

TOI MĀORI

featuring Ngāi Tahu artists
in the “Ngā Ringa Toi o Tahu”
video series

TEACHER SUPPORT MATERIAL

To assist in including Ngāi Tahu contexts into
literacy, art, social studies, history and other learning areas

“Visual Arts students explore, refine, and communicate their own artistic ideas by responding to how art expresses identity, culture, ethnicity, ideas, feelings, moods, beliefs, political viewpoints, and personal perspectives.”



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Some learning activities/ideas

<i>Each title below links you to the page you need</i>	<i>Many tips for teachers and curriculum links are included</i>
<u>Compare art styles</u>	<u>Terminology explained</u> <u>Traditional Māori art</u>
<u>Southern / Kāi Tahu dialect</u>	<u>Transcript of video – Simon Kaan</u>
<u>Video series</u>	<u>Transcript of video – Lonnie Hutchinson</u>
<u>Write a biography about your chosen artist</u>	<u>Transcript of video – Fiona Pardington</u>
<u>Character Map</u>	<u>Transcript of video – Ross Hemera</u>
<u>Art ideas using different media</u>	<u>Transcript of video – Priscilla Cowie</u>
<u>Analysing images</u>	<u>Transcript of video – Areta Wilkinson</u>
<u>Fertile questions</u>	<u>Transcript of video – Nathan Pohio</u>
<u>Tips for analysing texts</u> <u>Social Inquiry model</u>	<u>Transcript of video – Fayne Robinson</u>
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<u>Consequences wheel activity</u>	<u>Mapping resources for Toi Māori</u>
<u>Kīwaha use</u>	<u>Helpful resource links</u>
<u>Curriculum links primary and NCEA</u> (18 slides)	<u>Acknowledgements</u> <u>Sharing Back</u>

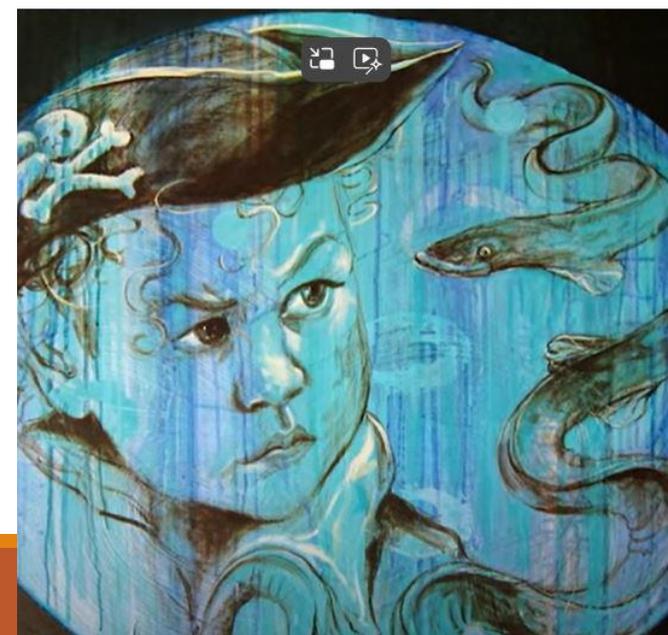
COMPARE ART STYLES

Here are links to **four** Ngāi Tahu artists that are featured in the “Ngā Ringa Toi o Tahu” video series.

Compare the styles and expertise of each artist. What is the same? What is different?

What are they best known for? Medium? Most renowned works?

Which type of visual art form interests you the most? Why?



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Look at an art image by your chosen artist (or you could respond to these images)

What does these images show?

Can you describe what you see in each image?

What do you think is happening?



Understand

The big Ideas of Aotearoa
New Zealand's histories

Know

National, rohe, and local contexts

Do

Thinking critically about the past
and interpreting stories about it

the learning that matters

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Suitable activity for Years 0 - 3

Fertile questions

[Fertile questions](#) | [Services to Schools \(natlib.govt.nz\)](#)

Fertile questions are questions that are deep, complex, and perfect for inquiry. Because they are rich, finding answers to them requires research and can take some time. Find out how to use these questions with your students. The fertile questions model was developed by Yoram Harpaz and Adam Lefstein.

Characteristics of fertile questions: Fertile questions have some or most of the following characteristics:

Open — they have no single, definitive answer but rather several different and possibly competing answers.

Undermining — they cast doubt on individual assumptions or ‘common sense’.

Rich — they require research and grappling with information and ideas.

Connected — they are relevant to the learners and the world in which they live, and particular disciplines and fields.

Charged — they have an ethical dimension with emotional, social and/or political implications.

Practical — they are researchable within the world of the student.

[Teaching and learning in a community of thinking \(pdf, 325KB\)](#) has more about this model.

Examples of fertile questions

Here are some example questions from the curiosity card 'Māori bartering with Joseph Banks' (link to the site embedded in the image).

Why did Tupaia make this picture?

What kind of encounter is this?

How do strangers become friends?

In this picture, is this activity an exchange or a purchase?

He tohatoha, he hokohoko rānei te mahi i roto i te pikitia?



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MAHI TOI: create art works

NĀIA ĒTAHI MOMO ARAPĀHO, MOMO TIKAKA TOI MĀ KOUTOU

A VARIETY OF ART METHODS AND MEDIA COULD BE USED

Toi rōpinepine - Mosaic: create mosaic landscape of the region near your school, of Te Wai Pounamu, of Aoraki

Toi Piripiri - Collage: create a landscape image of what you see outside your classroom window

Peita - Paint: a landscape painting, a portrait, or something else?

Uku – clay: create a model using clay or other modelling materials. You may want it to be a waka, a bird, a fish – or something else? Try and maintain scale and add details

“When New Zealand’s rangatahi get involved in the arts, other areas of their lives see the positive benefits: relationships improve, there is a strong feeling of belonging and tū rangawaewae and there is optimism for the future.”

Tukutuku Kōrero, 9 October 2023, p.16

There is some evidence of customary Māori use of earth and clay on **“He Kapunga Oneone”** website, [linked here](#) Check out their lesson plans also.

Video series

Be inspired by watching one (or several, or all) of the videos in the series “**Ngā Ringa Toi o Tahu**”. These videos feature nine Ngāi Tahu art experts in their own speciality area.

YOU CAN ACCESS THE TRANSCRIPT OF THE VIDEO FOR THE ARTIST YOU HAVE CHOSEN, FROM THE CONTENTS PAGE



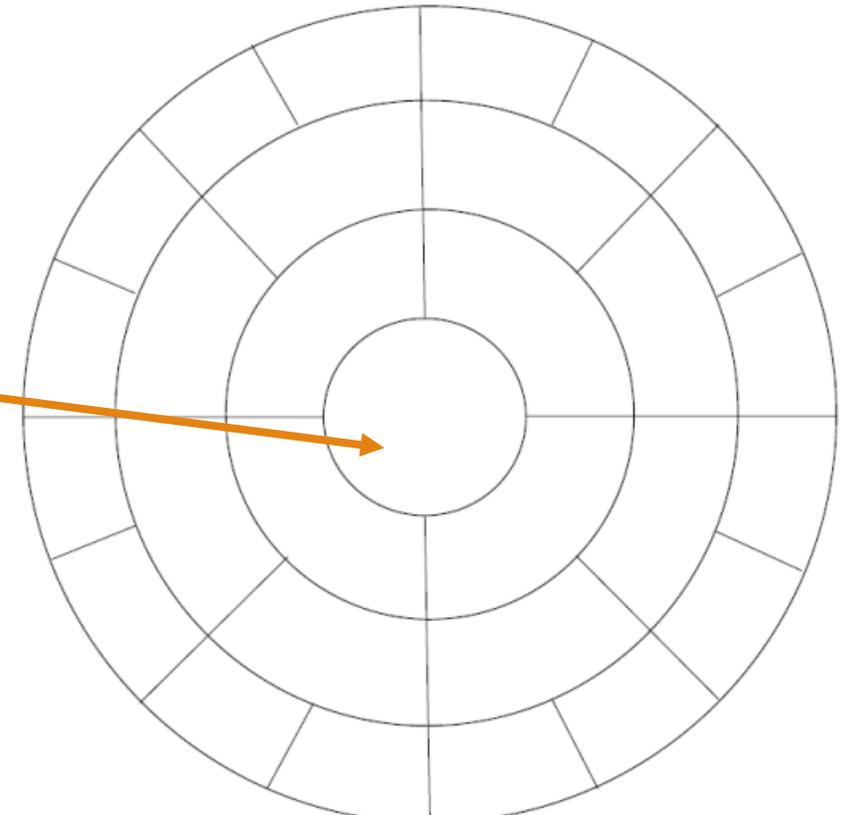
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“Consequence Wheel” activity

[Consequence Wheel link](#): Starting with the “BIG IDEA” in the centre circle, wānanga together as to the impact of that “action” in every widening circles. Think of the impact on people, their well being and society, their (tikanga) cultural beliefs and customs, and show consequences that have an ongoing effect through the wheel. Here is an example for the centre “BIG IDEA”.

For this BIG IDEA, see the videos about Fayne Robinson (whakairo) and Auntie Doe and Nanny Mū (raranga)

If Māori experts ceased passing on their knowledge of traditional whakairo (carving) and raranga (weaving), what impact would that have on Māori society and the marae environment in the centuries to come?



Kīwaha – colloquial phrases (slang, idiom)

These phrases be inserted into the biography as praise, acknowledgement or encouragement to acknowledge Māori artists in a Māori way. They are ‘translated’ as to the intended application these days, and not “word for word”.

He toki koe!

You are an expert!

Ka kino kē hoki!

Wicked! Fantastic!

Aukaha kia kaha

Unite together (much like the bindings on a waka)

Te kopa iti a Raureka

Said for a small and precious gift

Ahakoā taku iti, he iti matā

I may be small, but I’m sharp

Me he manawa tītī

Persevere, never give up

He iho pūmanawa rāua mō te iwi

They (those 2, mentioned previously) are talents for the tribe

Kai ruka noa atu koe!

You are the best!

Mīharo kē āna mahi

His/her work is totally awesome

Tino pai rawa atu āna mahi

His/her work is excellent

Me he tē!

Like a boss!

Write a biography



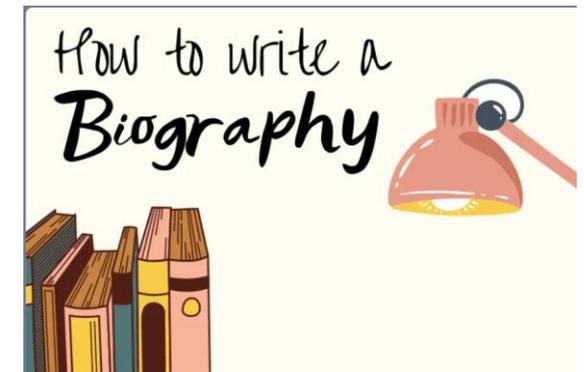
Access a biography (linked left) from the Ngāi Tahu Archives for form and content examples



Each artist photo above links you to the transcript from the video.

Use that information and supplementary readings you discover to create a biography. Remember to include information about who they are, their early life, inspirations, and their successes in their chosen art medium.

Share how their culture inspired and had an effect on their art.



"Rather than just listing the basic details of their upbringing, hobbies, education, work, relationships, and death, a well-written biography should also paint a picture of the subject's personality and experience of life."

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Terminology explained



In this resource, Māori words are used freely and not always explained or translated. Below is a glossary of terms used in this Teacher Support Material. If there are additional words you encounter, check out the Te Aka Māori dictionary (linked in image) for explanations, and use the speaker icon to hear the word spoken, to ensure correct pronunciation. Personal or place names are not translated.

