtube.com/watch?v=U6-SdrRxPOQ

Fresh TV, 'The Māori Side Steps - New Zealand Town & City Names', 29 July 2018, youtube.com/watch?v=j2LpG3Fkmwo

Newsroom, 'Hamish Coney: Toi Tū Toi Ora - How may we learn?', 6 May 2021, newsroom.co.nz/hamish-coney-toi-t-toi-ora-how-may-we-learn

New Zealand Herald, 'Toi Tū Toi Ora: Contemporary Māori art show holds record for largest art exhibition since 1989', 10 May 2021, nzherald.co.nz/nz/toi-tu-toi-ora-contemporary-maori-art-show-holds-record-for-largest-art-exhibition-since-1989/

RNZ (Standing Room Only), 'Nigel Borell - the role of curator in 2021', 24 October 2021, rnz.co.nz/national/programmes/standing-room-only/audio/2018817675/nigel-borell-the-role-of-a-curator-in-2021

RNZ, 'What's decolonisation', 21 October 2019, rnz.co.nz/news/te-manu-korihi/401486/watch-what-s-decolonisation

Stuff KEA Kids News, 'Auckland Art Gallery opens its largest art show ever, Toi Tū Toi Ora, a celebration of contemporary Māori art', 11 December 2021, stuff.co.nz/national/kea-kids-news/300180864/kea-kids-news-auckland-art-gallery-opens-its-largest-art-show-ever-toi-t-toi-ora-a-celebration-of-contemporary-mori-art

The Spinoff, 'Toi Tū Toi Ora: The exhibition celebrating the awesome power of Māori art', 8 December 2020, thespinoff.co.nz/atea/08-12-2020/conversations-across-time-the-power-of-maori-art

Books

Toi Tū Toi Ora: Contemporary Māori Art, edited by Nigel Borell, Penguin and Auckland Art Gallery Toi o Tāmaki, 2022

Atua: Māori Gods and Heroes, Gavin Bishop, Puffin, 2021

Māori Art for Kids, Julie Noanoa and Norm Heke, Potton and Burton, 2014

Toi Tū Toi Ora artist interviews

Ana Iti	Natalie Robertson
Ayesha Green	Reweti Arapere
Hiria Anderson	Tyrone Ohia
Maree Sheehan	Zena Elliott

