



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Visual Arts Level 1

This exemplar supports assessment against:

Achievement Standard 91912

**Use practice-based visual inquiry to explore an Aotearoa New Zealand
Māori context and another cultural context**

An annotated exemplar is a sample of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade.

New Zealand Qualifications Authority

To support internal assessment

Grade: Achieved

For Achieved, the student needs to identify and record visual imagery and information about Māori and another cultural context using practice-based research methods.

This typically involves drawing, photography, annotations, and other gathering and processing strategies for the purpose of supporting practical investigations.

The first page involves a series of identity topic-setting activities that establish the scope and focus of the investigation. Practice-based research begins on page 2 with photography, notes, and annotations related to the Marae context.

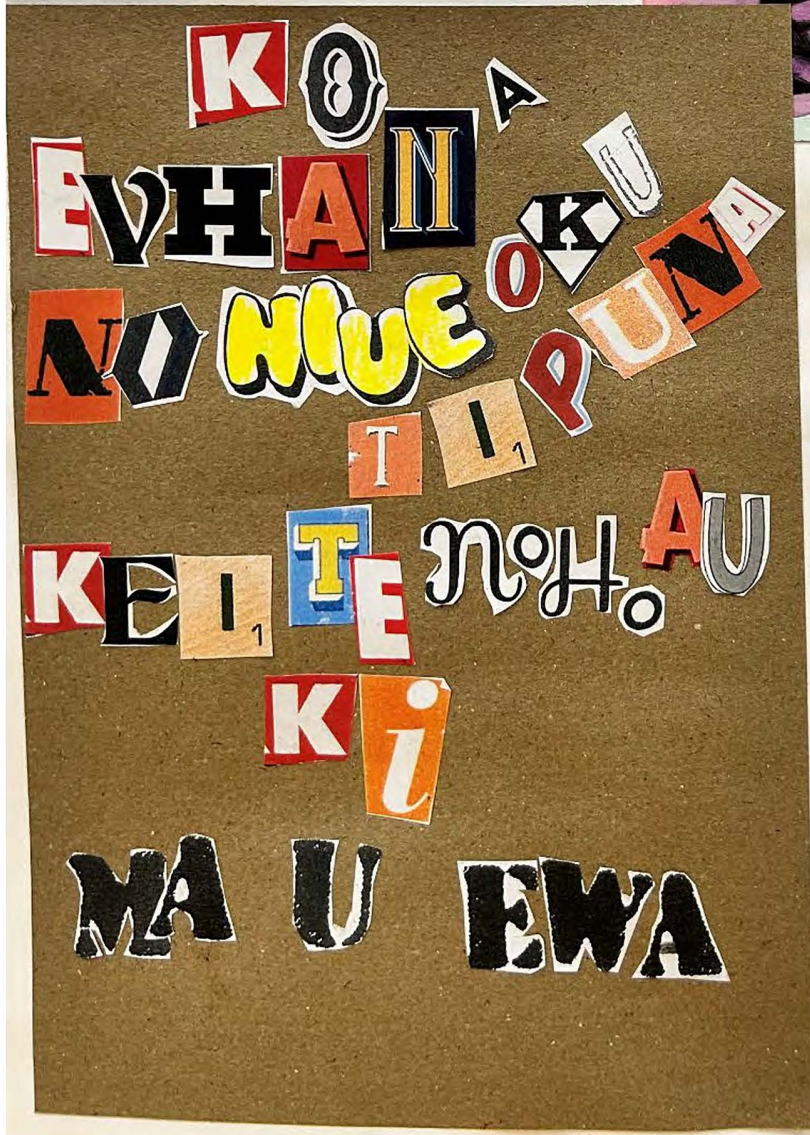
Invited speakers provide information about histories and customs related to the context, which is documented on pages 3-7. The annotations are accompanied by a variety of visual research modes including textural rubbings (p3) observation drawing (p4), and structural diagrams (p6). Pages 2-7 present a sustained investigation of the Māori context.

Page 8 involves a study of the student's own cultural context (Niue), with similarities and differences identified through the Venn diagram on page 9.

Holistically, the strength of the Māori context investigation can be balanced with the less convincing personal context material in order for the evidence to reach Achieved.

For a more secure Achieved, the evidence needs to present a more sustained investigation of the second context and make stronger connections between contexts and the student's own identity. This may involve more detailed maps, information, and photography, or drawings of Niuean geography, buildings, artefacts, flora, and fauna.

To show the examination needed for Merit, the evidence could include more detailed contextual information about the second contexts and comparisons between contexts, and more skilled use of media to record visual information. For example, greater drawing precision and tonal modulation in the observation drawings on pages 4 and 8 would enhance awareness of specific visual features.



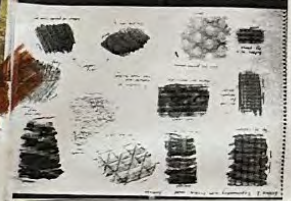
MANUREWA MARE.



Rules during a Pōwhiri

Please remove hats and sunglasses when the Pōwhiri begins
Remain silent for the duration of the event.
Everyone must be on their best behavior as this is a formal event.

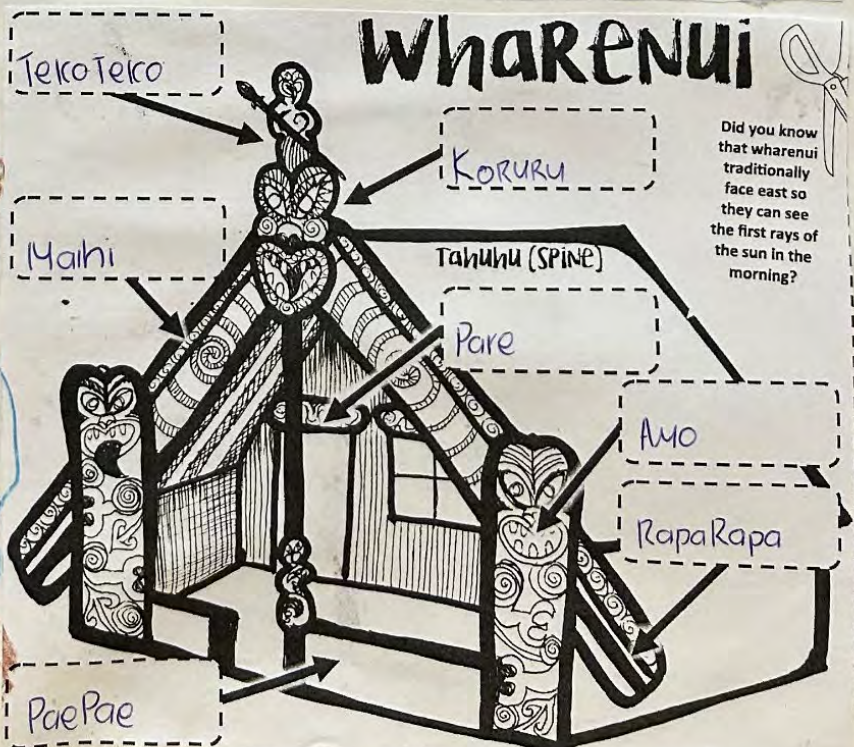
Why do you think there is a Powhiri when visiting a Marae?
To welcome people into their space/home



Pōwhiri words and protocols	What do you think it is or what is it?
Kaikaranga	Women only calling to the visitors
Manuhiri	visitors
Whai kōrero	Man speaks, formal
Hongi	Share the breath of life (nose to nose)
Tapū	Secret
Tanga ta whenua	the people of the land

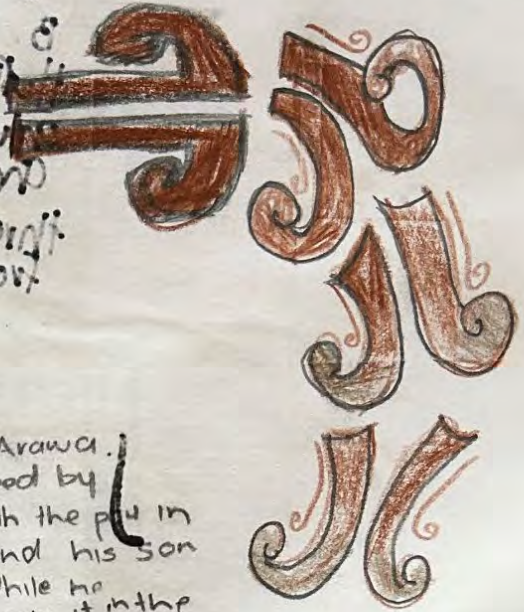


Haka Powhiri	Canting
Waiata	A Song





1. *Handwritten text, likely bleed-through from the reverse side of the page.*



Toi is said to have originated it Te Arawa.
Rua Te Pu-Puke. His Son was kidnapped by
Tangaroa's Children. After talking with the pua in
his whare. they advice he should find his son
in the ocean. He went there. While he
was there he Met a Shark and punch it in the
nose which made his eyes pop out, this
is where hammer shark came from.
On his way back he saw a pua under the water
and thought they were pretty cool so he brought
one back. They were carved. Rua te Pu-Puka,
brought Toi whataroa in the world.

IN the
MARAE
FROM
TOI
Whakairo



Tama pahure and Tama Pahore
They had a fliggle flying competition.
The older Brother cut the younger brothers
Rope Because he was losing. The kite flew and landed
here in Manurewa.



Many is bird. Rewais to take flight. The comes from the Brothers kite.

The Two Maunga of the area now represent the Brothers.



MARAE STUDIES

000



I found the inside of the
MARAE
Very interesting and was very
amazed at everything that was
Made in there as every art
peice had a meaning to it as
a meomory and apart of us
and how it was created.

The Texture was so magnificent
No words could explain
as it was very Smoothing
and all the details was so
on point no mistake in every
little detail was Spotless
and Just wonderful.

KOWHAIWHAI

What is inside/outside
The whale
- carving - kites

THE CONCEPT OF A CARVED
WHARE

FAVORITE PART OF
THE WHARE

My favourite part of
the whale was the
back which where all
ancestors and helped
and how it was
sacred.

TAHUHU

The Kōwhaiwhai in the school Marae was painted by Nigel Boirel. He also painted the kōwhaiwhai with patterns on the Tohuhu in Marurewa. All the cultures of Manurewa are represented.

How DID IT MAKE
YOU FEEL?

Being in the whale
made me feel
somewhat actually
connected the more
I learned about
the history of
the whale itself

WHAT IS ITS FUNCTION
WHAT IS IT USED FOR?

INHERITING A HOUSE
CAN BE COMPLICATED
WITH OTHERS, STORIES,
HEADING LOSS AND
BECAUSE IT IS A PLACE FOR
EVERYONE.

WHY DO MĀORI HAVE
CARVED WHARE ON THE
MARAE?

A wharenui resembles
the human body in a
structure and usually
represents a particular
ancestor of the tribe.