Ākonga	student, learner	Takiwā	territory, region
Hapū	sub-tribe	Tamariki	children, young (people)
Hononga	connection, union, bond, relationship	Tāngata	peoples
Iwi	tribe	Taniko	border for cloaks, made by finger weaving
Kai	(n) food, (v) to eat	Te Ika a Māui	the North Island of NZ
Karakia	to recite a ritual chant	Te Wai Pounamu	the South Island of NZ
Kōwhaiwhai	painted scroll ornamentation	Tikanga	customary and correct procedure, lore, role
Mahi	work, action, make, to do, accomplish	Tiriti	Treaty
Mahinga kai	food gathering places and methods	Toi	art, knowledge
Mātauranga	knowledge, education, understanding, wisdom	Tukutuku	ornamental lattice work on walls in whareniui
Mōhiotanga	comprehension, understanding	Tūrangawaewae	place where one has the right to stand
Ngāi, Ngāti, Kāi	prefix to the name of a tribal group	Waiata	(n) a song and (v) to sing
Papatipu rūnanga	tribal region and council	Waka	canoe, vehicle, conveyance
Rangatahi	to be young, younger generation, youth	Wānanga	meet, discuss, consider, conference, seminar
Raranga	to weave, plait, weaving	Whakairo	traditional Māori carving
Ringa	hand, hands, arm, arms	Whakapapa	genealogy, lineage, descent
Rūnanga, rūnaka	council, tribal assembly, iwi authority	Whānui	wide, extensive, widely
		Whānau	extended family (connected, despite kinship)
Ngā Ringa Toi o Tahu	the artistic hands of (Ngāi) Tahu		

SOUTHERN / KĀI TAHU DIALECT



The **southern Kāi Tahu language** is a unique dialect with its own sound, nuances, and idiom. Other dialects were used when tribes migrated south. There are many dialects within the Māori language. These different dialects can also be referred to as tribal differences.

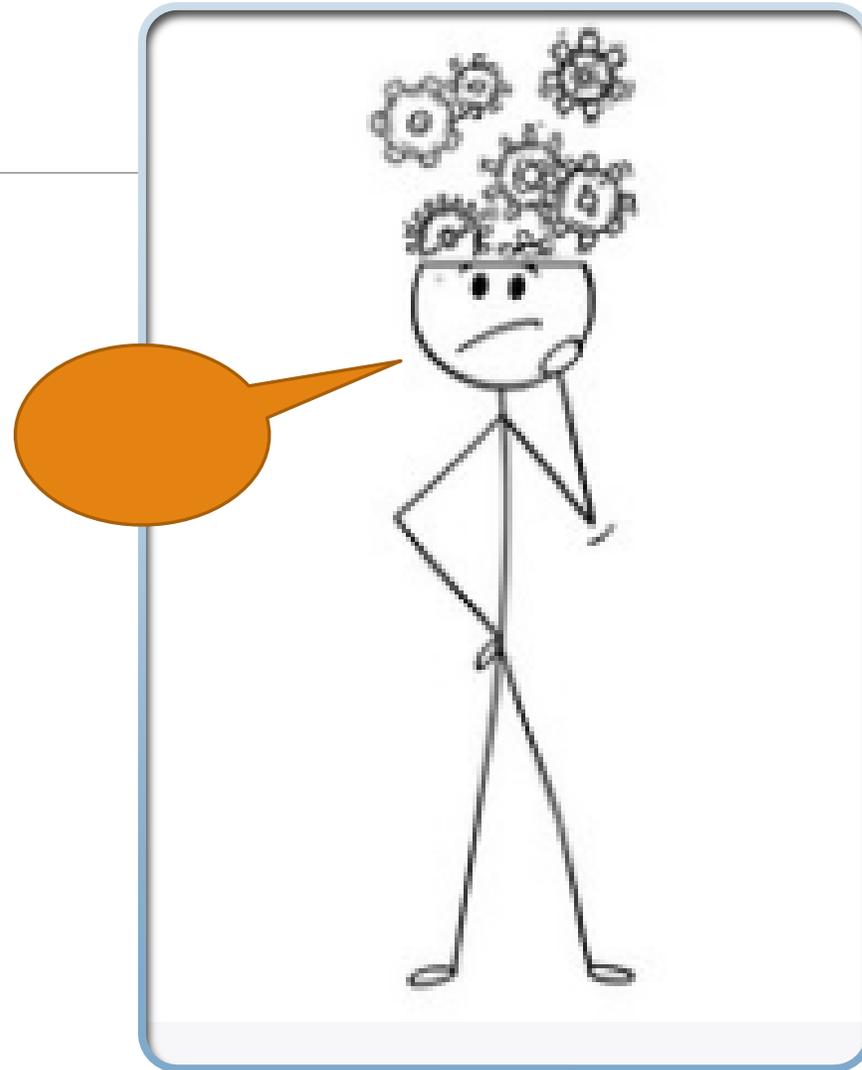
This tribal difference in te reo Māori is inter-changeably referred to as the **Southern dialect or the Kāi Tahu dialect**.

The **primary marker** is the exchanging of the “ng” with a “k”. (e.g: rūnanga – rūnka, Ngāi Tahu – Kāi Tahu). There are many other differences, with unique Kāi Tahu words and expressions. An example may be a Kāi Tahu specific name that differs from that used in the North (e.g: a lamprey eel to Kāi Tahu is “kanakana” however “piharau” is used predominantly elsewhere).

The Southern dialect is used by around half of the papatipu rūnanga of Ngāi Tahu, particularly from Moeraki south. While not used as the language of daily use by all regions in the Ngāi Tahu takiwā, you will see and hear this dialect through the Ngāi Tahu region, particularly used for **place names**, (e.g: Waitaki, Rakiura), in **karakia** and also in **waiata**. Many historical manuscripts also include the Kāi Tahu dialect.

This resource uses te reo Māori (whānui, the widely-used Māori language), as well as the Southern dialect.

Character Map



This activity helps ākonga consider the attitudes and values held by a renowned artist and allows an assessment of the student's understanding.

Ask them to draw a picture of their chosen artist from the video series.

Ākonga then annotate their drawing using writing, pictures, or recorded voice to show the following:

Head – what the **thinks**

Eyes – what the artist **sees**

Ears – what the artist **hears**

Mouth – what the artist **says**

Heart – what the artist **feels and cares about**

Stomach – what the artist is **worried about**

Hands – the **actions** this artist took

Feet – the **consequences** of those actions.

Traditional Māori art



Click the image to access the free on-line Māori dictionary. Check the explanations of the words, and use the speaker icon to hear the correct pronunciation

Traditional (adj) "based on a way of thinking, behaving, or doing something that has been used by the people in a particular group, family, society, etc., for a long time: following the tradition of a certain group or culture."

(<https://www.britannica.com>)

Whakairo

Raranga

Tukutuku

Taniko

Kōwhaiwhai

While learning about **traditional** Māori art in those above art forms, consider, compare and contrast:

How was knowledge about traditional practices handed down to future generations?

What materials were used? To carve with? To weave with? To paint with?

Where were those materials sourced? Where were they found in their natural environment?

How were they gathered?

What technology (tools) and methods were used during preparation right through to the finished product?

Who were involved in each of the processes, and how?

Present your findings in a way you choose. Cite your sources.

Mapping Māori art materials

UNDERSTANDING WHERE NATURAL RESOURCES FLOURISHED
in your school/home region.

Using the “**Ka Huru Manu**” Ngāi Tahu Cultural Mapping Project (linked in the image), enter the address into the search bar, and:

Use the zoom function, zoom out until diamonds appear, indicating locations nearby. By clicking on each  you will learn of natural resources that would have thrived there.

Create an icon for each natural resource mentioned (some examples are included here)

Print a blank South Island map and locate those icons where they belong around your school/home. This will give a realisation of the flora/fauna that flourished in your area before settlement, technology, roads, power, cars, buildings, changed the landscape forever.

Research about your local area to locate the native materials used for traditional art, and place an identifying icon at each of those places in your region.

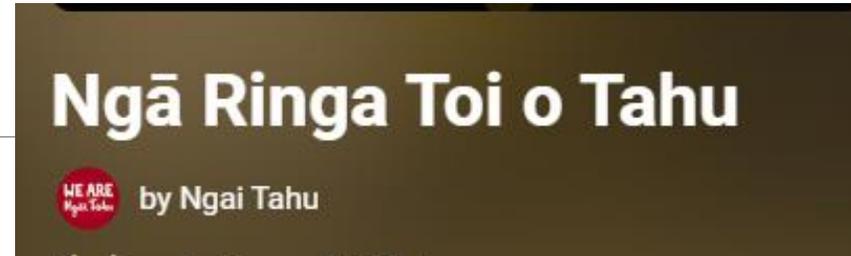


Other teacher support material by Ngāi Tahu

Resources for whakairo (carving) and plants used for raranga (weaving) already exist. Through the images below, link to those resource sets for additional learning ideas to add to this art context.



