

EDUCATIONAL OPPORTUNITIES AT WHIRINAKI WHARE TAONGA

EDUCATIONAL RESOURCE

 Whirinaki Whare Taonga
ARTS | CULTURE | EVENTS

Whirinaki Whare Taonga is Upper Hutt's own art and culture hub. We are committed to offering FREE engaging and accessible visual and performing art experiences for local students and have a range of exciting world class programmes.

THE EXHIBITIONS

During this education visit, we will visit two exhibitions. The first of these is 'From Here to Now' which traces Shane Cotton's artistic journey from his roots and formative years spent in Upper Hutt in the 1970s, to today. Shane Cotton is a prominent New Zealand artist renowned for his captivating contributions to contemporary art. It is also in celebration of Whirinaki Whare Taonga's 21st birthday, honouring one of Upper Hutt's most renowned artists with a collection of artworks spanning his illustrious career.

Additionally, 21 Artists is a celebration of the diversity, creativity and unique perspectives of 21 Upper Hutt artists. Featuring a broad

spectrum of mediums reflecting artistic depth and individual viewpoints, this exhibition puts a spotlight on the wealth of talent in Upper Hutt. Students will observe how art can be created in many different ways and in a variety of mediums as they shape their own opinions of artworks.

Well-known Upper Hutt artist Michael Tuffery is featured in this exhibition.

These exhibitions include:

- A collection of artworks by Shane Cott
- A collection of artworks from 21 different Upper Hutt artists, in a variety of mediums

LESSON PLAN FOR YOUR VISIT

Introduction in Classroom: Karakia, expectations, orientation to learning: 15 minutes

Here are our inquiry questions:

- What different kinds of ways to make art are there? Which ways do we like best and why?
- What ideas and messages are communicated in Shane Cotton and Michael Tuffery's artworks?
- How can culture be expressed using art techniques?
- How can we express our connection to place using art techniques?

Workshop in Creative Classroom (tailored to each group): 45 minutes

Together we will:

- Look more closely at Shane Cotton's painting 'River Diamond Blue'.

- Look more closely at Michael Tuffery's woodcut print 'Searching for Water in Te Whanganui-a-tara'.
- Use relief printmaking techniques to create our own artwork, expressing our connection to Te Awa Kairangi (or another natural landmark of significance in the geographical area of your kura).

Gallery Visit: 25 minutes

Students will navigate and move around the exhibition, completing a scavenger hunt activity as they go.

Finish practical component of workshop session- 20 minutes

CURRICULUM LINKS

From The Arts 2007 Curriculum (visual arts)

Levels 1 & 2

- Share ideas about why their own and others' works are made and their purpose, value and context.
- Explore a variety of materials and tools and discover elements and selected principals.
- Investigate visual ideas in response to a variety of motivations, observation and imagination.
- Share the ideas, feelings and stories communicated by their own and others' objects and images.

Level 3 & 4

- Investigate the purpose of images from present cultures and identify the contexts in which they are made and valued.
- Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.
- Develop visual ideas, in response to a variety of motivations, observation and imagination, supported by the study of artists' works.
- Describe the ideas their own and others' images communicate (Level 3).
- Explore ways in which meanings can be communicated and interpreted in their own and others' works (Level 4).

ACTIVITIES FOR BEFORE & AFTER YOUR VISIT

Venn Diagram Comparing Two Artists

Give students a venn diagram template. On one side write Shane Cotton and on the other write Michael Tuffery. Using what they learn at the education visit and what else they can find out by looking at more of these artists' works, write similarities and differences between the two artists. They could also do this with other artists of your choice.

Kaitiaki of the River

In response to the environmental messages in Cotton's and Tuffery's artworks, have students brainstorm ways they can be guardians of the river. They could even put these into action as a class (for xample, a rubbish clean up by the river).

Write Your Pepeha

Have students write their pepeha and publish it to accompany their printmaking artwork of Te Awa Kairangi. Their pepeha will further show their sense of place.

Inquire Further into the Artists

You could do some further research into Shane Cotton and Michael Tuffery. You could write biographies about them to understand more about what motivates their art, investigate their artworks, find other artists who engage with themes of the environment, sustainability and cultural expression through art.