Huatua (Here on the left) is the central
patolomora in Matukura. The
father of Tamapora-hua kai waka
was their ancestors. He got the name
of waka after a debuter of waka
Because he was in control of the
Huturoa Harbour/Manakau harbour. The
only way through the Manakau head
channel when other iwi would pass
through he would take what he wanted
from their waka as a toll or payment.

MAUNGA

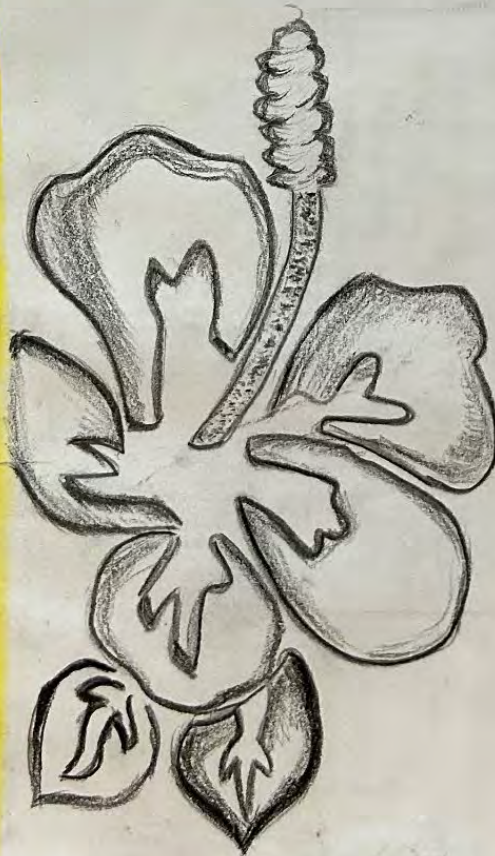
MATUKUTUREIA



MY BIRTHPLACE IS THIS LITTLE ISLAND CALLED NIVE,
MY MOTHER OF MINE VILLAGE ARE MUTALAU, ALOFI,
LIKU, AND MY DAD IS HIKUTAVAKE WHICH MAKES
ME FROM THERE AS NIVE IS ONE OF THE
SMALLEST ISLANDS AND NAMED AFTER THE
SAVAGES AS BECAUSE IN 1774, CAPTAIN JAMES
COOK TRIED TO INVADIE THE ISLAND
WITHOUT ANY PERMISSION AND ESCAPE AND
TO LIVE A BETTER ALIFE AND THANKED HER FOR
LETTING US CHOOSE OUR OWN LIFE AND
TAKE ADVANTAGE OF MY NANA AS SOON AS I WAS
BORN, 2 YEARS LATER WE CAME TO NZ, AUCK
-LAND LEAVING OUR SMALL CUTE VILLAGE
CALLED "ALOFI" AND THAT THERE LIFE AND
TOURNEY IS A PART OF ME AND THAT I AM
PROUD.

NIVE

MY PLACE OF SIGNIFICANCE



GOING TO MANUREWA MARAE
INSPIRED ME AS THEY
ABOUT THERE HISTORY, KNOW-
LEDGE AND EVERYTHING AND
HOW IT WAS BUILT AND
ALL THERE PAST AND HOW
EVERYTHING HAS A SPE-
CIAL MEANING TO IT
AND IT INSPIRED ME TO
LEARN ABOUT MY CULTURE
AND THAT IT WILL MAKE
ME FEEL BETTER AS I
LEARN SOMETHING
NEW.

MAAUREWA MARAE

The external features are not more detailed.

By this I mean carving



They are the people who are carving a lot of things and have meaning

Saved photos on the back wall as they are very special



MAKING CONNECTION

- Both places have special history with them
- Both places are open to the community
- Both have stories and myths about the surrounding place
- Both are a very welcoming and very peaceful place
- Environment
- Both are cultural
- Created the community

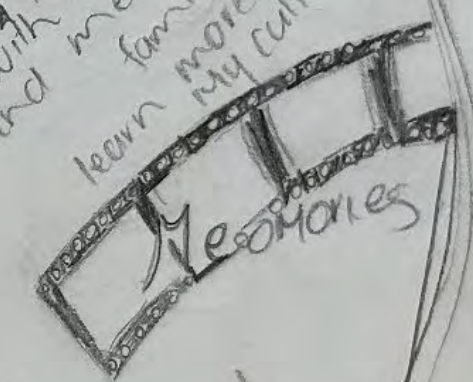
has a special place in my heart

Beautiful Views



FAMILY

Spend more time with my family and meet my other family and learn more about my culture



Home

MY HOME = NIVE

Grade: Merit

For Merit, the student needs to use practice-based inquiry methods to examine Māori and another cultural context, and make links between contexts, or between the student and the contexts.

This involves using a range of appropriate visual strategies and information gathering techniques to process and respond to each context.

A variety of practice-based research strategies such as collage, line drawing, photographs, and annotations are used to document objects and information related to geographic, personal, and cultural contexts.

The variety of media and the visual density of pages 1-4 indicates a sound level of engagement with personal and cultural contexts.

Photography is used on page 5 to gather imagery. While the figure photo-shoots (bottom left) tend towards formal image making and application of photography conventions, the setting images (bottom right) gather useful resource material for subsequent art making purposes.

Pages 6-9 present independent image gathering from specific locations. A range of visual elements and information related to the significance and key characteristics of objects have been documented.

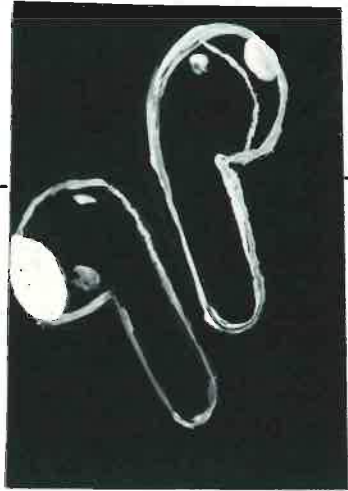
The final collages on page 10 present visual responses to the cultural concepts of Kaitiakitanga, Mana Motuhake, Tūrangawaewae, and Whanaungatanga.

For a more secure Merit, the evidence could use additional drawing strategies to record information from the subject matter, including observational details such as form, tonal value, texture, and colour.

To reach Excellence, the evidence could include more sustained reflection on the Māori cultural values, and greater consideration of the review of relevant information across cultural contexts. For example, more detailed explanations of how the selection and arrangement of imagery in the collages relates to the conceptual intentions may show a deeper understanding of the cultural principles.

Music has always calmed me down
 If I'm feeling sad I'll listen
 If I'm feeling angry I'll listen
 It just has always been with me.

Puro



Music

I like to build Lego when I'm bored. It releases some stress inside me. It also keeps me more entertained.



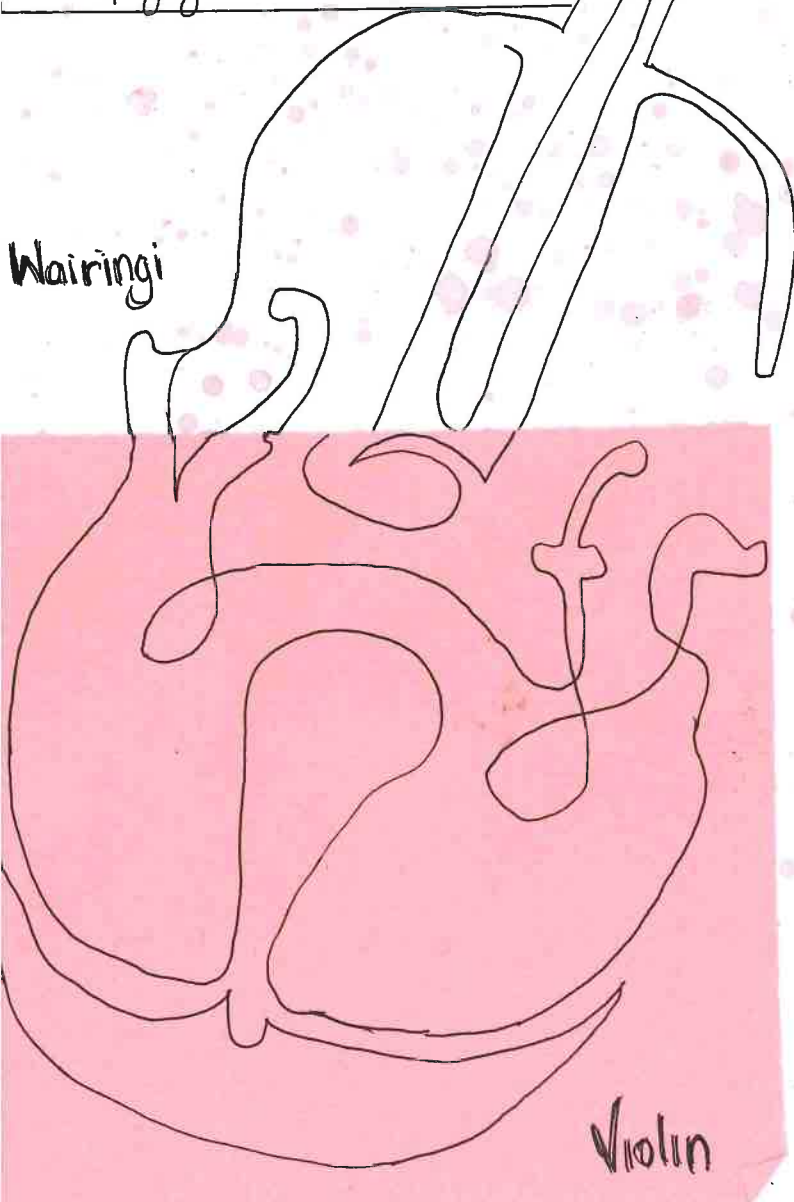
Poro Kapiti
 Lego

WHANAU

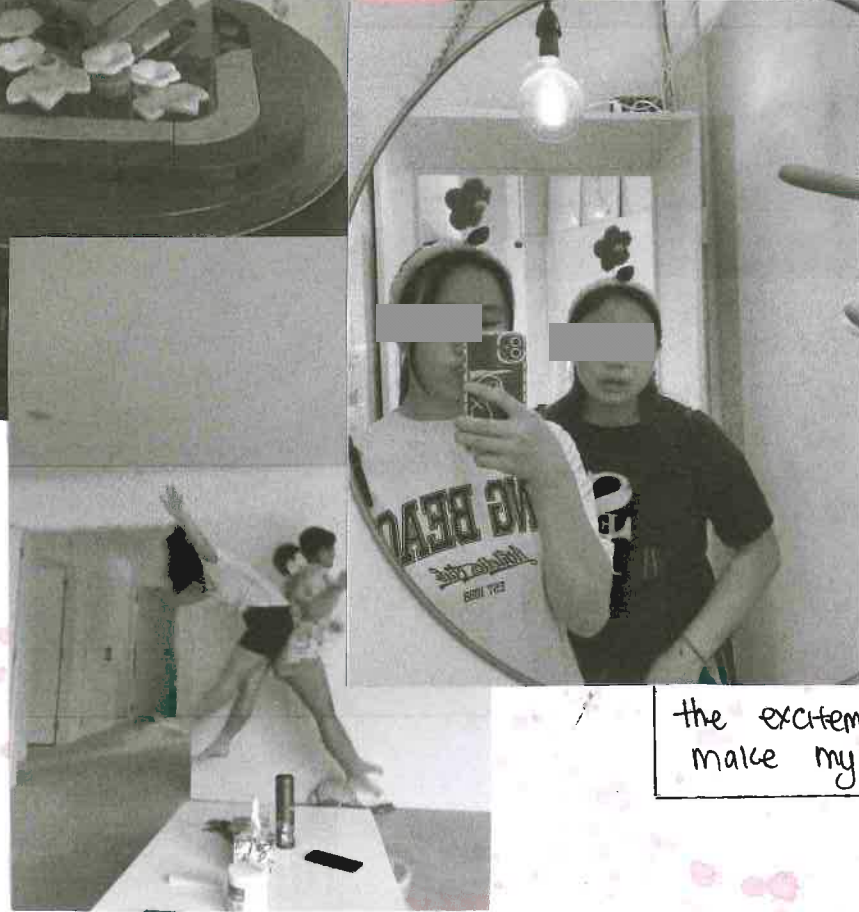


Always wanted to play the violin.
 I always admired the violin. The
 sounds it produces is so soothing
 But playing it, not so much.