Click on the image to visit websites

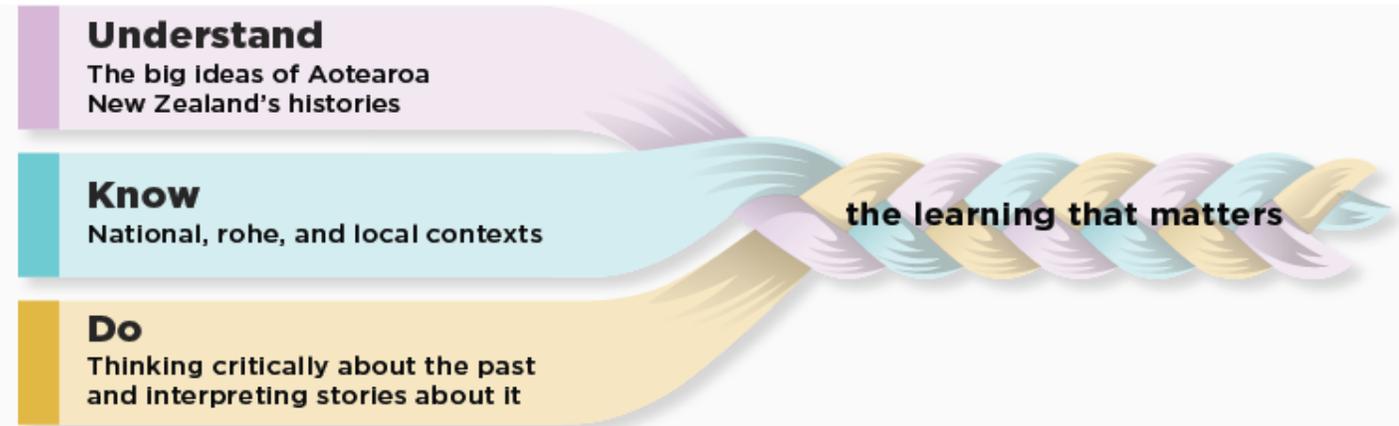


Aotearoa NZ's Histories



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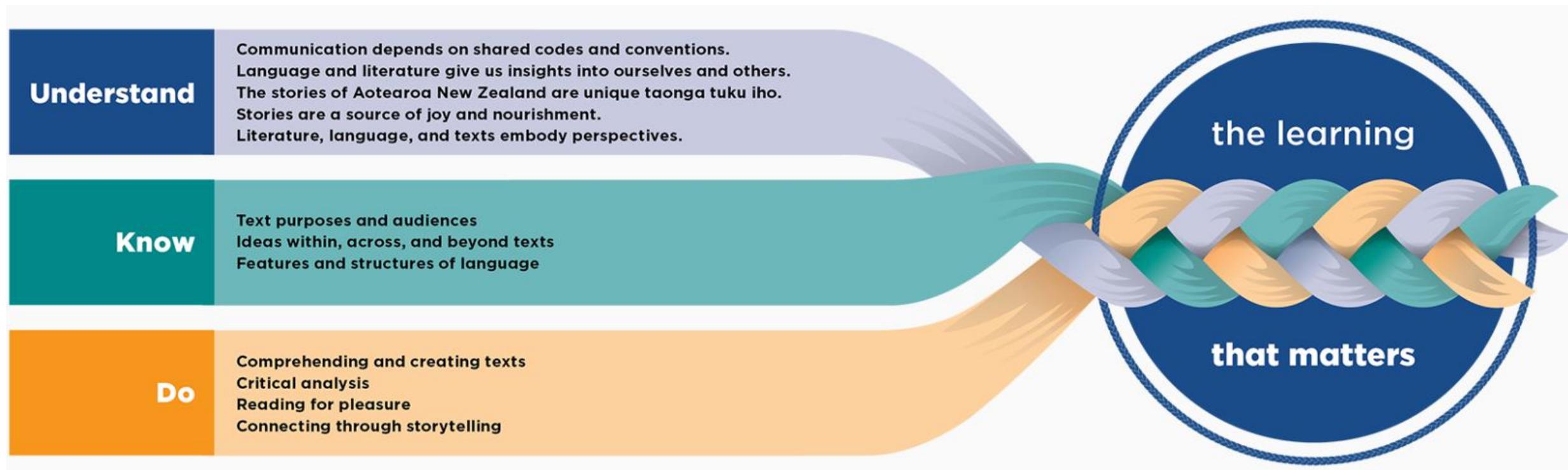
Learning experiences to gain the key knowledge



Aotearoa NZ Histories curriculum is the first refresh, with implementation beginning in 2023. Literacy and Numeracy are to be implemented from 2025.

The curriculum refresh will honour our obligations to Te Tiriti o Waitangi, be **inclusive** so that all ākonga see themselves and succeed in their learning, is **clear** about the learning that matters and is **easy** to use. This teacher resource will support learning experiences expected, have a local mana whenua perspective and will enable all to gain a deeper knowledge of people, places and events. Referring to the Aotearoa NZ Histories curriculum for further ideas, content and resources allows a well-rounded curriculum coverage that needs to include historical contexts. The Literacy refresh also works well in many contexts, as seen in this Teacher Resource Material set.

Te Mātaiaho The New Zealand Curriculum Refresh ENGLISH



*For further details and explanations of the learning area of literacy, access the curriculum refresh document linked in the image above. You will see that art contexts fit with the indicators for the **Understand, Know, Do** explanations.*

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Link to the Overview for English accessed 10.2.2025 and in the image above.

SOCIAL STUDIES LEARNING MATRIX

SIGNIFICANT LEARNING: ACROSS ALL CURRICULUM LEVELS, ĀKONGA WILL:

BIG IDEAS

- ❖ Cultures are dynamic and change through hononga and interaction
- ❖ Societies are made up of diverse systems
- ❖ Global flows influence societies



Understand and use appropriate inquiry frameworks that are culturally sustaining and ethically sound



Ask challenging questions, gather information and background ideas to deepen conceptual understanding with attention to mātauranga Māori and Pacific knowledges



Reflect on and evaluate the understandings developed through social inquiry



Participate in thoughtful social action in response to social issues or opportunities

For the outcomes at each curriculum level, click on this link



Social Studies Learning Matrix
Curriculum Levels 6, 7, and 8

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The Arts Curriculum – Visual Arts (Toi Ataata)

Levels 1 to 8 (Years 0-13)

Developing Ideas in the Visual Arts

In this strand, students develop ideas through observation, imagination, and invention with materials. They also develop ideas in response to experiences and feelings and as they reflect on their own art making. They source ideas from a variety of motivations and extend and organise them in ways that communicate their intentions.

Students use selected methods to explore and develop their ideas. They conceptualise their ideas and express them through a range of materials. They reflect on, test, clarify, and regenerate ideas as they solve problems, individually and collaboratively, in making objects and images.

NCEA Levels 1, 2, 3

“Visual Arts students explore, refine, and communicate their own artistic ideas by responding to how art expresses identity, culture, ethnicity, ideas, feelings, moods, beliefs, political viewpoints, and personal perspectives.”

Communicating and Interpreting in the Visual Arts

In this strand, students interpret, and respond to meanings and intentions communicated through, the various forms of the visual arts. They investigate how meaning in the visual arts is mediated through art works and the ways in which these works are presented and viewed.

Students engage with a range of visual texts. They learn how art works are structured and ideas conveyed and the ways in which this informs art making. They develop skills in analysing, interpreting, and evaluating meaning in the objects and images created by others. They interpret individual and communal sign and symbol systems used to make meaning and communicate ideas, and they use appropriate terminology to articulate ideas through a variety of practical and theoretical studies in the visual arts.

Understanding the Visual Arts in Context

In this strand, students identify the purposes and contexts of the visual arts in society. They develop knowledge about the visual arts in public and private settings, and they investigate the objects and images and visual arts styles and genres of past and present cultures. Through practical and theoretical studies in the various media and forms of the visual arts, they examine the significance of the visual arts for individuals, for communities, and for societies.

Students identify contexts in which objects and images are made, viewed, and valued. They investigate the ways in which art works and traditions are maintained, adapted, or appropriated. They understand that visual culture reflects and is shaped by the beliefs, technologies, needs, and values of society.

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[Expanded at each level on the following slides](#)

Visual Arts curriculum coverage and expected teaching and learning

Level 1



PK Developing Practical Knowledge in the Visual Arts

Students will explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes, and procedures.

DI Developing Ideas in the Visual Arts

Students will express visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.

CI Communicating and Interpreting in the Visual Arts

Students will express ideas about their own work and respond to objects and images made by others.

UC Understanding the Visual Arts in Context

Students will identify objects and images in everyday life and recognise that they serve a variety of purposes.

Level 2



PK Developing Practical Knowledge in the Visual Arts

Students will identify and explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes, and procedures.

DI Developing Ideas in the Visual Arts

Students will develop visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.

CI Communicating and Interpreting in the Visual Arts

Students will describe ways in which objects and images can communicate stories and ideas.

UC Understanding the Visual Arts in Context

Students will identify objects and images in everyday life and recognise that they serve a variety of purposes.

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[For Levels 3 and 4
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Visual Arts curriculum coverage and expected teaching and learning

Level 3



PK *Developing Practical Knowledge in the Visual Arts*

Students will apply knowledge of elements and principles to make objects and images and explore art-making conventions, using a variety of techniques, tools, materials, processes, and procedures.

DI *Developing Ideas in the Visual Arts*

Students will generate and develop visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.

CI *Communicating and Interpreting in the Visual Arts*

Students will describe how selected objects and images communicate different kinds of ideas.

UC *Understanding the Visual Arts in Context*

Students will investigate the purposes of objects and images in past and present cultures and identify contexts in which they were or are made, viewed, and valued.

Level 4



PK *Developing Practical Knowledge in the Visual Arts*

Students will apply knowledge of elements and principles to make objects and images, using art-making conventions and a variety of techniques, tools, materials, processes, and procedures.

DI *Developing Ideas in the Visual Arts*

Students will generate and develop visual ideas in response to a variety of motivations, using imagination, observation, and a study of artists' works.

CI *Communicating and Interpreting in the Visual Arts*

Students will explore and describe how different media influence the communication and interpretation of ideas in their own and others' work.

UC *Understanding the Visual Arts in Context*

Students will investigate the purposes of objects and images in past and present cultures and identify contexts in which they were or are made, viewed, and valued.

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[For Levels 5 and 6
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Visual Arts curriculum coverage and expected teaching and learning

Level 5



PK Developing Practical Knowledge in the Visual Arts

Students will apply knowledge of elements and principles for a range of art-making purposes, using conventions and a variety of techniques, tools, materials, processes, and procedures.

DI Developing Ideas in the Visual Arts

Students will generate, develop, and refine visual ideas in response to a variety of motivations and a study of selected artists' works.

CI Communicating and Interpreting in the Visual Arts

Students will describe and evaluate how ideas and art-making processes are used to communicate meaning in selected objects and images.

UC Understanding the Visual Arts in Context

Students will investigate the relationship between the production of art works and their social context.

Level 6



PK Developing Practical Knowledge in the Visual Arts

Students will apply knowledge of elements and principles for particular art-making purposes, using a range of established conventions.

Students will extend skills with techniques, tools, and materials for particular art-making purposes, using appropriate processes and procedures.

DI Developing Ideas in the Visual Arts

Students will generate, develop, and refine visual ideas in a body of work in response to two-dimensional, three-dimensional, and design problems.

Students will sequence and link ideas in a body of work, using imagination, observation, and invention with materials.

CI Communicating and Interpreting in the Visual Arts

Students will identify and analyse the processes, procedures, and art-making traditions that influence selected artists' ways of working.

Students will analyse and describe how art-making processes and procedures clarify meaning and intentions in their own and others' work.

UC Understanding the Visual Arts in Context

Students will investigate the purposes and significance of contemporary art works in a variety of contexts.

Students will investigate ways in which communities value objects and images from their past.

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[For Levels 7 and 8
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Visual Arts curriculum coverage and expected teaching and learning

Level 7



PK Developing Practical Knowledge in the Visual Arts

Students will apply knowledge of elements and principles to solve particular art-making problems, using selected conventions.

Students will extend skills with techniques, tools, and materials in selected fields of the visual arts (e.g., design, painting, photography, printmaking, electronic media and film, sculpture), using appropriate processes and procedures.

DI Developing Ideas in the Visual Arts

Students will generate, analyse, and clarify ideas in a body of work in response to two-dimensional, three-dimensional, and design problems.

Students will use a systematic approach to develop ideas in a body of work.

CI Communicating and Interpreting in the Visual Arts

Students will research and analyse how art works are organised and presented to communicate meaning.

Students will investigate and analyse how electronic media can modify ideas.

Students will use critical analysis to inform, interpret, and respond to art works.

UC Understanding the Visual Arts in Context

Students will research how evolving technologies have influenced the development of art-making techniques and practices in past and present contexts.

Students will investigate how social and cultural contexts affect the nature and production of art works.

Level 8



PK Developing Practical Knowledge in the Visual Arts

Students will apply knowledge of elements, principles, and conventions in a selected field of the visual arts (e.g., design, painting, photography, printmaking, electronic media and film, sculpture).

Students will extend and refine skills with techniques, tools, and materials to produce a body of work in a selected field of the visual arts, using appropriate processes and procedures.

DI Developing Ideas in the Visual Arts

Students will generate, analyse, clarify, and regenerate ideas in a body of work in a selected field of the visual arts.

Students will use both recent and established practice in a selected field of the visual arts as the basis of study.

Students will use a systematic approach to develop and refine ideas in a body of work in a selected field of the visual arts.

CI Communicating and Interpreting in the Visual Arts

Students will research and analyse approaches and theories related to contemporary visual arts practice.

Students will critically reflect on, respond to, and evaluate their own and others' practice and work in the visual arts.

UC Understanding the Visual Arts in Context

Students will research how contemporary communications technologies affect the production, viewing, and valuing of art works.

Students will research the ways in which art works and art-making traditions are maintained, adapted, or appropriated.