Explore Cultural Patterns and Motifs- Tivaevae, Tukutuku, Taniko, Kōwhaiwhai, koru.

Find examples of cultural patterns from the pacific. Investigate what they mean. Give students graph paper to help guide their sketching. Introduce the concepts of symmetry and repeating patterns.

We will be creating relief prints in the creative workshop. You might like to look into printmaking further back at school. Here are some simple ideas to try:



Monoprinting with Natural Textures

Materials: Large sheets of paper, acrylic paints, brushes, various natural materials (leaves, textured fabric, etc.).

Activity: Apply paint to a smooth surface (like a plastic sheet or tray) and then press various natural materials onto the paint to create textures. Children can then place paper over the painted surface and press down to transfer the texture, creating unique monoprints. This activity mimics the textural quality of Cotton's artwork.



Stencil Printing

Materials: Cardboard or plastic sheets (for stencils), acrylic paints, brushes or sponges, paper.

Activity: Create stencils with patterns or symbols inspired by Shane Cotton's art. Older children can create their own stencils. Children can then use these stencils to apply paint to paper or fabric, experimenting with layering and color combinations to create vibrant prints.

Like our artist models, you could make art with elements of nature and recycled materials. Here are some ideas to try:



Environmental Art Projects

Materials: Natural materials (leaves, sticks, stones), paper, glue, markers.

Activity: Take a nature walk to collect natural materials. Back in the classroom, students can use these materials to create artworks that reflect environmental themes, such as protecting nature or celebrating its beauty, inspired by Tuffery's focus on environmental issues.



Recycled Art

Materials: Small recycled items (bottle caps, old toys, buttons), glue, paint, canvas or cardboard.

Activity: Create art using small, recycled items inspired by Tuffery's focus on environmental issues. Arrange and glue the items onto a canvas or cardboard, then paint over or around them to create a cohesive and colorful piece of art. Show students one of Tuffery's most famous artworks Pisupo Lua Afe, created from hundreds of flattened corned beef tins.



Storytelling Through Art

Materials: Paper, markers, colored pencils, recycled materials.

Activity: Create a visual story or narrative using a combination of drawing and collage techniques. Use recycled materials to add texture and depth to the story, similar to how Tuffery uses diverse elements to tell stories through his art.

Since students will have seen many different mediums for creating art in the 21 Artists exhibition, it could be worthwhile afterwards to create an artwork of their own in a different medium than the printmaking we did in the session. In this way, they can see how the chosen medium changes the mood of the artwork. Here are some suggestions for how you could do this:

Abstract Landscape Painting

Create abstract paintings of landscapes and geographical features. Encourage students to use bold colours and shapes, focusing on conveying mood and emotion rather than realistic details, echoing the abstract elements in Cotton's work.



River Landscape Paintings

Materials: Watercolor or acrylic paints, brushes, paper, masking tape.

Activity: Paint a river landscape. Use masking tape to create the horizon line and then paint the river, sky, and surrounding landscape. Encourage students to experiment with different techniques to depict water, such as blending colors for reflections and ripples.



Perspective River Art

Focus on perspective when creating a drawing or painting of the river. Draw a horizontal line across the paper and place a dot in the centre to be the vanishing point. Teach students to have their river become less wide as it heads towards the vanishing point. Things on the riverbank which are further away will be smaller and less detailed than those which are in the foreground.



River Collages

Materials: Construction paper, magazine cutouts, tissue paper, glue, scissors.

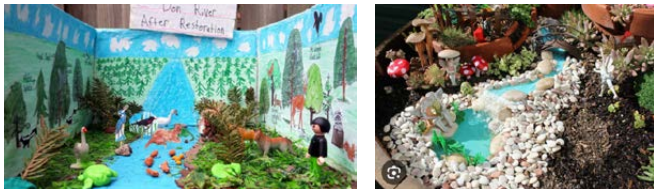
Activity: Create a collage of a river scene using various paper materials. Cut out shapes and colors to represent the river, plants, animals, and other elements found along a river. This activity helps students explore texture and composition.



River Dioramas and Models

Materials: Shoeboxes, paint, small figurines, clay, natural materials (sticks, leaves), glue.