Wairangi



Violin



Family is the joy of my life. Through my toughest times, my happiest times, my saddest times they have been with me. They are the one place I would never feel bored. They are also the excitement of my life. They make my life interesting.

FAMILY

I very like to read. Reading also calms me down. This is one of my favourite book I've read so far. Reading makes my imagination go wild. I feel so excited when I read. It's the one place I can talk to myself out loud.

CASEY MCQUISTON

RED,
 WHITE &
 ROYAL
 BLUE



TRUE LOVE ISN'T
 ALWAYS DIPLOMATIC

Riti-To Read.

MAUNGAIKA

Known as "Mountain of Uika"
The location of Maungaika was an important site from the earliest Colonial period. For a while, it was known as Fort Caulley. It has one of the oldest volcano cones in Auckland.

ONO PLANTING

Maori grew crop plants that the first Polynesian settlers brought from tropical Polynesia.



AUTE
Was grown for its fibre, which was made into tapa cloth.

RARANGA WEAVING

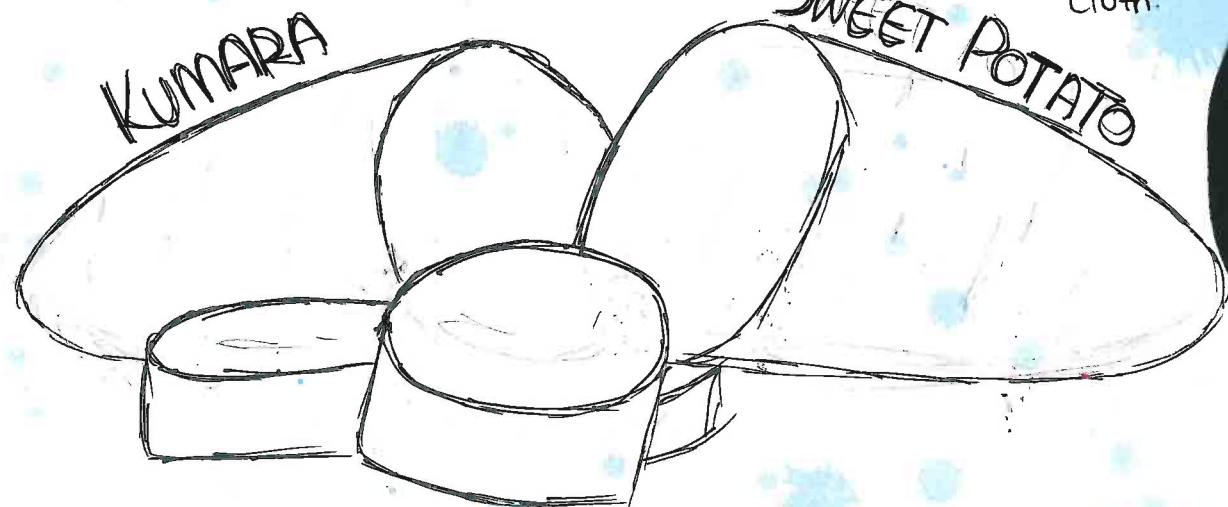


WEAVING baskets were used to store food.

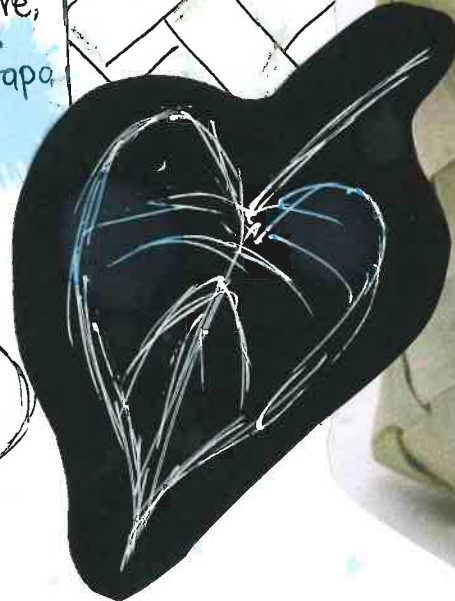


Traditional way of cooking

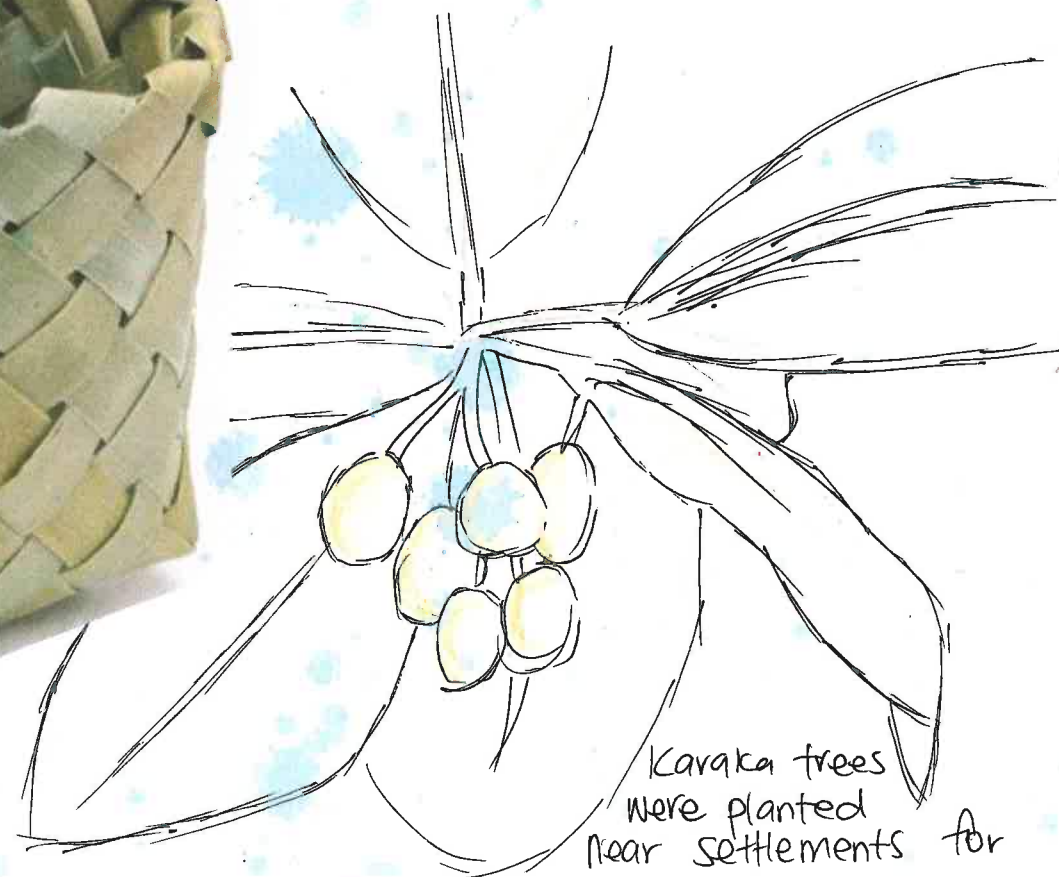
KUMARA



SWEET POTATO



KARAKA TREES



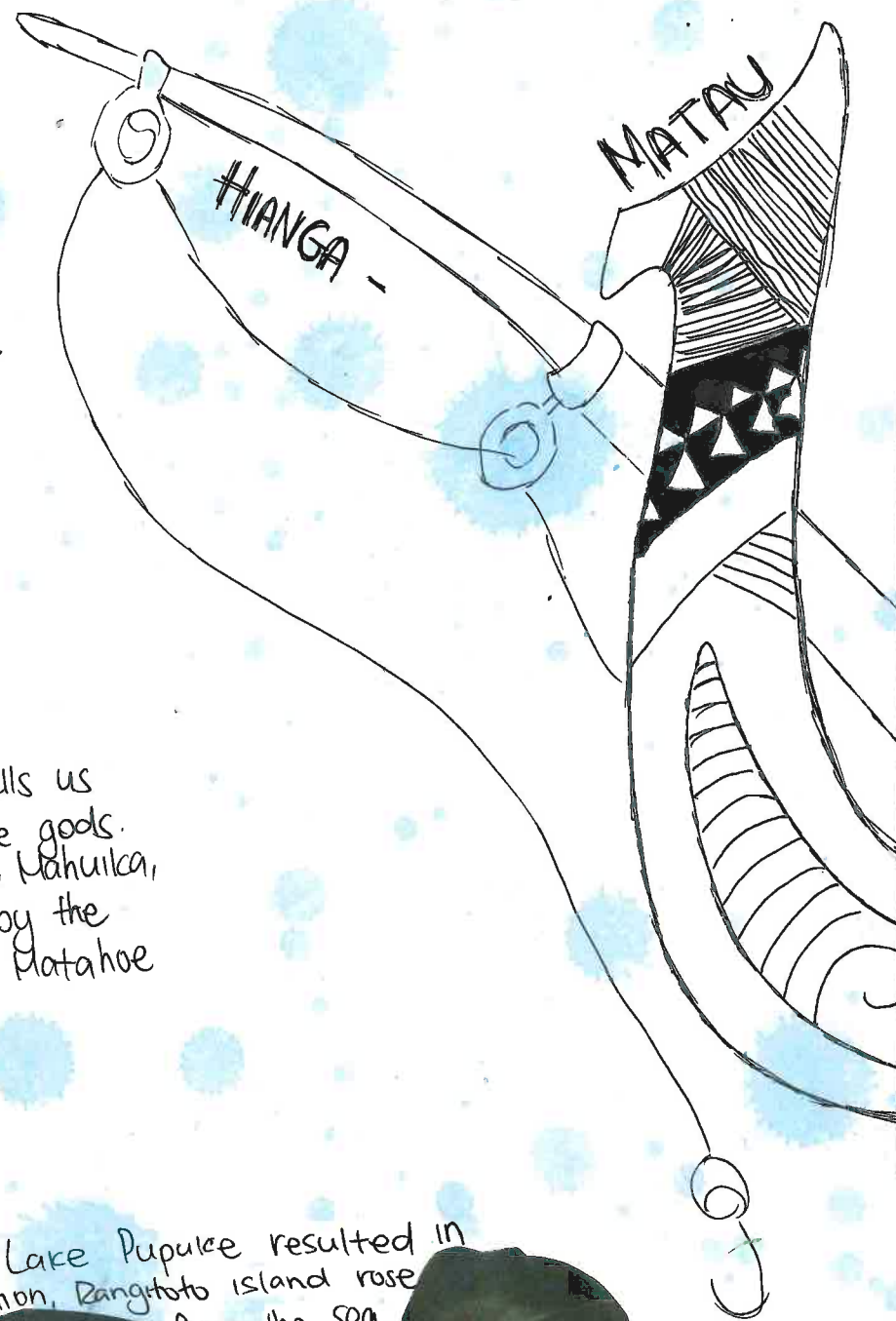
Karaka trees were planted near settlements for their fruits.