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[For NCEA standards
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NCEA Level 1 – Visual Arts

91912 - 5 credits, internal:

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

91913 – 5 credits, internal:

- Produce a significant resolved artwork appropriate to established art making conventions

91914 – 5 credits, external:

- Explore Visual Arts processes and conventions to inform own art making

91915 – 5 credits, external:

- Create a sustained body of related artworks in response to an art making proposition

NCEA Level 2 Visual Arts - design

91305, 4 credits, internal: Demonstrate an understanding of methods and ideas from established practice appropriate to design

91310, 4 credits, internal: Use drawing methods to apply knowledge of conventions appropriate to design

91315 4 credits, internal: Develop ideas in a related series of drawings appropriate to established design practice

91320 12 credits external: produce a systematic body or work that shows understanding or art making conventions and ideas within design

91325 4 credits internal: Produce a resolved work that demonstrates control of skills appropriate to cultural conventions

NCEA Level 3 Visual Arts - design

91440, 4 credits, internal: analyse methods and ideas from established design practice

91445 4 credits internal: Use drawing to demonstrate understanding of conventions appropriate to design

91455 14 credits external: Produce a systematic body of work that integrates conventions and regenerates ideas within design practice

91460 4 credits internal: Produce a resolved work that demonstrates purposeful control of skills appropriate to a visual arts cultural context

NCEA Level 2 Visual Arts - Painting

91306, 4 credits, internal: Demonstrate an understanding of methods and ideas from established practice appropriate to painting

91311 4 credits internal: Use drawing methods to apply knowledge of conventions appropriate to painting

91316 4 credits internal: Develop ideas in a related series of drawings appropriate to established painting practice

91321 12 credits external: produce a systematic body of work that shows understanding of art making conventions and ideas within painting

91325 4 credits internal: Produce a resolved work that demonstrates control of skills appropriate to cultural conventions

NCEA Level 3 Visual Arts – Painting

91440, 4 credits, internal: analyse methods and ideas from established design practice

91441 4 credits internal: analyse methods and ideas from established painting practice

91446 4 credits internal: Use drawing to demonstrate understanding of conventions appropriate to painting

91451 4 credits internal: systematically clarify ideas using drawing informed by established painting practice

91456 14 credits external: Produce a systematic body of work that integrates conventions and regenerates ideas within painting practice

91460 4 credits internal: Produce a resolved work that demonstrates purposeful control of skills appropriate to a visual arts cultural context

NCEA Level 2 Visual Arts - photography

91307: 4 credits, internal: Demonstrate an understanding of methods and ideas from established practice appropriate to photography

91312 4 credits internal: Use drawing methods to apply knowledge of conventions appropriate to photography

91317 4 credits internal: Develop ideas in a related series of drawings appropriate to established photography practice

91322 12 credits external: produce a systematic body of work that shows understanding of art making conventions and ideas within photography

91325 4 credits internal: Produce a resolved work that demonstrates control of skills appropriate to cultural conventions

NCEA Level 3 Visual Arts - photography

91440, 4 credits, internal: analyse methods and ideas from established design practice

91442 4 credits internal: Analyse methods and ideas from established photography practice

91447 4 credits internal: Use drawing to demonstrate understanding of conventions appropriate to photography

91452 4 credits internal: systematically clarify ideas using drawing informed by established photography practice

91457 14 credits external: Produce a systematic body of work that integrates conventions and regenerates ideas within photography practice

91460 4 credits internal: Produce a resolved work that demonstrates purposeful control of skills appropriate to a visual arts cultural context

NCEA Level 2 Visual Arts - printmaking

91308, 4 credits, internal: Demonstrate an understanding of methods and ideas from established practice appropriate to printmaking

91313 4 credits internal: Use drawing methods to apply knowledge of conventions appropriate to printmaking

91318 4 credits internal: Develop ideas in a related series of drawings appropriate to established printmaking practice

91323 12 credits external: produce a systematic body of work that shows understanding of art making conventions and ideas within print making

91325 4 credits internal: Produce a resolved work that demonstrates control of skills appropriate to cultural conventions

NCEA Level 3 Visual Arts - Printmaking

91440, 4 credits, internal: analyse methods and ideas from established design practice

91443 4 credits internal: Analyse methods and ideas from established printmaking practice

91448 4 credits internal: Use drawing to demonstrate understanding of conventions appropriate to printmaking

91453 4 credits internal: systematically clarify ideas using drawing informed by established printmaking practice

91458 14 credits external: Produce a systematic body of work that integrates conventions and regenerates ideas within printmaking practice

91460 4 credits internal: Produce a resolved work that demonstrates purposeful control of skills appropriate to a visual arts cultural context

NCEA Level 2 Visual Arts - sculpture

91309, 4 credits, internal: Demonstrate an understanding of methods and ideas from established practice appropriate to sculpture

91314: 4 credits, internal: Use drawing methods to apply knowledge of conventions appropriate to sculpture

91324 12 credits external: produce a systematic body of work that shows understanding of art making conventions and ideas within sculpture

91325 4 credits internal: Produce a resolved work that demonstrates control of skills appropriate to cultural conventions

NCEA Level 3 Visual Arts - sculpture

91440, 4 credits, internal: analyse methods and ideas from established design practice

91444 4 credits internal: Analyse methods and ideas from established sculpture

91449 4 credits internal: Use drawing to demonstrate understanding of conventions appropriate to sculpture

91454 4 credits internal: systematically clarify ideas using drawing informed by established sculpture practice

91459 14 credits external: Produce a systematic body of work that integrates conventions and regenerates ideas within sculpture practice

91460 4 credits internal: Produce a resolved work that demonstrates purposeful control of skills appropriate to a visual arts cultural context

NCEA Level 1 units: Social Studies, History

Social Studies

92048 – 5 credits: Demonstrate understanding of findings of a Social Studies inquiry

92049 – 5 credits: demonstrate understanding of perspectives on a contemporary social issue

92050 – 5 credits: demonstrate understanding of decisions made in relation to a contemporary social issue

92051 – 5 credits: describe a social action undertaken to support or challenge a system

91039 – 4 credits: describe how cultures change (Context: societal change as a result of technology)

91041 - 4 credits: using resources provided, students can describe consequences of cultural change/s

History

91003 - 4 credits: written examination – interpret sources of an historical event of significance to New Zealanders

91005 - 4 credits: written essay: Describe the causes and consequences of an historical event

91006 – 4 credits: answering questions on one topic studied to describe how a significant historical event affected New Zealand society

Some of these NCEA units will match well with this context and the skills learned are transferrable skills for the NCEA assigned contexts each year.

NCEA Level 2: Education for Sustainability

NCEA Level 3: Environmental Sustainability

Level 2: 91733: 4 credits:

Demonstrate understanding of initiatives that contribute to a sustainable future

Level 2: 90814: 4 credits:

Demonstrate understanding of aspects of sustainability

Level 3: 90831, 5 credits:

Analyse the impact that policies have on a sustainable future

Level 3: 91736, 4 credits:

Analyse how different world-views, and the values and practices associated with them, impact on sustainability

Some of these NCEA units will match well with this context and the skills learned are transferrable skills for the NCEA assigned contexts each year.

NCEA Level 2 units: Social Studies, History

Social Studies

91279 – 4 credits: (context 2023: conflict(s) arising in regard to the advertising industry) – using resource booklet provided to analyse resources, students can demonstrate understanding of conflict(s) arising from different cultural beliefs and ideas

91281: 4 credits: written essay (750-800 words) to describe how cultural conflict(s) can be addressed

History:

91231: 4 credits: written examination – Examine sources of an historical event that is of significance to New Zealanders

91233 - 5 credits: Examine causes and consequences of a significant historical event

91234 – 5 credits: written essay: Examine how a significant historical event affected New Zealand society

Some of these NCEA units will match well with this context and the skills learned are transferrable skills for the NCEA assigned contexts each year.

NCEA Level 3 units: Social Studies, History

Social Studies

91596 – 4 credits: Demonstrate understanding of ideological responses to an issue

91598 - 4 credits: Demonstrate understanding of how ideologies shape society

History:

91436 - 4 credits: written examination – Analyse evidence relating to an historical event of significance to New Zealanders

91438 - 6 credits: Analyse the causes and consequences of a significant historical event

91439 – 6 credits: written essay: Analyse a significant historical trend and the force(s) that influenced its

Some of these NCEA units will match well with this context and the skills learned are transferrable skills for the NCEA assigned contexts each year.

The Ngāi Tahu Education Strategy

We strive for our tamariki to see their culture in the classroom, as it uplifts pride and wellbeing, along with self confidence and belonging.



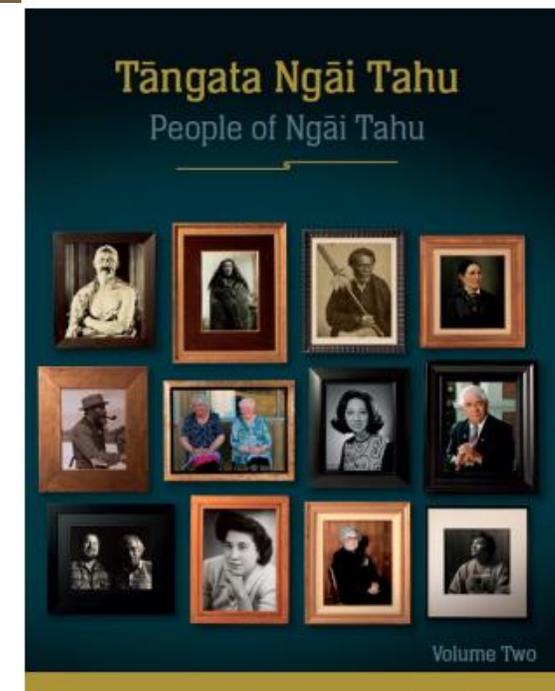
Teacher Resources



Te Rūnanga o Ngāi Tahu

Ngāi Tahu Shop

There are many Ngāi Tahu publications listed here for sale, and the numbers are growing each month. We highly recommend you visit – TĀNGATA NGĀI TAHU (Vol. I and Vol. II) are highly recommended publications about significant Ngāi Tahu leaders.



[Back to contents page](#)

Critical skills development

1. Learn the information, embed the knowledge - mōhiotanga. Research widely
2. Use your content knowledge and social sciences curriculum knowledge to design explicit teaching points for your ākonga
3. When using an iwi resource (in this case, the video series "Ngā Ringa Toi o Tahu") ensure you stay true to the narrative and information in the video without making assumptions about the facts
4. Have a variety of reliable sources of information at the ready for your students to explore
5. Start with a rich question
6. Plan for progression within progressions - take the learning to where the students' interest directs, delving deeply with critical questioning skills
7. Revisit the same big ideas and practices in different contexts
8. Encourage ākonga to look at everything with a critical eye

Acknowledgement: these ideas adapted from ASSEN Conference workshop, July 2022

Some tips for analysing texts

Māori history is the foundational and continuous history of Aotearoa New Zealand.

To not investigate that cultural history, means the learning is incomplete. In the Ngāi Tahu takiwā, that means Ngāi Tahu sources (as opposed to a Māori voice from another iwi) is crucial.

Cultural topics concerning people, places and events are often inextricably inter-linked, and one cannot be talked of in isolation. This resource is based around the information shared in the video series, and is intended to inform and inspire further research and study, with a hope that it inspires the creation of artworks using various different methods.

Each video has a transcript, and these are included in this Teacher Support Material. Spellings and grammar have been corrected, and unnecessary filler sounds (“um” “ah”) are removed, to provide a more useful transcript page.

When analysing texts from other sources, keep in mind:

- Who is the source? Who is telling this story? What is their authority to give that information?
- Are dates and sources shown in the information source (i.e. can you tell when that information was recorded?)
- Who's perspective is given? Who's is missing?
- Are the sources reliable?
- Is the information unbiased and does it portray a balanced view?
- Whas the situation fair? Explain your response.