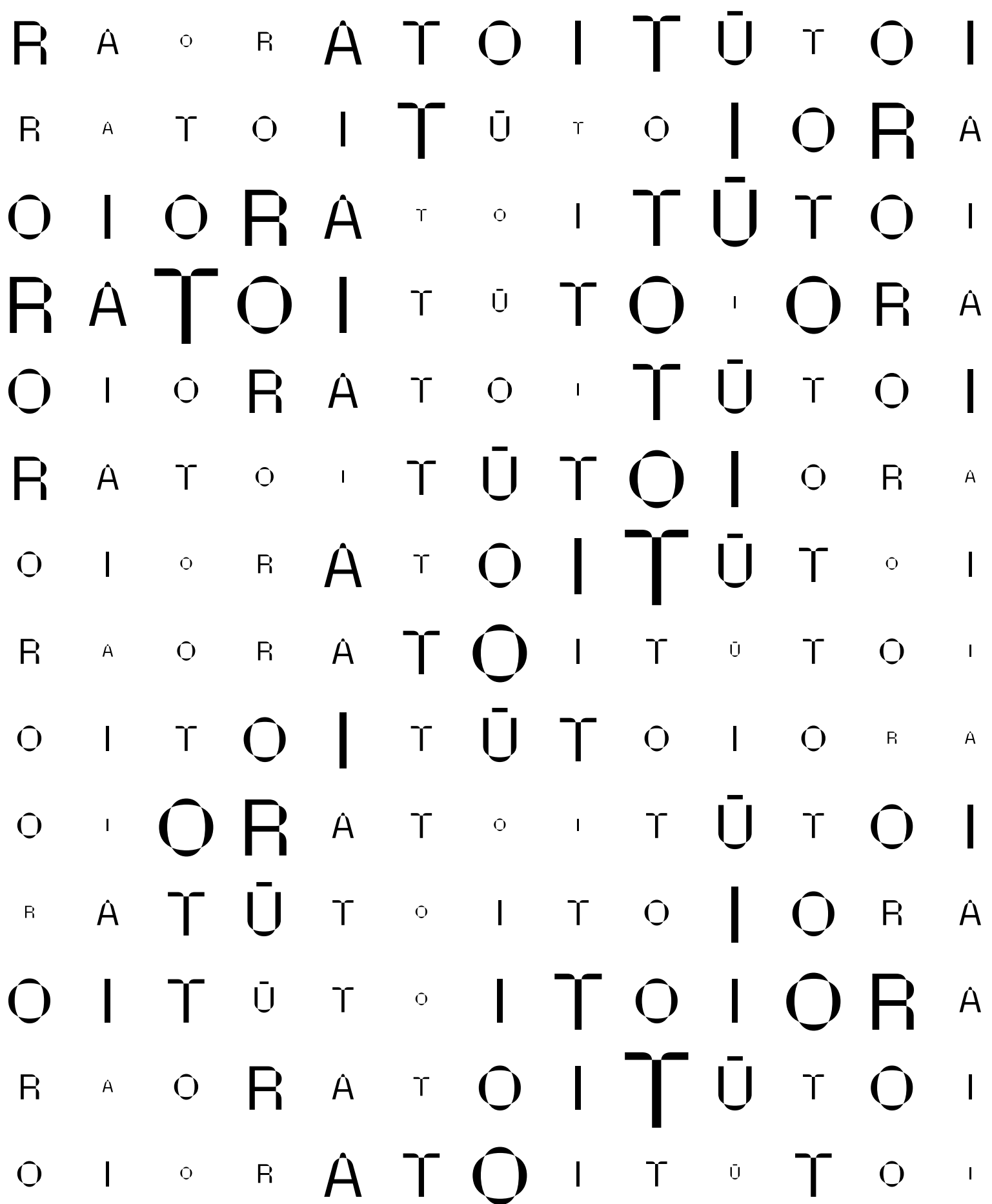
Curator interview

Nigel Borell

Kupu | Vocabulary

Atua	God
Hapū	Pregnant
Ira wahine	Female life principle
Kaihautū	Leader
Kaitiakitanga	Guardianship, stewardship, trusteeship
Karakia	Chant, prayer, blessing.
Kaumātua	Elder
Kaupapa	Purpose, policy, topic, subject, programme
Kawa	Custom for the opening of new houses, launching of canoes and other events
Kōwhaiwhai	Traditional rafter patterns, which decorate wharenui meeting houses, telling local whānau, hapū, and iwi stories.
Mahi tahi	Collaboration, teamwork
Mahi toi	Artwork
Mana motuhake	Separate identity, autonomy, self-government, self-determination, independence, sovereignty, authority; mana through self-determination and control over one's own destiny
Mana whenua	Territorial rights, authority and/or jurisdiction over land or territory
Manaakitanga	Hospitality, kindness, generosity, support; the process of showing respect, generosity and care for others
Manuhiri	Guests, visitors
Mauri	Life energy, life force
Papatūanuku	Earth Mother
Pūrākau	Legend, story
Rangatiratanga	Sovereignty, chieftainship, right to exercise authority, autonomy
Ranginui	Sky Father
Raranga	Weaving
Rarohenga	The underworld
Ringa toi	Artist
Rohe	Area, district, region, territory
Taiao	Natural world, natural environment
Tangata whenua	Indigenous people of the land, local people, hosts
Taonga	Treasure, anything prized
Te Ao Kōhatu	Ancient times

Tikanga	Correct procedure, custom, protocol, rule, convention
Tino Rangatiratanga	Self-determination, sovereignty, autonomy, self-government
Tohunga	Skilled person, chosen expert, priest, healer
Tohunga whakairo	Master carver
Toitūtanga	Sustainability, sustainable practices
Tuākana–tēina	Older–younger (approach to teaching and learning)
Tupuna	Ancestor
Tūrangawaewae	Place where a person has right of residence and sense of belonging through kinship and whakapapa; literally ‘a place to stand’
Uku	Clay, clay making
Wairua	Spirit
Whakairo	Carving
Whakakai	Body adornment
Whakapapa	Genealogy, ancestry, lineage, descent
Whanaungatanga	Relationship, kinship, family; relationship through shared experiences and working together, contributing to a sense of belonging
Whare whakairo	Carved meeting house
Wharenui	Meeting house



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