They grew crop plants. Kumara was the main crop. Four other important food plants include: Taro, yam, gourd and ti pore (Pacific Cabbage tree)

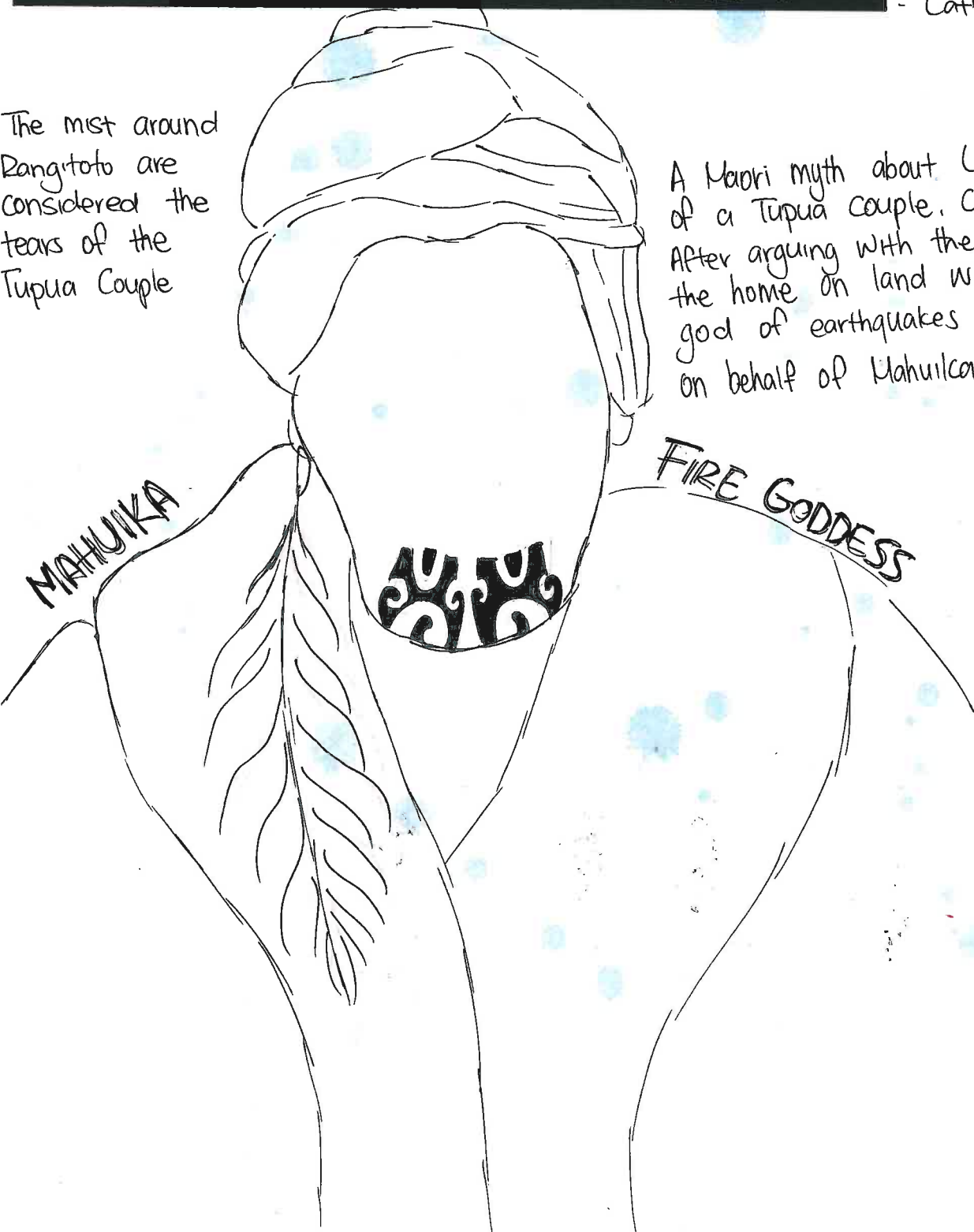


Fishing was and still is popular in the lake.

- Fishes could include:
- Rainbow and brown trout
 - Perch
 - Tench
 - Rudd
 - Catfish



However, Fishes weren't there when the Maori were there. Trout Ashes were regularly restocked in Lake Pupuke.



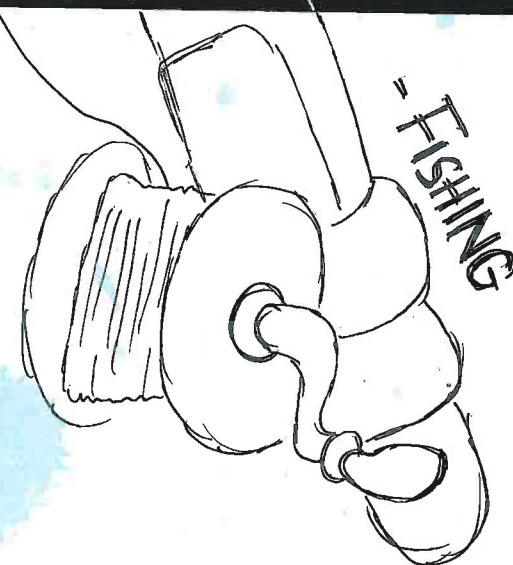
The mist around Rangitoto are considered the tears of the Tupua Couple

A Maori myth about Lake Pupuke tells us of a Tupua couple, children of Fire gods. After arguing with the fire goddess, Mahuika, the home on land was destroyed by the god of earthquakes and eruptions, Matahoe on behalf of Mahuika.

While Lake Pupuke resulted in destruction, Rangitoto island rose from the sea.



Lake Pupuke was traditionally known as Pupukemoana. It is shaped as a heart. Occupies a volcanic crater which is between the suburbs of Takapuna and Milford, based on the North Shore. Legend says when Rangitoto volcano rose it dragged Lake Pupuke down.



11 ART DESIGN and

PHOTOGRAPHY Layering: Putting images together

Photomontage/Collage: Lots of photos in one frame

Scale: Sizing

Ko wai au? Who am I?

TASK 3 - Photography conventions

Define the following technical terms -

Wide landscape establishing shots: Wide picture of buildings or landscapes

Various Viewpoints: Different angles

Close up: Shows an object in more detail

Cropping: Removing parts of a photograph

Texture: The feel of a surface

Pattern: Repeated design

Panorama: Fitting everything in one frame

Selective focus: Focuses on one thing

Selective colour: A main colour

Cyanotype: It is the exposure of light of transferring images onto photographic paper

Artist Model Observations to prepare for your own work

Kenneth Josephson



- It uses a wide landscape establishing shot to show us the wide picture of buildings
- It uses layering. It layered some parts in colour
- It uses 'cropping'. It cropped some of the photos out and placed it on top of the black and white photo
- There's a selective colour on the main photograph
- It uses collage to place every photo

Structural shots:

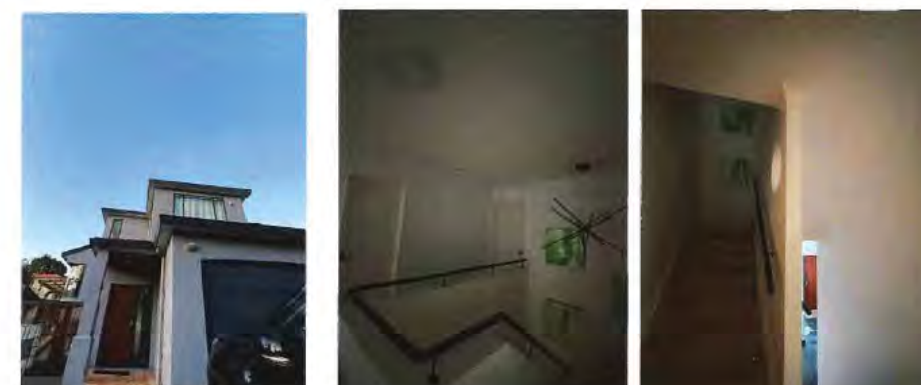
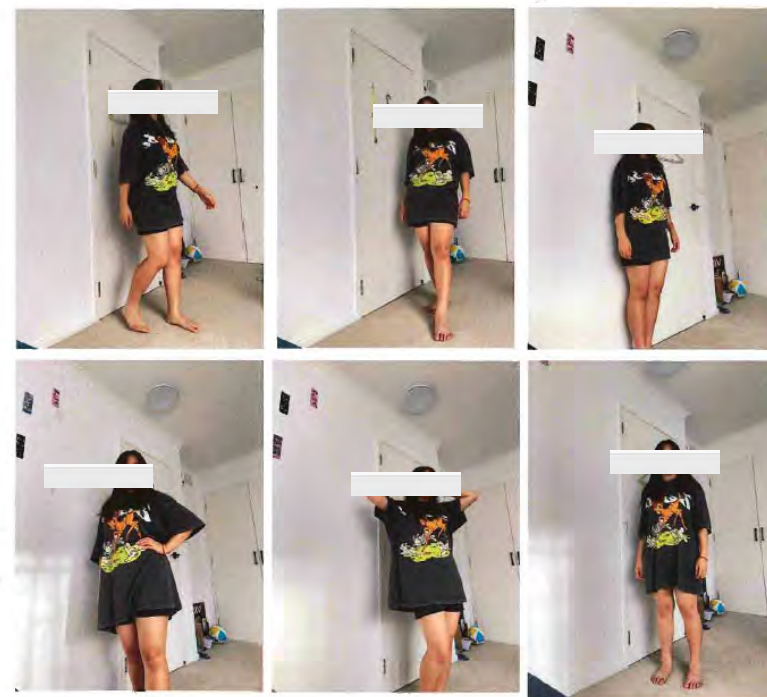
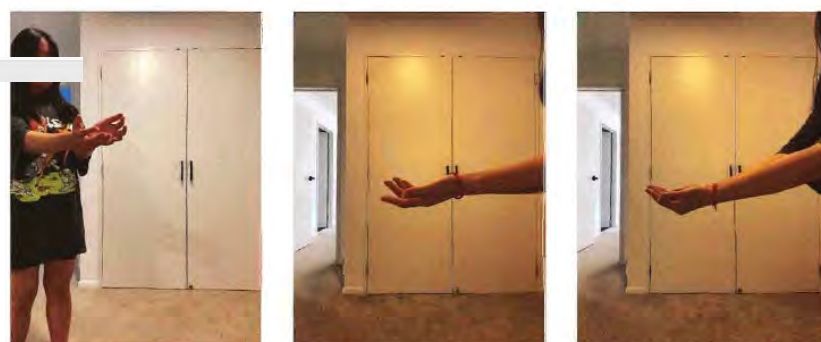