Nathan Pohio – transcript of video

“Conceptual artist Nathan Pohio works in video, photo media and installation.” [Video link here](#)

(Voice of Nathan Pohio) Yep, One artwork turns into another. Artwork gets moved from one city to another, one country to another. One minute you think you're having a Mihi for the prime minister of Greece and then next thing you know it's the President. Its ongoing this one brother, its ongoing.

(Karanga of Puamiria Goodall as they approach memorial wall) (Voice of laean Cranwell indicating names of tupuna on memorial) Tumataroa. A relation of Phil's. There's a Parata, Puamiria is a Parata. Te Wehi.

(Nathan) L T Wereta. He was 22 years of age when he died out here. The fact that he is here and that we are here and we have brought our ancestors here, there's definitely a much stronger connection to bringing our ancestors to Athens that have quite realised maybe earlier this morning to find somebody from Tuahiwi as we bring ancestors from Tuahiwi also to the city of Athens. It deepens our purpose for being here, and its poetic as well I don't believe in coincidence. My practice engages in things leading through in this case tikanga and meaning comes from that, but it can't be denied after 2 or 3 years now with this project it just keeps feeding into, it just keeps deepening itself. The project has really put its roots down back home and now here as well so how that comes about is something I am not so sure is my responsibility to talk about. I don't know how.

(Voice of Rhana Devenport) “Raise the anchor, unfurl the sail, set sail for an ever-setting sun.” Great title. He talks about it as the shortest film ever made and it is a film still and it's a found object. It was from 1905 of Lord and Lady Plunket in their motor car arriving at Tuahiwi Reserve flanked by Ngāi Tahu elders in full ceremonial regalia. It was one of those images that the more he looked at, the more he considered it to be the basis of a work.

(Voice of Joe Bywater) There is a kind of glamour to it which is important to its basic effect. You know, his sense of style has this affection for American culture, and so for that work he talks about western movies for example particularly the Magnificent Seven, and then the mechanism of selecting the old image, sharpening it up and presenting it is for me much closer to a musical gesture like finding the right beat and sampling it correctly. The newspaper photograph is the dusty old record and he's done his crate digging and he's found the good bit. This is the way to bring it back and to help them look good. Make sure they are on point for the presentation.

(Rhana) Its actually a very complex conceptual work that is disarmingly and surprisingly simplistic in its form and they're the works that often have greatest resonance over time.

(Nathan) My input or my engagement with art making is really very simple. Very simple engagement. So I'm working to present something on its own terms as much as possible and with as little flare from me as needed because it doesn't need anything else. It exists on its own terms as quality work. I'm not pushing or constructing anything here. I'm simply picking up the responsibilities on how these guys are presented in the world and that the appropriate tikanga is followed to enable that, to facilitate that. Here we are in the 21st century now and we are able to produce representations of our tupuna in significantly new ways and to be able to move them easily around the world is very different to the tradition of them being in the wharenui within the takiwā or on marae in within the takiwā of the people who descend from them so how do you move them how all of a sudden around the world. There's no precedent for that and that's been the challenge and the responsibility in the work.

(Announcer) Its my great pleasure and honour to welcome you to the inauguration of the... Athens. (Nathan) For documenters the Avant guard event internationally it's the one. From Christchurch New Zealand. You don't really think about getting your work to The Documenta 14 event but here we are. Hendrik Folkerts saw the work on the forecourt of Auckland Art gallery and he simply said, “Nathan write to me, I'm interested in what you are doing, this will happen.”

(Voice of Hendrik Folkerts) Basically what Documenta 14 proposes is a methodology of displacement, and I think Nathan's work, by always turning around images, looking at them in different ways or so displacing them in time as well as he has done here makes him unique. I think makes his work unique to what Documenta 14 is proposing, not as a theme but as a direction as we say. As a working methodology. The image that he shows here in the lobby of the Museum of Contemporary Art here in Athens is an incredibly ambiguous historical image that is loaded with meaning that branches out into a history of colonialism, a history of the Māori people as well, and I think Nathan's work here but in general has the quality of actually making such ambiguity quite explicit without making it too obvious, if that makes sense. You are always left with certain questions and you want to go deeper and deeper. And I think that is the quality of the work.

(karanga of Puamiria, voice of Puamiria). Actually its important for us to be here because the image of our ancestors is not just an image. I'm born from Mother Earth and in my time, I will return to Mother Earth and the cycle will start again. Although my ancestors might be departed from this world, they are still part of that continuous system. They are still alive to me. They're not just things on a picture.

(Mihi to artwork by laean, voice of laean) It's a living image of our ancestors, a living image of our tupuna in that image. To me they are still there so therefore wherever they travel around the world or throughout New Zealand we have to acknowledge them and look after them, because their mauri, they're still with us and to Nathan, I think, that's what he's started to understand.

(Nathan) Its so important that you have this ceremony for the work. Its part of our tikanga and the way to do things. I thank my cousin Puamiria and laean who have come all this way to perform this sacred ceremony, not really just for me, it's for our ancestors who were present with us Its so important for us to have a link to places, and for these moments so that we are here correctly with mana and with strength. Being here is a huge privilege. Values that I think have always applied in my life anyway are being presented and expanded upon so that my understanding of them is clearer. This is how I work as an artist. This is my continuing practice as an artist. Its excavating information and seeing what comes out of that. So in terms of this project and where it goes from here, its not so much where this goes from here but what this has led me to and what that might be.

Fiona Pardington

– transcript of video

“For several decades Dr Fiona Pardington has been a prominent figure in the contemporary art world both locally here in Aotearoa and internationally.” [Video link here](#)

(Voice of Fiona Pardington) Well I'm a really shitty photographer, I'm terrible. I was running around the house like a chicken with my head chopped off going “Oh my God, my favourite lens is missing” and I've been looking at it for days and just thinking it was another lens. I didn't even recognise it and it was my favourite lens that I've used for years. So you know, equipment's just like totally beyond me so that's why I could never kind of get a smartass about it. Its just like every day ... (Karakia) (Fiona) Photography is very Don Coyote kind of thing. It is. It's like its taking on the universe. Is tilting it in one way because you're dealing with time. You have to take a photograph. You have to decide when to shoot. Time's immense and so how do you know when to do it. Some people find that difficult. I don't because there's a freedom in it. I see it just as Freedom, not as restriction or pressure. (Conversation as photographing) that's there. That; s really good. That looks more, yeah. That catches...

(Voice of Aaron Lister) Fiona has throughout her entire career been right at the forefront of many of the major shifts of NZ contemporary photography which has really kept her practice in everyone's mind, in everyone's mind for a long time. When she first was at Ilam Art school and training to be a photographer she became so seduced with the dark room and this idea of the analogue photograph. (Fiona) I was very lucky to get into the Art school. I think we just tried everything in the first year and I just loved photography the minute I got in there. It was a documentary. They were like very clean, take lots of photographs, hose the situation down. In those days you could be quite confrontational as a photographer. It was much less political so you could get right into people's faces. I didn't have the nature for that. It was just terrifying because I'm quite socially phobic and I always was, and in a sense, photography was great because it released me or gave me some way, I could get out into society with a camera in front of me and then in the end I had the photographs. They were doing it for me.

(Voice of Dr Andrew Wood) She was like nothing anyone in this country had seen. It was dramatic. It was intense and right from the beginning she was exploring ways of translating photography into something even more intense and more powerful.

(Fiona) There were people like Dwayne Michaels in America who were working much more emotionally and working on their own kind of personal scripts and their own imaginings and setting up photographs and lighting in their own way, and little theatres I suppose. It's quite a simple thing, it's just me photographing my kids, its just a bit of an indulgence really. (Andrew) A lot of her early subjects were her whānau and as she became more comfortable with her Māori her Kāi Tahu identity she became more interested in the way that related to whakapapa, and the way that related to tikanga, and the way that related to that spiritual dimension.

(Fiona) Grandma Furlley, she used to take us in the holidays, my brother and I, to the museum. It was beautiful, quiet, smelled really nice. I loved the Egyptian section, loved all the pounamu. I had no idea why I loved it, but I loved it. It was very cool and spooky. When we found out why we loved it so much it was just like hitting the jackpot. It came from whakapapa, and with the pounamu whakapapa and that was just like magic.

(Andrew) Fiona started going into museums and photographing taonga directly and in a way, I think it kind of parallels how museums looked at taonga. For many years and for a long time they were sort of treated as dead artifacts in a display case. When she went into those collections, she's on her turangawaewae. This is her whakapapa. This is her essence, drawing out of these things. Seeing their energy and reinvesting them in a symbolic and a visual way with their mana, their rightful mana. And as the process in museums has changed to reflect a greater understanding and respect for that role of kaitiaki. It's impossible to overstate the importance of the head to Māori. And for chiefs, every tiny hair on their head was a powerful spiritual conductor to the gods. So its even kind of hard for me to comprehend how powerful that idea of the head is. Its about the identity. We look at each other's heads. We are in a sense our heads, and the rest of us is just something that is around the head. (Andrew) A picture of an ancestor is taonga because it contains part of the essence and that was a springboard for looking at lots of different things in a new way and how to reflect that level of spirit in a photographic image.

(Fiona in conversation with museum curator). Wow its so beautiful. Pretty dull. Oh yeah, he looks really cocky. I like him. Actually maybe her. She's got a small beak but she's got a very pretty shape, body shape. This one. Yes, she's beautiful. (Fiona) Having to deal with rare and extinct birds, extinct birds, that's really hard work. Its miserable because you have to open up the big metal boxes and then just look at all these dead birds. I think, I just continually mourn that. (Conversation continues) May I take these little guys up too because I'm really fascinated with that one. Oh yes, he's lovely. That was a good one.

(Fiona) that's the only time that I'd really seen huia was when you're eating your Christchurch pudding and bite on a sixpence and this little huia coin. It just occurred to me when I was considering my subject matter in museums that huia were quite important in the past, they were on stamps, and then people seemed to forget about them. So it thought, right, this is good. I've always been interested in conversation and I'm always scandalised by successive governments' lack of interest in the most important things that we've got which are our birds and our forests and our waterways. So I thought, maybe its time for these birds to have an outing, so that's what I did. It's the whole idea of light coming from within. That radiance from within. I'm a big Caravaggio fan. His lighting is to me the best.

(Aaron) I think Fiona's work leaves open a space where any viewer can come and respond and react intuitively emotionally sensitively to what's inside that image. Her photographs are often very person and they contain objects and meanings and values which have perhaps a very kind of secretive or emotional kind of core to her, but you stand in front of some of her work and suddenly the sentimental kind of effect feeling suddenly you're feeling those things that you know I'm not comfortable feeling these things in life or in front of a photograph. I think her photographs have that ability to make us feel as well as make us think.

(Fiona) Flowers always stress me out. People go 'beautiful flowers' and then they throw them away. All I see is these beautiful things dying in my house. So in fact I'm much more comfortable once they're dead and that's the thing with me. All of my still lifes from the very beginning have been about things, you know leaves falling, all the stuff that's left over. Which is really about how ephemeral life is that that there's always death in the midst of life. You know, you can't have one without the other obviously and so it's all very momentum ... That's one thing you learn as a photographer is how the uniqueness of every object. Where some people see photography as this numb indexicality and full of indifference. I see it as eye that provokes you to see everything as incredibly precious and unique. The little karakia I do is given to me by Rangi Tunoa Black. (karakia) So thank you creatures. Let's see if we can make some art together.