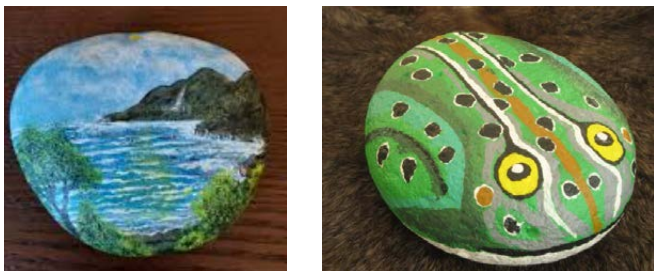
Activity: Build a diorama of a river ecosystem. Paint the interior of a shoebox to depict a river scene and use natural materials and figurines to add details like trees, animals, and water features.



River Rock Painting

Materials: Smooth stones or pebbles, acrylic paints, brushes.

Activity: Paint river rocks with designs inspired by river themes, such as fish, plants, or abstract water patterns. Use these decorated rocks as garden ornaments or gifts. Be sure to use these sparingly as taking too many has negative effects on the environment.



Underwater River Scene Art

Materials: Transparent plastic sheets, markers, watercolor paints, brushes.

Activity: Create an underwater scene on transparent plastic sheets to represent life under the surface of a river. Draw and paint aquatic plants and animals, using layering to simulate depth.

Recycled River Art

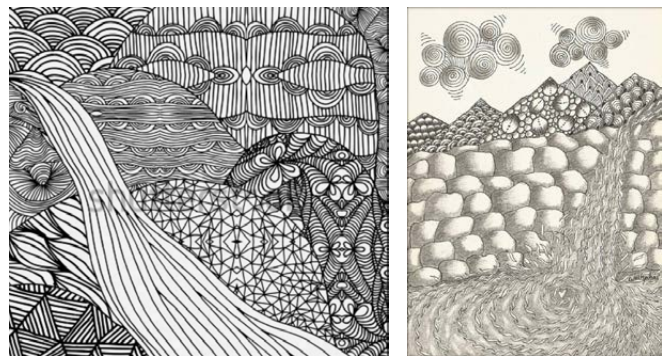
Materials: Recycled materials (bottle caps, cardboard, plastic bottles), glue, paint.

Activity: Use recycled materials to create an art piece inspired by rivers. Build a 3D model of a river scene. For example, use bottle caps for rocks, cardboard for land, and plastic bottles for river features.



Zentangle River Art

Use sharpie and zentangle patterns to convey connection to your awa, maunga or another geographical feature near you.



Modeling Clay River Landscape

Not all the art in the 21 Artists exhibition is 2D, so you may like to explore ceramics or clay using the subject matter of the river.



LITERARY RESOURCES

Title: Puddle Play (poem card on TKI- shared text)

Year: 1

Links to education visit: personal connection to water



Poem card
A poem full of descriptive language and opportunities to have fun with made-up words. (This card is ordered individually.)
Download the full size PDF using the Text link.

Series: Ready to Read Colour Wheel
Learning area: English
Category: Fiction
Shared texts
Publication date: January 2012
Order this text >

TEXT TSM PDF

Title: Kākahu Pekepeke

Year: 3

Links to education visit: expressing Māori culture through art, geographical features as taonga, bodies of water as inspiration for art.



Kākahu Pekepeke
written by Keri Welham

This report describes taonga at Ōtūmoetai School, focusing on a very special whakairo (carving). It explains why the whakairo is a taonga to the school and the wider community. As well as speaking directly to Māori students, this story provides opportunities for all students to make connections to their own understandings about taonga, the arts, and cultural practices.