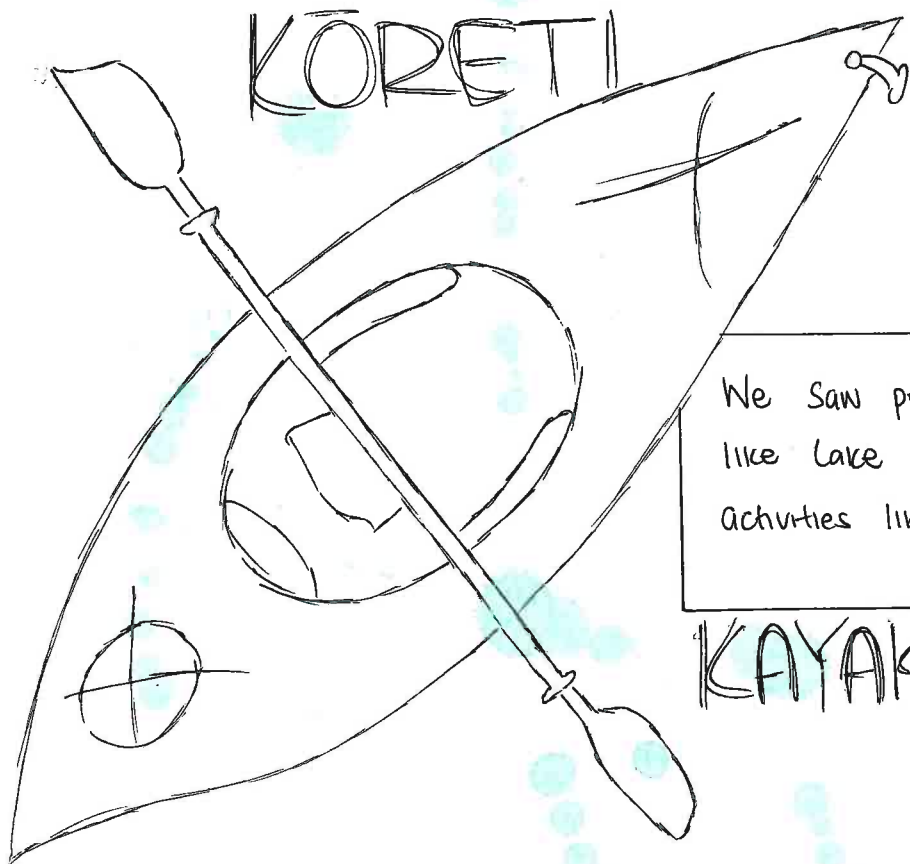
Photo shoot time

Standing poses:



Hand poses:





We saw people kayaking there. Seemed like Lake Pupuke is popular for activities like kayaking.

KAYAK

LAKE

PUPUKE

It's filled with Swans and Seagulls. Filled with black swans especially. Surprisingly the swans didn't come and attack us out of no where. It was really peaceful.

WANI - BLACK SWAN



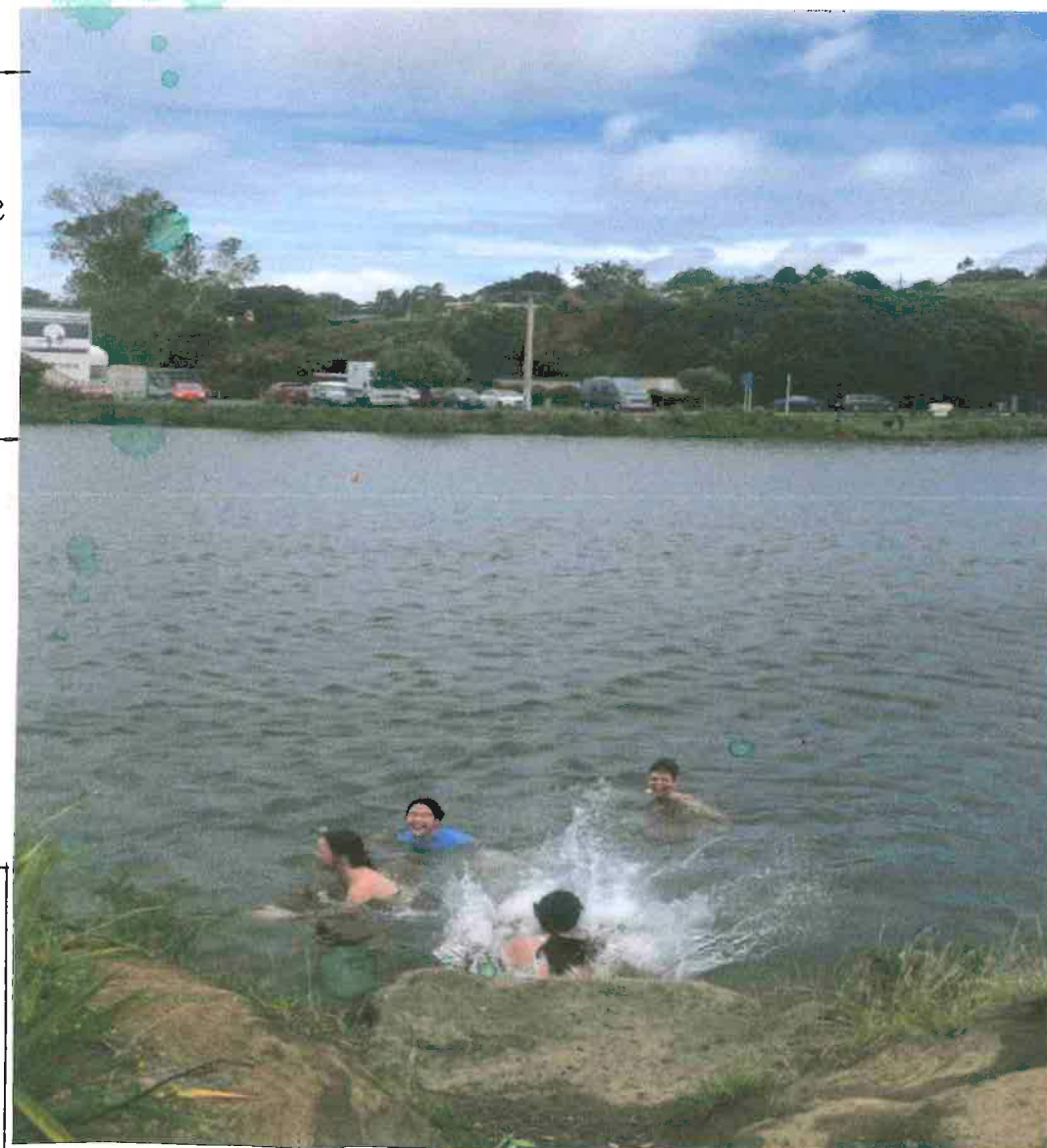
KAUNGA -

We went to Lake Pupuke the last day of school in 2022. It was quite cold then but the water was nice and calm. There weren't many people there, but it was packed with seagulls instead. We could feel the wind gently brushing us. The atmosphere was soothing and peaceful.

- SWIMMING

We could see lots of water. The water was nice and calm to see. Some people went there to kayak. The water was clear and I really wanted to swim in there.

ROTO - LAKE



Maungauika

NORTH HEAD

Nau mai, haere mai ki Maungauika; ko Maungauika tētahi ngā Tūpuna Maunga o Tāmaki Makaurau.
A warm welcome to Maungauika, an ancestral mountain of Auckland.

Ngā ngāwaka whakamārama mō te Maungauika
Maungauika is a mountain of many faces. It is a place of many stories, many legends, many traditions. It is a place of many names, many meanings, many memories.

Maungauika Kōwhiri
Maungauika is a mountain of many faces. It is a place of many stories, many legends, many traditions. It is a place of many names, many meanings, many memories.

Ngā ngāwaka whakamārama mō te Maungauika
Maungauika is a mountain of many faces. It is a place of many stories, many legends, many traditions. It is a place of many names, many meanings, many memories.

Maungauika Kōwhiri
Maungauika is a mountain of many faces. It is a place of many stories, many legends, many traditions. It is a place of many names, many meanings, many memories.

It is a place of many stories, many legends, many traditions. It is a place of many names, many meanings, many memories.

Waahi Tapu

Maungauika is a sacred place, a place of many stories, many legends, many traditions. It is a place of many names, many meanings, many memories.

Gateway to Waitemata

Maungauika is a sacred place, a place of many stories, many legends, many traditions. It is a place of many names, many meanings, many memories.