Priscilla Cowie – transcript of video

Portrait of an artist [video link here](#)

(Voice of Priscilla Cowie) My mum is Ngāpuhi, Ngāti Kāhu, she's from the Hokianga. I was raised within my extended family, big whānau. She has 12 brothers and sisters and so we were raised in Otautahi. The reo that I speak is the Ngāpuhi reo, and it's a big influence on who I am as a person and my identity. I'm also Ngāi Tahu and was raised in Te Waipounamu. A lot of my mahi at the moment is focused on my Ngāi Tahu whakapapa and it's the kaupapa that drives me for my work. I suppose my role as an artist is that I want to whakanui I ngā taonga of te moana, ngā ika, ngā kai. I want to elevate, whakanui. Honour, our kai, like eels within our waterways in my way of doing that is creating art. I like the symbol of tuna. First of all, they've been here for such a long time. They're an ancient ika. They're unique to our whenua, especially the long-finned tuna. This is the only place in the world that you will see a long-finned tuna. I started becoming interested in tuna when we moved to Tahunaroa – Pines Beach – and we started having opportunities to get involved in eeling. It was an exciting time. It was a great way to connect back with our whenua, with being in Te Waipounamu. I was excited by the opportunities that it created for our tamariki, that they could be involved in eeling. Just seeing that. It started to show up in my work. I was asked to create some bronze eels that would be situated below the pou created by Fayne at Te Hononga. I like that you can create an artwork that's going to last for generations. I started getting involved with Wigram. Aunty Ranui approached me to see if I could create a logo – a tohu – for them. Then it continued on to working with Kamo Marsh and trying to incorporate some of our kōrero within the design of the fences and also into our Awatea basin. I created designs that are on the stormwater drains on the lids. Just acknowledging our mahinga kai kōrero in the area, so you will see different designs, tohu of the waka, but just kind of acknowledging as a passageway but also the other kind of native plants, the raupō tī kōuka, harakeke, mānuka, and we also acknowledging some of the pūtakitaki ducks and starting to highlight rock art in the designs, trying to emphasise Ngāi Tahu reo within the design too. So you'll see a pākura. This was a place where our whānau could come and stay. The tamariki that would have been around then so I wanted to acknowledge the manu tukutuku and the play aspects of whānau being together. Once again, I was working with Kamo Marsh for The Landing, this was a place where people would congregate and meet and it's in the centre of the town. One of the symbols we came up with was the kuri. So the kuri was bought over with our tupuna. They were companions, also good hunters, and a taonga. They're quite significant to our people and to be respected. Because of the connection to Wigram Skies we are looking at birds or association to flights. There's also the karearea, one of the fastest flying hawks and so we want to do a connection as symbolism back to aircrafts and of the large Haast eagle. We also wanted to represent the pīwaiwaka and kind of the playful nature and aspect of the pīwaiwaka. It's important to make sure that our culture is visible. That we are visible. That Ngāi Tahu are visible in the spaces, in the new buildings that we're creating within the city. You know it's a great opportunity to share some of our kōrero and that's important for our family and our family to come.

In 2013 I created some designs that got printed onto shade sails that are part of Te Pūtaki which is a mighty garden based in De Jardin de Futee at Laconexi en Mex. It was exciting to share our culture with the French culture there and to see our whānau performing under the shade sails. Last year I returned to France and completed a residency at AIR Villares near Nice in Southern France and continue to create work based on my French and Ngāpuhi whakapapa this time. We have a French ancestor and there's many different layers of kōrero about this tupuna, about both my tūpuna. I enjoyed creating artwork that reflects those two cultures. It was an eye-opening experience. You're walking past Picasso sculptures on the way to the studio, you walk past the church that he painted. You're walking past ten other artists' studios – full time working studios as you are going to your working space. For a visual artists, he hākari - it's a feast. So you are constantly filling your kete – restocking ka whakakīa to kete with different imagery. One of the works that I created over there is probably the one that most reflective of those combinations of all three iwi - The Ngāi Tahu, the Ngāpuhi, the French. I looked at representing our waka traditions, our navigation histories within an artwork It has references the whakapapa on the French side which is the French waka, but also acknowledging our Māori whakapapa and you'll see mokihī within the design, you'll see our own waka taua, I'm interested now I suppose in looking at how cultures connect and where cultures collide and maybe cross over. I think that's a reflection of who I am as well.

The works that I've created for Wānaka were highly inspired by that experience by seeing Matisse cutouts and the potential of how you can create artworks with a few cuts. This work started off as a calligraphy drawing. It forces you to have a level of accuracy but to do it quickly and swiftly and I thought well that captures the tuna, the movement of the tuna, then it moved onto cutouts. I just love Matisse. I was trying to maintain the energy and the movements of the calligraphy. There is a real beauty to them. Some people are quite grossed out by tuna but I think they're quite beautiful. I like the way they move and their kind of quick movement. That kind of what I want to start capturing in my work. I've learned a lot about the responsibilities of being a kaitiaki for the tuna. It's important to get people talking about them in thinking about it. I'm kind of going the reality is its going to be the young generation the tamariki that will make the difference of what our waterways are going to be like and we have a responsibility to look after them. This is the place where they reach maturity and then they travel on the tides up to Tonga and that's where they spawn. But they always come back. And that's the kōrero that I try to share with the kids. With my tamariki. Like the tuna we are unique to this whenua, to Te Waipounamu, to Aotearoa, when you have that strength within yourself, knowing who you are and where you are from, that this is your whenua you start to build a layer of that connection to the whenua and also the value of caring for it, of being a kaitiaki for our whenua and also for the culture and the ika, and my intention or my hope is that our tamariki will be strong or unique like our tuna, know who they are be part of this whenua but that they can also always travel out into the world and always come home. That's an important part of our culture.

Ross Hemera – transcript of video

“Professor Ross Hemera can best be described as a rangatira of the Ngāi Tahu art aesthetic” [video link here](#)

(Voice of Ross Hemera) I'm always interested in new phrases, catch words. The catch word that's been around for a few years now and that catch word is Ngāi Tahutanga, and I think to myself what the heck is that? What I think that is about is basically identity and I think all art and design reflects identity in one way shape or another. It was my dad who actually introduced me to rock drawings, and those were the rock drawings that are now unfortunately underneath the Benmore Dam. My dad used to take us as a whānau when he was on one of his fishing expeditions to go fishing on the Ahuri or the Upper Waitaki, and he would leave us by these shelters where the rock drawings were with pen or pencils and paper to actually sit there and copy these drawings. We will have some of those drawings and I cherish those drawings now more than anything because they're the touchstones now for which I refer to in terms of my work. My connection has been because of the beauty that I see and the artistic integrity that I see in those drawings. They have imagery, form, that are absolutely staggering in terms of graphic design. When I am with the ancestors, they have to say look how I've drawn this image, look how I've drawn this figure, look how I've drawn the way I sit when I'm interested in telling stories, look at the way in which our kurī is just sitting there, ready to go off chasing a little bird. Look at the way these guys are rafting their waka down the river. Fundamental to my work is the convention of how our ancestors drew the tiki or the human figure and so this is the convention ... if I just draw it here, this is the seated figure. The interesting thing and the magical thing about what our ancestors did with that figure was they did the opposite and did that (demonstrating). And what was created in doing that is the full frontal figure. What's of interest to me is that construction. What is that construction all about. The bringing of two figures back to back. And there is something in that that is still a big question? Why were they brought together. Is it about bringing two figures together to create one? Is it about having the male and the female element brought together to create a third, so there are lots of questions there. And for an artist the answers are not so much answers but actually more questions. They're probably deeper questions. The idea of that the space, the creation of that space for that third figure to emerge is something that is intriguing. Some of our kurī have that wātea in them, and this – the wātea right through here and through here. This was my investigation of that whole notion of portraits of those who have passed on. As an artist I want to do some work about those dearly beloved and that there is one of them. This is one of my favourite pieces of work. This is brother Terry. He passed away as a young man. Talented, and just such a waste that he passed away so young. A very good example of the wātea - to fill the space with things that are important. Our ancestors created images that are for me perfect. I'm inspired to try and reach that perfection that they have reached. That's what drives me and my that they have reached. That's what drives me in my art. As a practice it has evolved over all of my life. I have pursued art from a design perspective. Its inbuilt in all designers I think, to look for perfection. My work is as much about working to express our Ngāi Tahu-ness, to express our values and beliefs, conceptually. These are the means by which I portray the things, the events,. The places and the people and the other entities that are important to me. I use these motifs. I was invited to do a commission for Massey University in Wellington to design a Pou to go outside. So when I came back with my idea of two big pieces of Oamaru stone they were taken aback a bit, but I said well what else can I do? I'm a Ngāi Tahu boy from Omarama, from north Otago. What else am I going to do when you ask me to do a Pou. I'm going to do it out of the material that's part of my ancestry. If I'm going to do you a Pou its going to have to have some significance for me, and thereby having significance for you. I've orientated the stone so that the gap between the two is on an axis back to Takiroa and Mairawhenua, the rock art sites. And back to the Waitaki. Waiariki or Aio, the wife of Rakaihautū is portrayed in that little drawing in here, inside the sheltered part of this sculpture. There's a lot of me in that. There's a lot of me thinking that I like the idea that our rock art is sheltered away in a safe place. The wātea in the tiki figure has been what I think has been handed down to me from my ancestors “that is something for you to use Ross, as an artist. Go and use it, do something with it, do something with that space”. All of my work is about filling that space. Kia ora koutou katoa, I don't need to say any more.

Auntie Doe & Nanny Mū

- transcript of video

“Reihana Parata (QSM), and Morehu Flutey-Henare are two extraordinarily gifted and humble Ngāi Tahu wāhine, with a shared passion and a long-standing creative partnership.” Video [link here](#)

(voice of Doe) “What’s my favourite fashion?” I guess it’s creating uniforms because they come from within. I’d go to bed, and I’d be thinking about – alright, the group needs a new uniform. How can I make this different from any other uniform? A lot of times in the middle of the night I wake up and think “Ooh, I can do that” and its sort of stemmed from there. And so, the next morning as soon as its sunlight if you like we are out running around trying to find the materials because it’s still there.

Voice of Mū) Its going to be a nice day Auntie. (karakia recited as walking towards Pā harakeke for harvesting). (conversation between the weavers about boys jumping off the wharf)

(Doe) Both her and I like to try different materials. Some say don’t mix, don’t mix the sea with the land. But I don’t believe that. Both of them have their own beauty and why not have them together. Its like a marriage. You are quite different, and you come together. So, I like to put pounamu with pāua, pounamu with feathers. And I do that a lot on the uniform. I mixed both because of the beauty Because of the past. That was our people. So, I’m showing to the audience that we’re carrying on the traditions of the past.

(voice of Savanah Tuakiri) We are one of the few rōpū that have full skirts, our piupiu and the bottom of our skirts represents Aoraki our maunga and Waitaki our awa. The orange of our group represents ahi kā – the eternal flame, the everlasting love of haka that burns within us. Our pounamu ties us to here, to Te Wai Pounamu. They are a link to our ancestors of Te Tai Poutini. I think when tāua made our uniforms for us she is bringing the history and the knowledge that she knows with her, and she’s pinned them into our uniforms so that we can share them with everyone else.

(Mū) When this is finished, and it wraps around my grandchild he will have all his ancestors wrapped around him to make sure that when he is speaking that he speaks for the good of the people. That’s what it is, for a true rangatira. Its quite a lot of muka on here and hopefully he has the fibre that makes him a man and the fibre will be nice and strong and that as his cloak is woven, he too will be a wonderful man. As he grows up. Being wrapped in a cloak of love or a cloak of righteousness really so that whatever is right has been for our ancestors hopefully this is woven for the mokopuna to do the same that his actions will be right for the people.