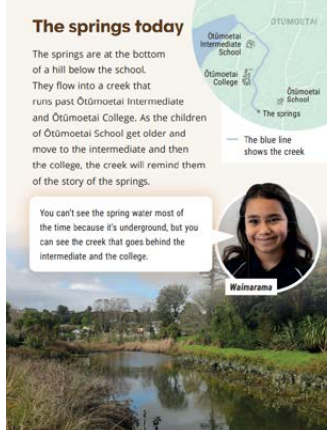
Series: Junior Journal 61, Level 2, 2020
Learning area: Social Sciences
Colour wheel level: Gold
Curriculum level: 2
Reading year level: 3
Category: Non-fiction
Related titles: Listed in TSM
Topics: carving, comfort, history, identity, kākahu, Māori, Ngāi Tamarāwaho, Ōtūmoetai, school, sculpture, spring, story, taonga, traction, welcome, wellbeing, whakairo, whakapapa
In: Junior Journal 61, Level 2, 2020
Publication date: October 2020
Order this text >

TEXT TSM PDF DOWNLOAD AUDIO

Title: Slooshy Slooshy (poem card on TKI- shared text)

Year: 1

Links to education visit: personal connection to water

The springs today
The springs are at the bottom of a hill below the school. They flow into a creek that runs past Ōtūmoetai Intermediate and Ōtūmoetai College. As the children of Ōtūmoetai School get older and move to the intermediate and then the college, the creek will remind them of the story of the springs.

You can't see the spring water most of the time because it's underground, but you can see the creek that goes behind the intermediate and the college.

Ōtūmoetai Intermediate School
Ōtūmoetai College
Ōtūmoetai School
The Springs
The blue line shows the creek

A new home for Kākahu Pekepeke
Zara McIndoe is the principal of Ōtūmoetai School. When she came to the school, she noticed that the carving was high up on the library wall above the books, so it was hard to see. Ms McIndoe wanted to move the carving so everyone could see it easily. She asked Mr Tata and other kaumātua to help with a ceremony to move the carving to the office area. Now, students and visitors can see it and enjoy it as soon as they walk through the door.


Wainarama
It's a very nice greeting when you come through that door and see the carving.

On the carving, you can see a mother giving birth to a little baby, and there are springs around it. The eyes of all the family are

Title: Rua and Te Manu

Year: 3

Links to education visit: expressing Māori culture through art (whakairo- carving)



Rua and Te Manu
A traditional story of Ngāti Porou
Retold and illustrated by Isobel Te Aho-White
This story, presented in a graphic text format, tells how Rua journeys under the sea to rescue his son Te Manu, who has been taken by Tangaroa. In the undersea world, Rua discovers beautiful whakairo (carvings) on the whale of Tangaroa and, after defeating the sea god, brings the art of whakairo to the world above the sea. Ideas about whakairo are explored further in the article "Kākahu Pekepeke" in this journal.

Information and tips for using comics in the classroom:
Reading Comics Teacher Support Material (PDF, 10 MB)

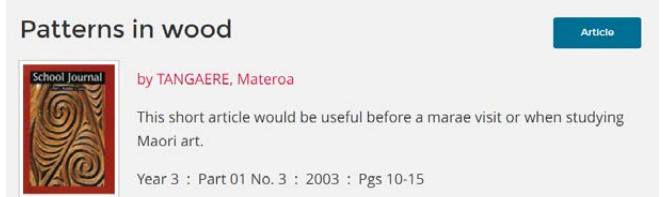
Series: Junior Journal 61, Level 2, 2020
Learning area: Social Sciences
Colour wheel level: Gold
Curriculum level: 2
Reading year level: 3
Related titles: Listed in TSM
Topics: arts, carving, comic, graphic novel, MASAM, Rua, Tangaroa, Te ao Māori, Te Manu, toi whakairo, traditional story, visual art, whakairo, whānau
In: Junior Journal 61, Level 2, 2020
Publication date: October 2020
Order this text >

TEXT TSM PDF DOWNLOAD AUDIO

Title: Patterns in Wood

Year: 3

Links to education visit: expressing Māori culture through art



Patterns in wood
by TANGAERE, Materoa

This short article would be useful before a marae visit or when studying Maori art.

Year 3 : Part 01 No. 3 : 2003 : Pgs 10-15


Article

Title: My Brother Benjamin and the Eels

Year: 3

Links to education visit: personal connection to the river

My brother Benjamin and the eels

Story

by BRIDGER, Bub

Benjamin is friends with the eels in the river at the bottom of his garden. He is the only one they will come to when he calls.