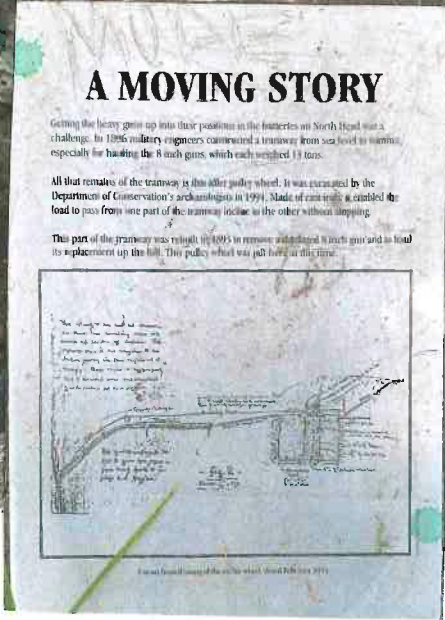


Tupuna Maunga Authority

MAUNGAIKA

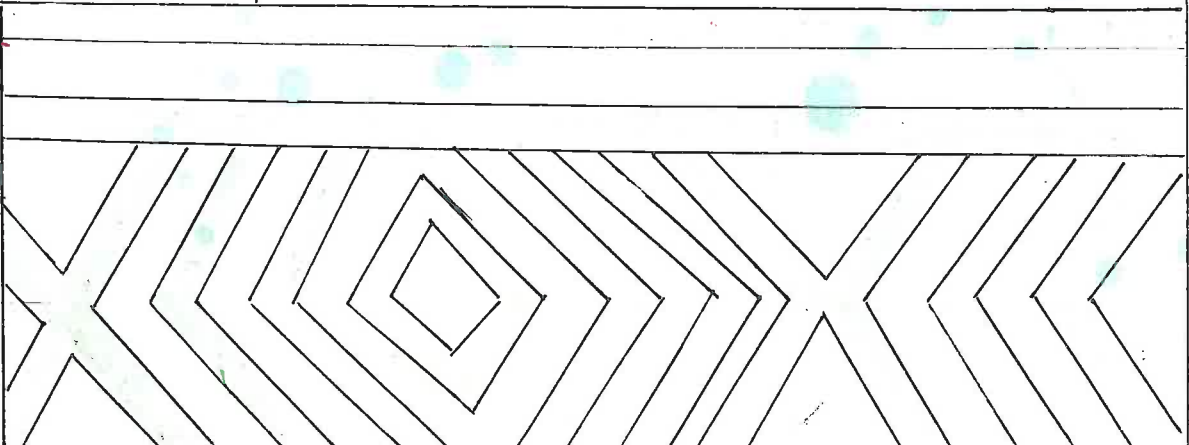
It is filled with lots of greenery. I could hear crickets most of the time, I could smell a lot of freshly cut grass, I could see the historic structures and with every structure came with a little plaque.

When we entered, the first thing we saw was a little information about Maungauika. It showed us a map around the place and a bit of history about Maungauika.



There was a lot of nice scenery surrounding us. We got a good view of a mountain and lots of water. Beside Maungauika there was this beach filled with people.

There was lots of leaves and flowers for us to see. We also saw a historic pattern on the road. Lots of people was climbing the mountain.



HINATORE -

- LIGHT

Every year we like to put up lights. We would turn all the lights off and the room would just be glowing. We like to do this once a year because it's hard for all of us to get together during the year. I would always look forward to this, because the lights are always so pretty.

I would always receive 'red packets' or 'hongbao' in Chinese, for my birthday, or New Year's, or Christmas. It's a Chinese tradition we like to do, and it's suppose to give us luck. Inside these would always be money. I always look forward to these every year.

HOREKORENEA
FREEDOM

My grandma always makes me feel like the freest person in the world. She supports all the things I do. Whenever I'm near her, I feel relaxed and not afraid.

When I was little, I would always fall asleep on their couch. Their couch would always be so comfortable. Even now I like to lay on their couch when ever I go there.

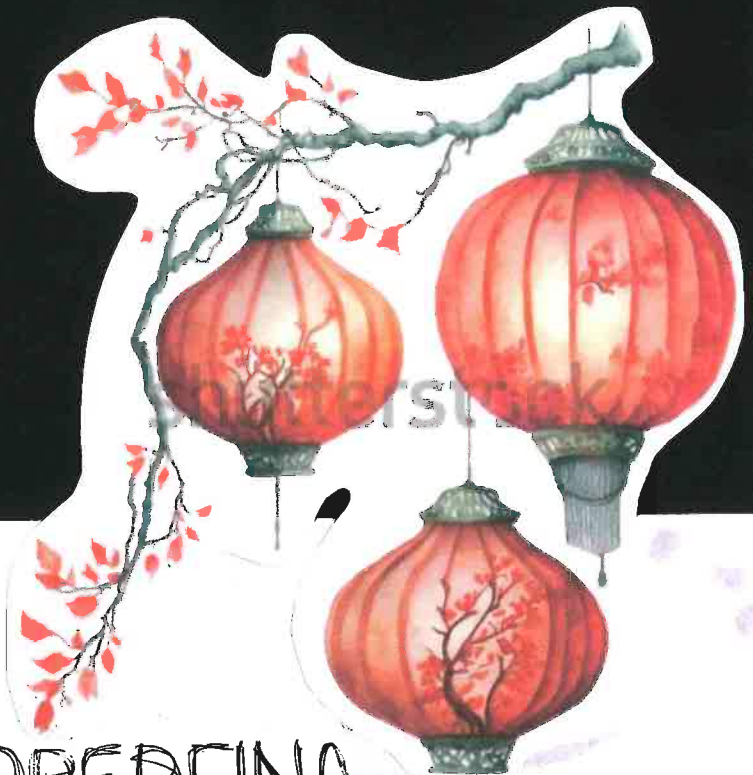
PARUNU -

When it's someone's birthday we like to go to our grandma's house to celebrate. we always have balloons up. The balloons are one of our favourite colours. It's our way of celebrating.

- BALLOON

HOPA COUCH

GRANDMA'S HOUSE



AROPEREINA

AEROPLANE



HUANUI - STREETS

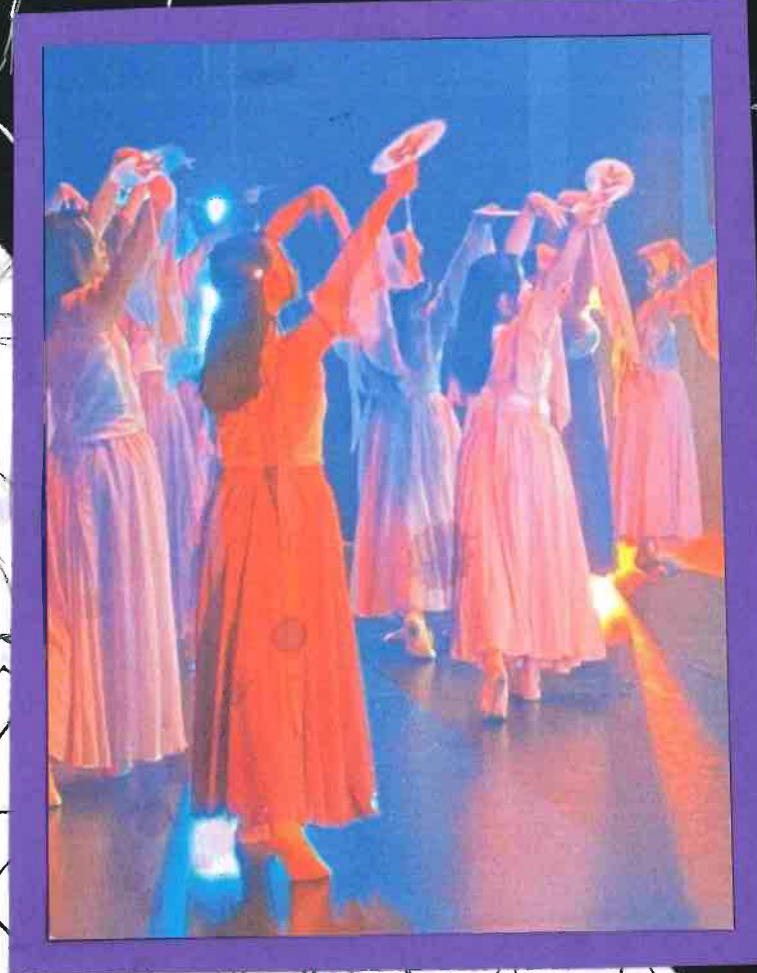
Every once in a while we would go back to China. Every night my Aunties would take me to see street light. They were always pretty at night, and they light up so brightly. They would also take me to see the lanterns. Sometimes we would be lucky enough to see it fly off to the sky.

RAIONA
LION

舞
獅
子



HARI - DANCE



I've been dancing to traditional Chinese music for years. And I joined the school Chinese night for two years now.

舞
龍
舞

Every Chinese New Year we would always go or stop by the temple to pray. We like to do this because it helps us stay close to our culture and we believe it gives us good luck.

TEMPARA

TEMPLE



Grade: Excellence

For Excellence, the student needs to use practice-based inquiry methods to reflect upon Māori and another cultural context.

This involves sustained review of cultural information and using the findings to inform visual and/or annotated responses to relationships between different contexts, and/or between the contexts and the student.

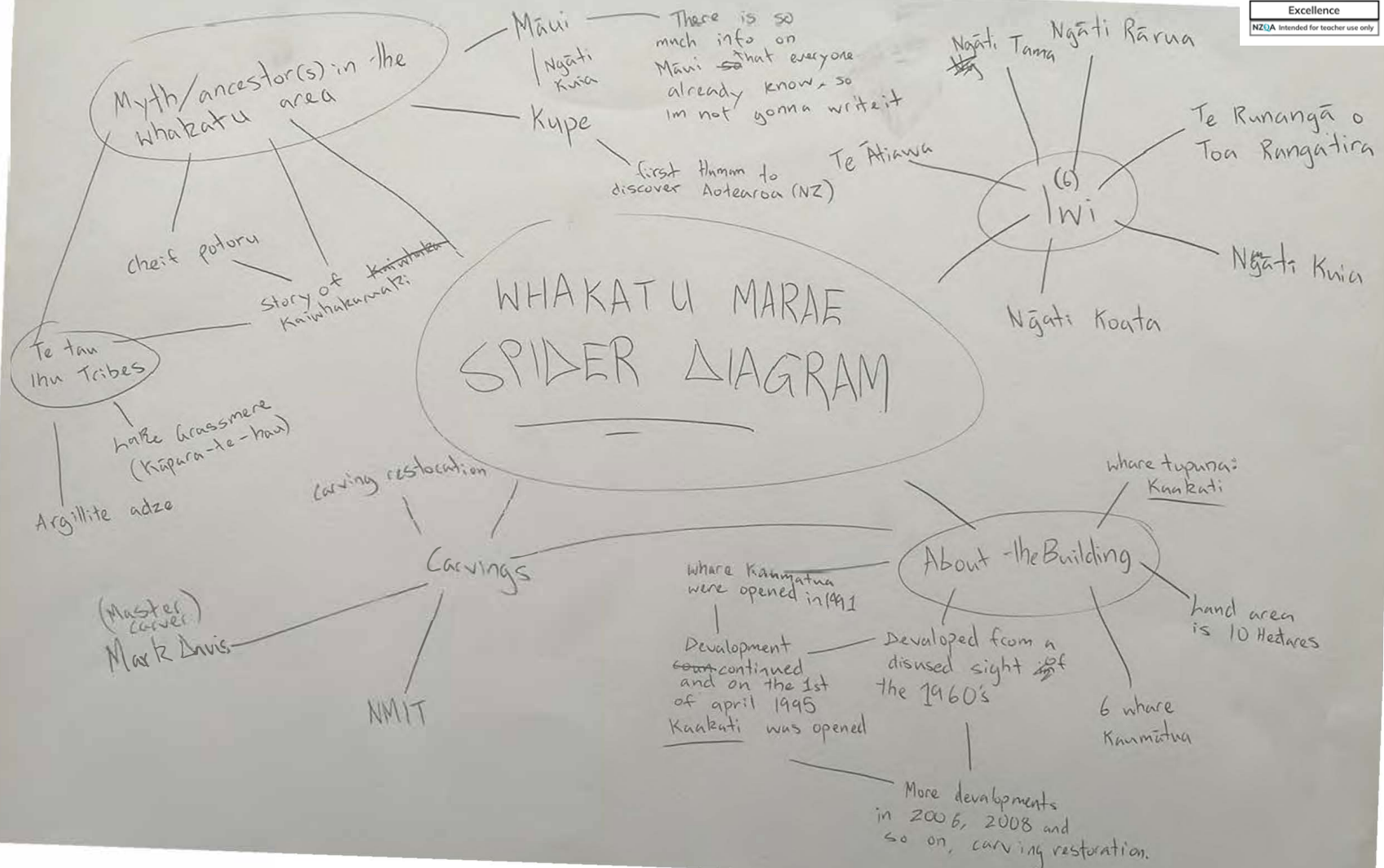
The sustained investigation of Māori cultural and historical information on pages 2-6 shows the depth of contextual inquiry needed for Excellence. While the own context investigation on pages 9-11 is not quite as sustained, there is sufficient information overall for Excellence at New Zealand Curriculum level 6.