(Doe) I guess we’re trying to say to a younger generation, you can do it. Our elders did it, why can’t we and we need to hold onto these things because the materials don’t last forever.

(Museum curator) These fragments we know are over 500 years old. They were found at Kaitoreti, and they are the earliest examples of Māori textiles that exist.

(voice of Puamiria Goodall, daughter of Doe) One of the things that I overheard. Mum was talking about are the type of stitching that’s now happening was happening 500 years ago, and how some of that stitching is very familiar and how some of that is stuff that weavers could learn from.

(Doe) yes that’s exactly what we do today - same weaving, same technique. This is exquisite weaving. Its very fine. Its very precise weaving. Beautiful. You would have to have a lot of practice to get this technique. I look at it and think about our people, way back then, our ancestors how proficient they were at what they did.

(Doe) Can I just talk about patterns because I love that subject. Patterns to me come from nature too, and by that, I mean you look at a praying mantis, when it is praying, and have a look at (the shape). You’ve just hit on it where the legs are shaped. Yeah, you look at there’s your triangle straight away right. You look at the sea in the wake of a ship, and you see it going like that (motions with hands) you see it going like this, there’s your aramoana pattern. Patterns come from nature and from everything to do with it. The animals, the birds, look at all their shapes and all their colours that’s where patterns came from. They don’t belong to you; they don’t belong to me. They are the universe.

(Voice of Puamiria) 500 years ago we were doing Whāriki with traditional natural resources. Skip forward to 2015, 16, 17 and we’ve now got our weavers using those same techniques, that same patterning, the same concept of what a whāriki is and how we use whāriki, and they are now doing that in paving stones.

(Mū) We were asked by our own hapū if we would do the whāriki.

(Doe) Oh that’s right, Tuahiwi marae asked. They stated to both Morehu and I they would like their Ratana designs on the pavings, they would like their pare and the Ngāi Tahu emblem if you like. So, her and I (referring to Mū) went back, and we discussed this, and we both felt strongly No.

(Mū) We couldn’t put them on the floor, on the street, so people can trample all over our mana. So that why we didn’t do it.

(Doe) Morehū and I sat down and once again tried to figure out new designs.

(Mū) We loved doing the one on the bridge. When we explained about the design of it, there were lots of people crying in the audience. It was so relative to the bridge that people just thing its lovely. There were lines of people that went to war and when they came back there weren’t so many. And then the poppies, we had the actual flower designed on those oblongs. The general populace of Canterbury now call them the welcoming mats. Which they are. They are the pōwhiri process. The tikanga behind it is the pōwhiri. Ngāi Tahu will be through the city, just in that artwork alone. That’s the thing we need to see in our community too because we didn’t have it before. We never saw it before. In fact, they thought that there were no Māori in Christchurch. (laughing)

(Doe) for me it’s a sense of pride that we’re keeping the traditions alive. We don’t want a lot of things going with us to the grave. We don’t want our kākahu or kaitaka going to the grave. Or anything else. Or any other techniques. That’s what our whole purpose is, both of us, is to pass the knowledge on.

Fayne Robinson - transcript of video

Recognised as one of the modern masters, carver Fayne Robinson has an international reputation for his unique talent for blending traditional and contemporary styles into his work. [video link here](#)

(voice of Riki Manuel) He doesn't take any shortcuts it's an art I mean there's a fine line between art and craft being a professional sometimes you have to take on work, so you do it well that's a craft. But when you invent something which you know a lot of the times Fayne does that's art. Some of the stuff he does you will never see it anywhere so that's what makes it special.

(voice of Fayne Robinson) it's a three-layered piece. Two Hollow dish forms and a centrepiece. It's all based on the phases of the Moon and what I did was I ended up painting a design on the inside of the stone so you can see there's a bit of kōwhaiwhai coming through and this is that whole fascination with light and light passing through an empty space so on one side we have this and then when you flip over it becomes this. I had a couple of cousins that became chefs. Dad thought a diesel mechanic could be a good option but cars didn't interest me. I always had a fascination with Māori art I thought it might be a good hobby to have and then go and get a real job. I didn't know that I'd be still carving today but it's a way of life. It's years strict disciplines you know. A lot of people don't really appreciate the amount of time effort that that actually goes into getting where we are.

(Riki) What would strike me first is oh here's actually somebody coming from the carving School and then I have a closer look oh that's Fayne only he would do that.

(Voice of James York) We were all taught sort of pretty basic you know the generalized patterns many different styles of patterns you know tribal Styles um but Fayne kind of plays with them a bit and mixes them up a bit.

(Riki) I've always admired his cleanness, his discipline with his work you know and how he can actually make it more contemporary. If it's a story about Māui so they might have a bird or a fishhook or something down there you'll see that old you know 200y old traditional style in there then you'll see a little bit of contemporary and he marries them in really well. He's stiff competition that guy.

James) You know there was a point of time when carving was becoming very extinct and very rare hence Parliament you know setting up the New Zealand Māori arts and Crafts Institute you know it was a Government pushed thing just to revive the Māori arts. In terms of mentoring, it's vital. Becoming more and more so even now even within our tribe and we're talking more about traditional Arts because when we looked at our Weavers and our carvers within our tribe there's not many you know.

(Fayne) You could die tomorrow, and you've done this for what reason? It would be pretty greedy to take it to the grave so there is a time to pass on I suppose.

(voice of Caleb Robinson) It's a whānau thing. I just do what I can to help out around the place. I really like animals I'm an animal person, so I don't mind tending to all the animals. It works great for me works really well in my favour.

(Riki) Fayne has taken the responsibility of nurturing Caleb. it's his nephew it's his family so what he's really doing is he's cementing that that tradition in his family and that's an honourable thing to do. I think that's what Fayne and Caleb have found that relationship where they are good for each other and especially when Caleb's so passionate about what he what he's doing. (Caleb) For me growing up Fayne was one of my Idols. I mean he's recognized as one of the modern masters. Now to be following in his footsteps you know it's really pleasing to me (Fayne) then you grab the vice grips, and you hold the wheel and then tighten it from that side

5.10 (Riki) I don't know if how easy it would be to you know getting bossed around by Fayne. I hope Caleb realises how precious that is. (conversation Fayne and Caleb) is it slow enough? Are you pushing down hard or what? I don't know. Are you trying to make that hurt? Your hand – oh, put your hand back up, don't move it.

(Caleb) He's a very honest critic and that's good too because it keeps me honest. He's about the art and he's about uplifting the art he's not afraid to hack something up that you've done if he doesn't like it. There's a heartbreaking moment when you've spent a whole week doing a design on something and ... "start again boy". I know where he's coming from, he's doing it to make me the best artist that I can be. When he's giving you grief and picking on you and teasing you it's all in love you know.

(Fayne) This is all about Caleb. Everything about him. It's just a continuation of a journey, his journey. I'll do some design elements that aren't related to Caleb but they are related it to the person that he wants to be i.e. carving forms so carving designs so it's in in a way Caleb's a walking reference for himself. (Caleb) I actually use my skin as a reference when I'm drawing. (Fayne) and he'd be dumb not to. 7:05 (Riki) he's a proud South Islander he's a proud West Coaster so you can see that in his work. you know he likes working with pounamu so but he put them together.

(Fayne) I think I always had a bit of a desire to carve pounamu. I used to walk up the river with my dad with my mom and my aunts. That's just what we did.

My thing's a lot different to other Carvers I look at a stone and I think "can I get a mere pounamu out of it?" and then if I can't get a mere pounamu then I want to do a tiki. The biggest thing for me was understanding form. A lot of people think it's such a simple form to execute and it's quite the opposite. yeah, I'm on a bit of a mission. I want to do a series of tiki, make them all different. 150 was a target I really love the purity of the stone even when it's unflawed but to me something that's got a little bit of character you know a bit of the crust coming through, I think it adds something different to the form. Ut to me I think it's the crust I like. Some people learn to carve a tiki and they think that's it and that's the tiki they carve here for the rest of their life. Yeah, they might become good at it but what are they doing? That's a craftsman. I suppose that's the difference between a Craftsman and trying to be an artist.

Although it's not quite finished, I've inverted the fingers and one of the reasons is when the light actually goes through it has a different reveal. The opinion of others is they'll pick up a carved piece and the first thing you hear out of a lot of the mouth is "it's oh what a glorious piece of stone". Yes, the stone is attractive but I want them to pick it up because they actually like the piece.

This is our manaia form so you've got a head, body with a leg this is an arm as well. It took me 20 years for everything to click – is that slow? I think it's quite fast. You know our influences today aren't so much from the school but from our environment, from our whakapapa, from the land. When I carve it's not just me. It's my affiliations. The influences around me that that I've chosen I'm doing Ngāi Tahu or I'm doing Māmoae, or Ngāti Apa. You know it's ours. Our whakapapa makes it ours. You can't get any truer to form than that.

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Lonnie Hutchinson

- transcript of video

While drawing lies at the heart of Lonnie's practice she is perhaps best known for her cutouts using black builders' paper to create a delicate interplay of space, light and shadow. Link to [video here](#)

(voice of Lonnie) I enjoy making cutouts but to a certain point because they are highly labour intensive and you've got to cut for many many hours, and you get to a point where I just wish tomorrow morning I wake up in a series of paper done on the counter for me. I can see bits in the paper where I've cut a bit wide there, or I've cut a bit thin there, but I think its important to have that craft. There's a lot of respect for that and its like making a painting. It's a lot of strokes in all of the cut out I make. What's happening with my cutouts now as its time to hang in free space suspended from the ceiling, rather than up against the wall which is quite traditional. This is probably my favourite installation of these three cutout works to suspend them so that they look like they're floating. TO be able to interact with them this way and move around and look through them just presents this other dynamic to the work.

(voice of Linda Tyler) The cutout is something that fascinates people because people can see the way that she manipulates light and shade. Its very visceral. Its very obvious how she's using something ephemeral and kind of conjuring with it, so it's got tremendous appeal because the works are never static. You can always put them into play – different times of day, they are going to look different.

(Lonnie) when I first started making them, I was researching kōwhaiwhai and that kind of repetition and mirroring of patterns worked really well for cutouts. The next minute I was also working with the shadows and with the light, and also staying in so many different where and when you go to bed at night and you look up at the roof and you look at all the rafters and you see all the different kōwhaiwhai patterns. Some of them are quite old and traditional and some of them really contemporary and you just kind of sit them and look at them in awe. So I was quite inspired by that. The thing about kōwhaiwhai is it's about whakapapa. I really like that. when I'm talking about whakapapa its not like my personal or my family. I talk that whakapapa of nature, of plants, of trees and other things. This work here Striata, you can see it's about these layers. I was thinking about how we find out information about our history and how archaeologists and ethnologists and that look at land and they dig down to find evidence of occupation. They find the layer of shells. You find layers of ash. You glean all this information that's in the land that tells you about the people that used to occupy the land. On another level these striata represents the heavens. We have many heavens in Māori and Polynesian cultures. While this work is talking about the land its also talking about spirituality as well.

(Linda) What's really great about Lonnie and the way that she works is that she makes reference to place a lot of time, so she's done works about the seven sisters. She's done works about the hills around Christchurch. She's made reference to her Ngāi Tahu ancestry. This work which has to do with historical stories of the Waiau and Clarence rivers so she'll do that, but then she'll also use materials which are familiar to people – builder's paper or objects that are familiar like combs or the concertina pattern and people can relate to that.