Year 3 : Part 01 No. 2 : 1992 : Pgs 12-15

Title: Tukutuku

Year: 3 and 4

Links to education visit: tukutuku panels, expressing culture through art

Tukutuku



by Kelly Joseph

images by Isobel Joy Te Aho-White

The poem 'Tukutuku' explores how tukutuku panels are made and the symbolism of some of the patterns, through vivid figurative language.

TEXT TSM PDF DOWNLOAD AUDIO


Series: Junior Journal 55, Level 2, 2017
Learning area: English, The Arts, Social Sciences
Curriculum level: 2
Category: Fiction
Shared texts
Related titles: Listed in TSM
Topics: kaokoio, māngōra, Māori traditional culture, poetry, storytelling, symbolism, tukutuku, tukutuku panels, weavers, weaving, whareniū
In: Junior Journal 55, Level 2, 2017
Publication date: September 2017
Order this text >

Title: Samoan Siapo Patterns

Year: 4

Links to education visit: expressing Samoan culture through art

Samoan siapo patterns

Article

by WEST, Catherine

In this activity, reproduce a traditional Samoan siapo pattern from the design given. Then use the art of symmetry to come up with designs of your own.

Connected No. 2 : 1999 : Pgs 28-29

Title: Awa

Year: 4

Links to education visit: Te Awa Kairangi, our river as a special place

Awa

Poem

by O'CONNELL, Greg

This poem uses an extended metaphor to describe a river meeting the sea at the river mouth.

Year 4 : Level 2 Aug : 2012 : 10-11

Title: Queen of the River

Year: 4

Links to education visit: Te Awa Kairangi, our river as a special place, Māori culture and the importance of the awa.

Queen of the river

Story

by WEHIPEIHANA, Kura

This delightful story was first published in He Kohikohinga 20 (item 97189). A mokopuna and her beloved Kui set off to go whitebaiting on Kui's little red motorbike. Kui Kei Kei is Queen of the River because she knows "more than anyone else about the river and the sea." After Kui and her moko make the whitebait fritters, they take some to Koro Mekameka in hospital.


Year 4 : Part 01 No. 1 : 1999 : Pgs 13-17

Title: Four Eeling Tales

Year: 4

Links to education visit: Connection to the river in Māori culture

Four eeling tales

Story

by COLLIER, Ereti

Stories from the Waipua River area on the East Coast, collected from kaumatua of the Manuel Jose family of Ngati Porou.


Year 4 : Part 03 No. 3 : 1993 : Pgs 60-64

Title: Life on the River

Year: 4

Links to education visit: Te Awa Kairangi, our river as a special place, cultural importance of rivers

Life on the river

Article

by MAHONEY, Cushla

This report identifies why the Mekong River is important to the people of the Mekong Delta region in South Vietnam. It presents information about how the river is used for housing, transport, growing food, and recreation.

Year 4 : Part 01 No. 3 : 2004 : Pgs 23-27

Title: The Kōrero of the Waka

Year: 4

Links to education visit: expressing Māori culture through art, art techniques

The Kōrero of the Waka

Article



This article is about a waka that has been designed as a performance stage for a school in Kaiwaka. The article explores: designing the waka; the way the carvings tell the stories of the local area; the different images included in the waka; and learning the art of whakairo.

Year 4 : L2 Nov : 2020 : 14 - 21

[View details](#)

Associated Resources

- The Kōrero of the Waka (Ebook)
- The Kōrero of the Waka (Teacher Support Material)
- The Kōrero of the Waka (Audio)
- The Kōrero of the Waka (Activity: PDF)
- The Kōrero of the Waka (Activity: Google Slides)



Carving the waka

Tim Codyre is a well-known carver. He created a carving for each end of the waka - the taurapa (stem post) and the tuere (prow). It took Tim three months to finish them.

The carvings include images of:

- Pūlakaoro (the mountain of the local hapū, Te Uri-o-Hau)
- waves from the Kaipara Harbour
- sports gear
- a computer mouse
- pages of a book with greetings in several languages.

Tim also added some designs known as pākati (notches). These repeating patterns are often used in whakairo. One of the pākati is the diamond-shaped pātiki (flourishes). For hundreds of years, Kaipara Harbour has provided food, including pātiki, for the people who live around it, so Tim made sure to include some pātiki designs.