Visual Arts practice-based inquiry methods are applied in the observation drawings and photographic research. The drawings record visual elements of form, structure, pattern, texture, and colour. The photography documents objects and spaces relevant to the student's significant place.

The mind-map on page 9 presents reflection about the student's ahurea tuakiri in response to the concept of Tūrangawaewae. Greater explanations of connections on this page and in the Venn diagram on page 12, rather than listing items, would place the evidence more securely at Excellence in terms of showing more critical reflection on relationships.

The final page presents a visual response of Māori cultural elements from page 2 and the specific geographic location from page 5. While this shows reflection on the context, inclusion of the student's own personal relationship with the context (visually or through annotations) would place the evidence more convincingly within the Excellence grade range.

Overall, the consistent skills with practice-based research methods, and sustained engagement with personal and cultural contexts, are sufficient for Excellence at New Zealand Curriculum Level 6.





WHAKATŪ INCORPORATION CARVING

← "This carving stands in the whakatau Incorporation's registration office in Nelson. The whakatau Incorporation, established in 1977, oversees the assets and lands of the Nelson Tāwhiri." - TE ARA (This isn't the full carving it's just the upper half of it)

FACTS ABOUT THE WHAKATŪ BUILDING:

NGĀTI TAMA:

— Trace their roots back to the Tōkoro-māori written from Hawaii, and take their name from Tāmāhū, one of the 5 co-captains aboard the vessel.

TE ĀTIAWA:

— The earliest accounts associated with Te Ātiahua iwi ancestors precede the coming of Taranaki to the western seaboard.

They were known as the Kāhui people, some of which were known as:

Te Kāhui Ao
Kāhui Rangī
Kāhui Pō
and Kāhui Toka, collectively called Te Kāhui, Māunga.

— ALL INFORMATION IS COPIED FROM THE IWI'S OFFICIAL WEBSITE —

6 WHAKATŪ MARAE IWI

NGĀTI KUIA:

— The first people of Te taurimu. They're the descendants of Māui, Kupe and Matua Hauere. It was Matua Hauere who was brought to this place by the taniwha Kaitiaki-māui and it was the people of matua Hauere Ngāti Kuia who settled the land.

NGĀTI TOA RANGATIRA:

— Te Rūnanga o Te Ōhanga Rangatira was established in 1990. It is the mandated iwi authority for Ngāti Toa Rangatira and the administrative body of iwi estates and assets. Originally from Kāwhia, were led by the famous warrior chief Te Rauparaha.

NGĀTI RĀRU:

— descends from the Tainui waka and originates from the western coast of the King Country, Waitatō. Their origins are traced back by whakapapa to the eponymous ancestor Raruaioia, who married Tupahau, and bore the children from whom Ngāti Rarua is descended.

NGĀTI KOATA:

— for Ngāti Koata the journey begins with the early navigator Kupe, who arrived to Aotearoa from Hawaiki 92925.

• Whakatau Marae location was developed from a disused site of the 1960's to a beautiful site that houses: Kākatī (whare tipuna), Mauriora (whare kai), six whare Kaumātua, Kopuawai Te Kōhanga Reo, Tumatakoriri and Rangikopua buildings that houses offices for our whānau ora services, equipment shed, and ablution blocks.

The land area is 10 hectares and is sited at 99 -121, Atawhai Drive, Nelson." — Whakatau marae.co.nz

- Whare Kaumātua were opened in 1991
- Development continued and on the first of April 1995 Kākatī was opened.
- More developments continued in 2006, 2008 and so on. These on-going developments have kept Whakatau marae vibrant and always on the radar for events.
- Carving restoration has been done by NZ NMIT.

HE KUPU WHAKAMIHI/Profile

Nelson to get Marae

The target is finally in sight for Nelson's Maori community. A marae of their own becomes daily more of a reality. "We have set our own homes in order, and we have come a long way," stresses Andy Joseph who heads the Whakatu Multi Cultural Marae Committee. "The mana of the scheme in the Nelson province is now terrific," says Mr Joseph of his group, an incorporated Society.

In fact the timber is ready for the meeting house, seven and a half thousand square feet plus 50 tons of logs. Loans have been organised. Construction is pending.

For Nelson the marae is a strange dream that for so long has been so near - yet so far.

The marae is on .7 of a hectare in Nelson. The land was given to the Maori community by the Nelson City Council. But there was a problem. The land was re-claimed land, and many felt that this was simply not suitable for a marae.

At all costs

Those in favour said that the priority was for a marae at all costs. Still, the Nelson and district Maori community has nowhere to lay their dead. Nowhere to hold a tangi. These are still held in private houses.

The argument had one-sided back and forth for years. At one stage it embroiled the Nelson City Council in a par-

Andy Joseph and wife Ramuri on their hillside house overlooking the bay ... getting the project moving.

tisan contest.

Then, two years ago independent-minded Nelson businessman Andy Joseph was co-opted to do something about the clash of wills. Above all, to get the project moving. Andy Joseph had moved into Nelson from the outlying region just a year or two before. He wanted to be on hand while his children went through their secondary education.

For the task

A successful businessman in his own right, Joseph was considered the man for the task. Initially, as he puts it, most of his energies as president of the Whakatu Marae project were spent behind closed doors "making sure that everyone was pointed in the same direction."

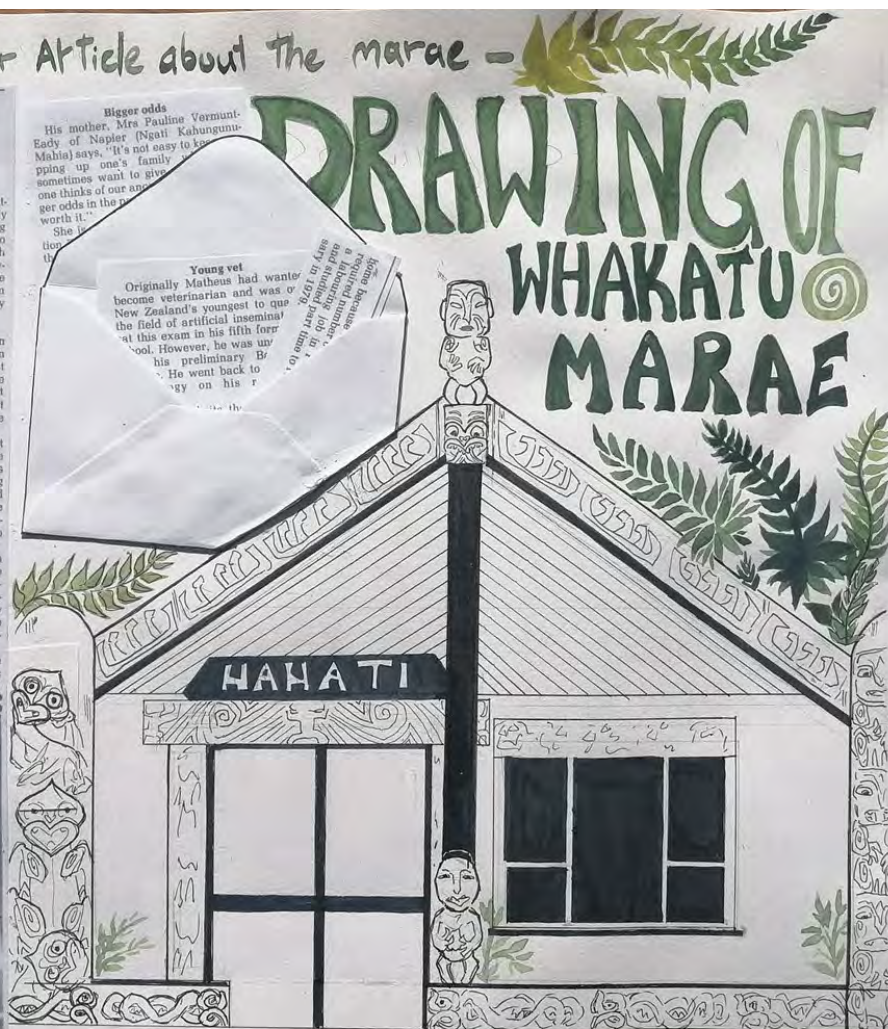
This has now been achieved. In fact work has already started carving the gateposts. And the project represents numerous backgrounds. On the carving project are six Maori, six Pakeha, and a Chinaman. Later, the carving of the meeting house will be under the supervision of a mastercarver, who is still to be engaged.

But the outlook is now positive. In June, the kaumatua blessed the materials, and gave the project their official go-ahead. And the marae committee is working other ways too. In May next year the committee will host the New Zealand Maori Golf Championships. More than 500 are expected.

But it will be the completion of the meeting house that will give Nelson its first focal point for the Maori community.

Bigger odds
His mother, Mrs Pauline Vermont-Eady of Napier (Ngati Kahungunu) says, "It's not easy to keep things up one's family sometimes want to give up one thing or another but it's worth it." She is in the process of...

Young vet
Originally Mathews had wanted to become a veterinarian and was New Zealand's youngest to qualify in the field of artificial insemination at his exam in his fifth year. However, he was unsuccessful. He went back to his preliminary B... on his...



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ANCESTOR -CHIEF POTORU-



Potoru was the cousin of Turi, captain of Aotea waka. Together they travelled across Te Manahiri a Kiwa (The Pacific ocean) as far south as Rangitāhua, at the Kermadec Island. On the final leg south to Aotearoa, Potoru and Turi disagreed about the correct interpretation of Kupe's sailing direction. Turi continued on to safe landfall in southern Taranaki; while Potoru heading further south, was caught in a fierce storm and blown into eastern Tasman Bay.