(Lonnie) Once you're recognized for something its very hard to change direction. With water colours, you've got to, depending on what you're trying to achieve I suppose, but basically, you've got to work really fast. The drawings I'm working on now are a lot more freer, not so tight, and what's interested me conceptually has been transformation now. A lot of Māori myth, a lot of Ngāi Tahu myth talk about transformation or what we might call shapeshifters. I am part of the gay community and so I've always been around lesbians and gay artists as well as transgender artists as well. What happened I think they were a bit of a phenomenon and with these visual artists, gay homosexual, transgender, but they're working from a fine arts context, and they are dressing up, and performing, but when they perform, they just transform like you wouldn't believe. Six of these images actually come from the poses of one of the FasWag performers. We're starting to engage a lot more in dialogue that looks at the history of other genders especially in indigenous cultures or Māori and Polynesian cultures, transgendered individuals were revered as having Sharman qualities. I find that area really interesting. That's what I'd like to make further inquiries about. I'd make it for me first. I remember one lecturer at Art Schol said "If you want to make as an artist you have to be able to be a bit selfish. You have to devote everything to your work and you make that work for yourself first". And its rung true. I always thought "we're not selfish, we're not like that". But you are. For that time. That time that youre making that first few when you see it. And then you feel really eager and you go "Right, now I'm ready to share it".

Areta Wilkinson – transcript of video

Conceptual artist Areta designs and crafts jewelry reflective of both traditional Māori adornments and the histories and practices of New Zealand contemporary jeweler. Link to [video here](#)

(Voice of Areta Wilkinson) Artmaking predominantly for me is about learning, and I learn more about these sort of layers of history that relates to this place to the South Island of New Zealand to this area. perhaps it might be Canterbury or and there may even be close relationships that are more interconnected with whānau connections so most time it's really exciting. It's really amazing and it a real privilege. I didn't grow up in the Ngāi Tahu takiwā, I actually grew up in Northland but the relationship to Ngāi Tahu were very strong. They were very strong because my grandparents my taua and my poua, they were schoolteachers in the far north, kept those relationships alive for my generation. My partner and I came down to the South Island to live because this is my tūrangawaewae. So we came down here to see how living here would actually manifest in my practice and in my art forms.

(Voice of Megan Tamati-Quennell) Jewellery is usually about displays of wealth and it's really about status but her work is not just about that. It's not just ornamentation or decoration. There is a deeper dimension to her practice which I think is where the conceptual stuff comes in so she's a conceptual artist who makes jewellery

(Voice of Tahu Pōtiki) Areta's work at one level is an attractive piece of jewellery, it's something which speaks to her skills as an artist but really what is being told there is that pithy message which is captured in the image and it's only if you understand or take the time to contemplate or engage with the artist that you understand how deep the story is behind it.

(Areta) Museum have played a huge role in my practice. We're really fortunate that our tupuna have actually held this material for us and looked after for us and there are still some of these early visual forms that we can reference as artists and as people today.

(Megan) So this is a really early piece of Areta's and this is her label series. You can see one's made of pāua, one of wood and one is Perspex, so instead of casting the particular things that were in the collection she decided she's going to work with the labels that was attached to the taonga that were in the collection. Our taonga have kind of been detribalized and put in museums and categorized in a particular way, a museum way, in kind of the removal of that history and a new history added to it. and also the idea of numbers and how we all have a number or a label. She is clever, clever, clever.

(Voice of Mark Adams) We were both at the University of Cambridge at the Museum of Archaeology and Anthropology and we took a tiki which is provenance to Cheviot in North Canterbury, and we placed it on the blueprint paper and exposed it to light and then developed the paper and we got this image which is the shadow image. And bingo, and that was what it what produced the thing that we were looking for.

(Areta) Suddenly the phase, the conceptual idea sparked something. It wasn't necessarily a thing yet. It might have been just like a vibration and the idea kind of grows and there might be some experimentation and then there's kind of an ah-ha moment. It's a process that kind of flows. We know that with taonga, that whakapapa or provenance increases when we know the stories, when our ancestors have not only made but handled these objects and handed them down. So it was bringing touch into the equation. The taonga is also making the image with us, so it's conceptually it's really potent. From a Māori world view we can also agree that maybe something has transferred from the original object into this work. What might register as a positive form is actually an absence. That's really interesting because it actually is the absence that is inspiring something in me. That absence allows me a space to be creative and innovative. And certainly by the end of my journey I really understood that mauri could be a creative thing.

(Megan) you know she's cast from the photographs as opposed to casting from the objects if you know what I mean. So it's like a cousin rather than a brother or sister. Ngāi Tahu used to use heat to change the colour of pounamu so she applied that kind of logic and methodology to the materials that she was working with. I think conceptually they're fantastic.

(Areta) It pushes what jewellery is amazing, just wow. They are new form of old symbols; shark's teeth, scallop shells, fishhooks, Actually we know these things but maybe we haven't been thinking about those things as symbols of Ngāi Tahu. So sometimes the artists job is to bring those symbols back out and to the light again.

(Megan) She's not just mimicking or remaking something that already exists, she's really making something that is really adding to the conversation and that's why she's kind of genius I think, because her ability to think about things quite literally. In time people will regard her work as Taonga, I mean they probably do now.

(Areta) "Hineahua, he kura ahu i te one, he kura aho i te one" – a treasure drawn from the soil, a treasure connecting to the soil. She kind of represents quite a life-changing practice, enhancing experience. A six-year investigation that has actually resulted in new forms that I didn't dream of ten years ago that has enhanced my knowledge as a Ngāi Tahu person and as a Ngāi Tahu artist. So she is very symbolic.

(Tahu) I think that really is a big part of Areta's work, that it is actually about her and her family and her identity. She's giving away lots of her in each thing that she does.

(Areta) I mean this is a lifetime of work kind of unravelling understanding more about whakapapa and the relationships and the interconnections. It will be a continuing theme. There's lots to learn.

Simon Kaan – transcript of video

Simon describes his work as 'biological landscapes' – animated vistas that piece together a sense of belonging and explore a multi-dimensional sense of self. Link to [video here](#)

(Voice of Simon) Being in the water is part of the rhythm of my life. Its quite unexplainable. The feeling of ducking through that first wave and then that timelessness I suppose. It's 6.30 in the morning and then you pop up and it could be any time of the day. So your whole body shifts and changes with that immersion. With making art work, you can never do it twice, you can never do it again. It's a moment in time. I think when you are in a wave there is a moment in time then that can't be recreated again so you have to be right in the moment and you have to respond to that situation. In a way its really familiar because you have done it thousands of times, but yet each time is new again.

I think I first knew I was going to be an artist when I was at art school and just realizing there was a real love here for us. I know it sounds a bit wishy washy. Ironically I only did art in my final years at school because I failed all my other subjects because I was too busy playing rugby and mucking around, and surfing. Art became quite a salvation in many ways. The art teachers took me under their wings. I had energy. I was one of the top art students and I never was, but those people who may get the most out of making art are not always the people who are best at drawing. Its something a lot deeper than that. You have got to have a drive. That's where that love is really important.

(Voice of Ron Bull) In terms of Ngāi Tahu culture when I think of Simon I think about that idea of identify and articulation of identity. I've followed him for a long time and his work is very interesting in so far as in the early days it seemed like he was trying to capture what his identity was and as time mellowed and his story telling of being KT in there. So when I think of what Simon's work brings you can see that sense of identify, that sense of connection. You can see his whākapapa in his work.

(Simon) the conversation I'm creating for myself is a conversation that's relevant to a lot of people, a Lot of Ngāi Tahu, a lot of Māori and other ethnic groups around position, around positioning ourselves and how do we do that. Looking at my work the fact that its positioned with a lot of water and that immersion, those multiple horizons, those subtle elements amongst that and that positioning in the South Pacific that I am not consciously researching or thinking about daily, its just who we are.

(Ron) Being an artist from Dunedin you can see a distinctly Dunedin flavour in what he is doing. He melds that idea of time and place, of where he is, responding to where he is and also bringing them all together so it's a combination of both place and person and history, whakapapa. It's bringing together all at once so I believe its Simon responding to the landscape of this place, to the waters and mountains that surround him. It informs what he does, informs his own identify and its informs his art practice.

(Simon) It's a really interesting arts community that's been here for a long time even being influenced by artists like Ralph Hotere. When I was growing up he was lived around the road. When I was growing up he would come into the fruit shop. Dad would have yarns with him. So being part of that continuum is kind of cool and really relevant and something I feel quite attached to. The aesthetic and my work is very much Chinese influence. The peacefulness, the calm of floating nature, of it all, derives from a lot of Chinese philosophy with their landscape painting. In saying that, the landforms that I'm using come from here because this is where I was born. Yet when I look at a lot of the Chinese landscape painting there as well which keeps me thinking a little bit more about the universal nature of land which those Chinese arts traditionally were engaged with in the same was as Māori we think about whenua here. It's really similar. The spiritual nature of it. The way that the mist rolls in through the hills and down through landscapes. That relationship between the moisture and the relationship between water and landfill.

I was looking at those wing tips that I started working on maybe 15 years ago. It wasn't until in some of the rock art sites a couple of years ago when I was in situ looking at some of those drawings and then going "Oh my god, there are those wing tips" or "there are those ribbons and those forms that I've been working with". Its nice to have a place for them so its like repositioning them onto the work from those caves. Its reworking, recontextualizing out. It's a real beauty in those lines and those drawings and the rock art. If I can even come close to anything like that I'll be wanting that thing that's not grounded. Its sort of spiritually that's quite mystic which hopefully this work has. Its quite timeless. There's no figures in there. There are often no real time references. It could be something from thousands of years ago, it could be something in thousands of years time. The actual production of the work is quite frantic. I work on multiple pieces like eight pieces happening at once at different stages. I'll be printing and painting at the same time. I'll be working on some large-scale works and small works and the place is fairly chaotic. I'm quite an impatient artist and its kind of like a dust storm here. Then let the dust settle and that's when a product sits and resides after that. There's that settling and then there's the final work at the end of it.

(Ron) when I think about Simon's art and the places that it comes from the evolution of his identity you can see it through the art. You can see where Simon is reflecting on himself from where he comes from and from its multiple lines of whakapapa and brining those together at certain times and certain pieces. Its beautiful to see these things actually moulding and melding together. Telling that wonderful story of who he is.

(Simon) in this world there's a lot of chaos and a lot of fast moving, fast paced non-stop elements to it. And I think people really do need a pause in their life. This art for me gives me that pause and that brief and that time to do that and for people who engage with the work I hope they get that from the work as well. A lot of solitude, and also some peace. So I am really happy that people can engage and do engage in that way. I see it as a real privilege to be doing this work for that reason.

A Social Inquiry model - *Te rautaki pakirehua pāpori*

Zero in on one aspect of your chosen artist - and following this social inquiry model. The video series will help you and then can be supported by further research.

Plan – identify your focus area, and your methods of research. Plan methods of presenting the information.

Explore – ask further questions and conduct your research. Read from a variety of sources, ensuring validity and authenticity in the information. Try to access information from primary sources

Use and choose – organize the information and evaluate your discoveries, with justifications.

Create a presentation for your material –you can use a range of formats; practice your presentation so you can confidently ...

Share your mahi to a wider audience, and finally ...

Review – assess the process and skills you used. What action/s can you take? What would improve an inquiry like this in the future? What did you do really well?

Acknowledgements

Te toi whakairo, ka ihiihi, ka wehiwehi, ka aweawe te ao katoa.
Artistic excellence makes the world sit up in wonder

The first acknowledgement goes to Te Rūnanga o Ngāi Tahu who had the foresight to create this series of videos, and who have shared this information freely. Next we acknowledge each artist and their allies who have participated in the video series, handing on their knowledge of their art form in which they have acknowledged expertise.

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