Chief Potoru was the captain of the Te Ririno waka



Te Ririno was one of the great voyage canoes that was used in the migrations that settled in NZ. The waka departed from Manahiri and was commanded by Potoru. It originally landed at the Boulder Bank on the Nelson coast, and later sank in the Tasman Sea. Te Ririno was the only one of the great waka that sank.



THE STORY OF KAIWHAKARUAKI



(All credit to BRIAN FLINTOFF)

RAKAIHAUTU SCULPS THE LAND

(This doesn't have anything to do with the story, it's just a piece of art related to Te tau ihu)

- ② Working in concert to attack from the front and sides, to subdue and kill the beast. While there are a number of questionable elements in the local story, it remains significant for at least two reasons. The tale of a Taniwha may have deterred outsiders with an interest in the region's important mineral resources, which included dyestuffs (iron oxide clays). —TE ARA

- ① "Kaiwhakaruaki was a Taniwha who had an insatiable appetite for human flesh. He lived in the parapara district of Mohua (in golden bay), where he terrorised travellers on the major land and sea routes through or near Parapara. Once sighted, a party of travellers was doomed — not a single person could escape. Eventually however, the local chiefs Potoru and Kohohi devised a scheme to ambush and destroy the dreaded beast. Potoru felled a sacred pohutukawa tree, the only one growing in the bay, and each of his 340 warriors fashioned a special weapon from its branches and trunk's. Prepared physically, and supported by prayers, the army formed 3 battalions — a central body of 140 men to take a frontal assault, and two platoons of 100 warriors to be hidden on each flank. The action was launched by a brave but foolhardy warrior who attracted the monster from his hair with a lure of red ochre dye, and then enticed him into the shallows, where the two did battle. Although the young man landed a couple blows, within seconds the brute had ensnared his weapon hand and dragged him between its jaws. However, the diversion was sufficient to allow Potoru's warriors,

HISTORICAL FACT

-ABOUT THE CARVINGS-

NGA TUPUNA MATUA-A-TUMUKI:

The 3 feathers of Pouākai

The giant eagle of Ancient times. Defeated in myth by Waitaha and Kaiti Rapuwai Tribes. The feathers represent the status of chief.

Manaia Iirangi

Beaked figure, spiritual voice, spiritual guardian and support.

Ununahi

Rape-rape design, Fish, scales and sea.

Kupe's Matakupenga (net)

Represent's the unity of the region's people.

Ta moko

Contains information regarding who is represented in the carving. From the patterns we can see that he is a chief (forehead) a carver (temples) and a speaker (below lower lip). To identify the lineage of the figure the face is divided into the father's side (right) and mother's side (left).

Waitaha, Kaiti Rapuwai

Below the figure are faces representing the tribes Kaiti Rapuwai and Waitaha. South Island Tribes.

Pau

Traditionally made from whale bone, and show's that this figure has the status of an orator.



POU PAU



A lot of the carving designs at whakatu were done by Mark Davis. He was also one of the original carvers of the wharehau.

RESTORATION:

"Getting the Totara wood needed to laminate into the 3 metre lengths wasn't easy but they were able to get what was needed due to a storm in southland 8 years prior.

The carving team under took the restoration work in the NMIT Building barn which was able to accomodate the long lengths of wood."

—Artical on Tepū kenga (NMIT)

"Pou Pou are the upright slabs that form the solid framework of the walls of a whare (house). The Pou Pou represent's unity between the Māori and Pakeha, as well as representing the unity of all people in Nelson."

Nelson.govt
-NZ



FIONA PARDINGTON



Fiona pardinton is a photographer of Māori and Scottish decent, her work became nationally recognised in the late 80's and she often displays feminist ideas.

She explores things like the female gaze, sexualization, the body and fetishism, in her photography.

Her silver-gelatin prints including all of the above are what made her gain prominence. Fiona is a New Zealand artist and was raised in Auckland Hibiscus Coast, she graduated with a Bachelor of fine arts in 1984.

BORN IN: 1961

BORN IN: 1962

Natalie Robertson has many occupations, she's a photographer, writer, moving image artist and associate professor. She also completed her doctoral thesis revealing ancestral connections.



Completing a Master of Fine arts in 1997 at the University of Auckland, Natalie explores Māori knowledge practice in her photography.



NATALIE ROBERTSON

SOLDIER'S ROAD

"Tauniko Nordstorm and Vienna Nordstorm are the co-founders and creative stylists/photographer duo behind Soldier's Road portraits which was a concept first dreamed of in 2011." - Soldiersrd.NZ



Their work is inspired by vintage portraits, the 2 artists are based in Cambridge, NZ and dress customers in Pacifica, Māori and Native American attire for the photographs they take.

They have traveled abroad many times to Australia, USA, Europe and other countries taking their business global.

BORN IN: 1986 (Tauniko)
BORN IN 1987 (Vienna)

Conor Clarke grew up in rural South Auckland and she has Irish and Welsh decent.

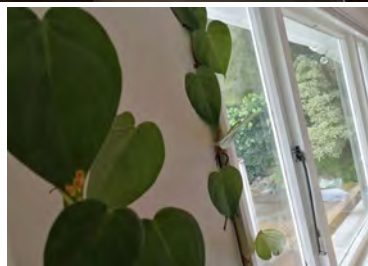
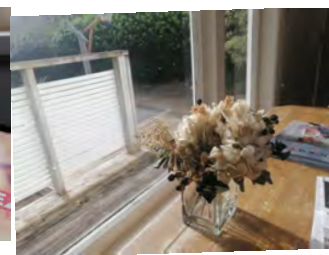
Conor is a photographer and experiments with sound and moving image, she's interested in ecology, conception of nature, colonialism, land use visual perception and landscape representation.

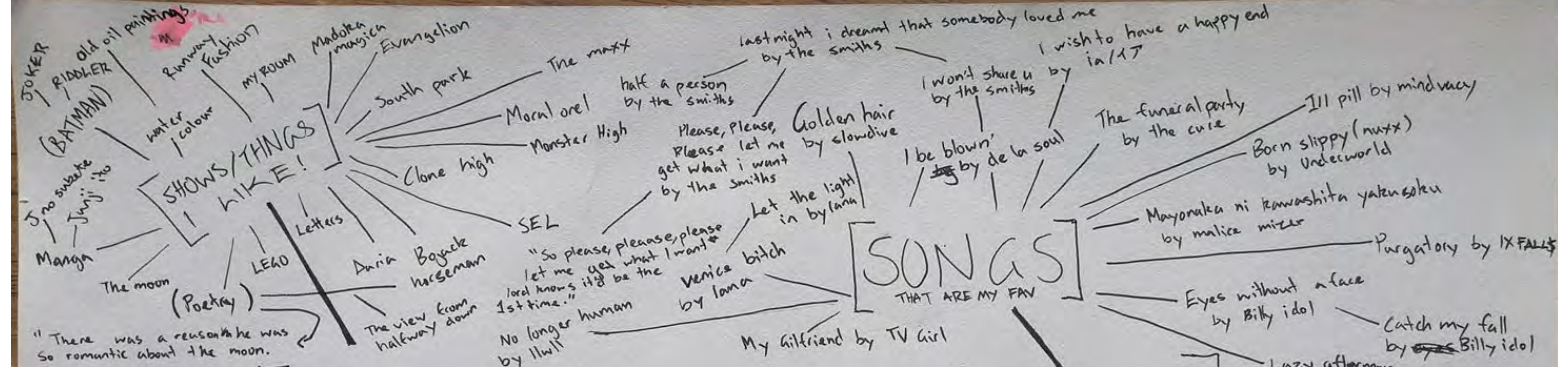
Conor has a Bachelor's degree in fine arts from the University of Auckland, and from 2018-2019 she was a guest student at the academy of fine arts Leipzig.

BORN IN: 1982
CONOR CLARKE



MY SIGNIFICANT PLACE





ABOUT ME

T U R A N G A W A E W A E

[FILM - MOVIES]

- (MOVIES I LIKE)**
- SLC PUNK
 - ZERO DAY
 - Del toros Pimocchio
 - Para norman
 - Spider man - into the spiderverse
 - Batman (2022) across the sidaverse
 - Lego Batman
 - Scott pilgrim
 - Fight club
 - Scream
 - Perfect blue
 - BRICK
 - WANNIE DANKO

(FAVOURITE DIRECTORS)

director: Gregg araki

James dunn

I have the moon by Lush

(Letterboxd, 4 favs)

(1) POSSESSION (1981)

(2) L.I.E (long island expressway)

Hurdy gurdy man by

[CHARACTERS I RELATE TO]

Ash Fox (aka ME)

(2) FANTASTIC MR FOX

Wes Anderson - Director

Isabelle adjani (Plays Anna)

My favourite actress

Heroes and villains by the beachboys

Night and day by Act Intum

Hoodude

— Eli brooks

[MUSIC]

- (JAZZ)**
- (BREAKCORE)**
- (ARTISTS I LIKE)**
- TV GIRL
 - Björk
 - Sade
 - Lann del rey
 - Sevenshot
 - Radiohead
- (SUNGLAZE)**
- (SHOEGAZE)**
- Slowdive (fav band)

- (GOTH/NEW WAVE)**
- Depeche mode
 - Bauhaus
 - The Smiths
 - The cure
 - This mortal coil
 - Malice mizer (VM)
 - Dead can dance
 - Billy idol

"Too young to hold on
And too old to just break free and run"

Sometimes a man gets carried away—
When he feels like he
Should be hav-
ing his fun

Much too blind to
see the damage
he's done.

Sometimes a
man must awake
to find that
Really he has
no one

So I'll wait for you, love
And I'll burn
Will I ever see your sweet return
Oh, will I ever learn? oh-oh, lover, you should've come over
Cause it's not too late..."



Now I have neither
happiness or unhappiness.
Everything passes.



TWIN FANTASY
MIRROR TO MIRROR



MY
SIGNIFICANT
PLACE!



MY SIGNIFICANT PLACE:

This is my homes dining area,
aka where I study everyday.
Half of my time is spent sitting
here writing, drawing and
researching.

Its significant to me just due to how much time I spend
doing school work here. I like looking out the window
especially when its raining.
The atmosphere is always comforting and the flowers
my mum puts out are beautiful.

I collect cds and music is an
important part of who I am as a
person.

My significant place (my room) has
a whole area dedicated to my CD
collection, including a stereo where
I can play the albums i've collected.
Although I don't have every CD
I want, or even my favourite
albums, I do own both versions of
the Twin Fantasy album by Car
Seat Headrest, It's an album that
means a lot to me and Mirror to
Mirror is definitely my favourite
version.



"I haven't looked at the
sun for so long

I'd forgotten how
much it hurt to

I haven't looked at the
sun for so long

I'd forgotten how
much it hurt to"



SIMILARITIES



DIFFERENCES