Look at the photos of the waka. Can you see eels? Can you see the manaki? (It's a creature with the head of a bird and the body of a human.)




Title: My Tūrangawaewae

Year: 4

Links to education visit: expressing Māori culture through art, art processes, printmaking techniques.

My Tūrangawaewae

Article



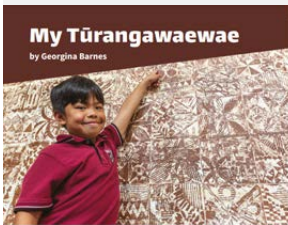
by BARNES, Georgina

The students at Sylvia Park School worked with an artist to create a giant tapa artwork that represented each student's identity. See the step by step process of how they created this and what they learned during the project.

Year 4 : L2 June : 2023 : 34-40

My Tūrangawaewae

by Georgina Barnes




Getting inspired

Students from four classes worked on the project with artist Alexis Neal. Her iwi are Ngāi Awa and Te Āi Awa.

Each student designed a square for the tapa. They had to develop a strong idea that showed something special about themselves. Alexis's goal was for the students to show themselves in their class and in their school community.

"During lockdown, I drew flowers with my dad, who is Samoan. There are lots of flowers in Samoa, so that's why I used them on my artwork," says Zedynn.



What is tapa?

The artwork was influenced by patterns used in tapa. Tapa is a cloth that's made in many Pacific countries from the bark of a mulberry tree. First the tapa is painted with brown or black paint. Then patterns are added.

Title: Dances of Samoa

Year: 4

Links to education visit: expressing Samoan culture through the arts

Dances of Samoa

Article



by SETEFANO, Toleafoa Avauli Peter

This photo article describes three of the most popular Samoan dances and explains their significance in Samoan culture. Audio MP3 online at: www.schooljournal.tki.org.nz

Year 4 : Level 2 Oct : 2012 : 18-25

[View details](#)

Associated Resources

- Dances of Samoa (Audio)
- Dances of Samoa (Teacher Support Material)

Title: When I was Young by the River

Year: 4

Links to education visit: cultural importance of the river

When I was young by the river

Story



by LUMELUME, Sereima

A Fijian writer tells of her country childhood in a village by a river.

Year 4 : Part 01 No. 5 : 1990 : Pgs 2-8

[View details](#)


Title: The Tame Eels of Anatoki

Year: 4

Links to education visit: connection to the river

The tame eels of Anatoki

Article



by BELCHER, Angie

This article provides information about New Zealand long-finned eels. It describes in particular the tame eels in the Anatoki River near Takaka.

Year 4 : Part 01 No. 4 : 2003 : Pgs 22-25


Title: Estuaries

Year: 4

Links to education visit: importance of geographical features, connection to bodies of water

Estuaries Article

by COCHRAN, Ursula




Estuaries need to be protected so that they can be a safe haven for our native flora and fauna. Learn what an estuary is, what they look like, the different habitats and wildlife who might live in them, and why they are so important for us to protect.

Year 4 : L2 November : 2022 : 5-10

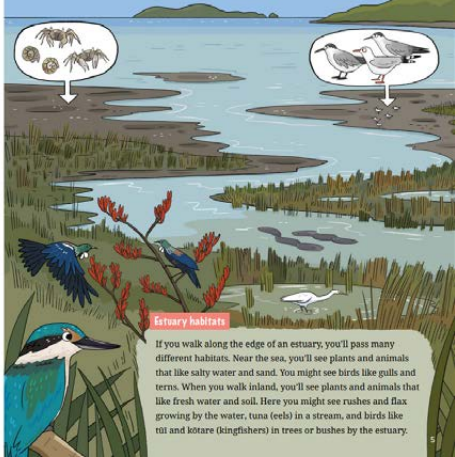
A giant mixing bowl

An estuary is like a giant mixing bowl. Ingredients like **sediment** and **nutrients** from the land and rivers mix with sea water. An estuary can be full of water at high tide and almost empty at low tide. Some, like Tauranga Harbour, are huge.

An estuary can have many different **habitats** where plants, fish, and birds live, feed, and **breed**. These can be mudflats, inlets, ponds, and **salt marshes**. Each plant or animal can find the right food and the type of environment it likes to live in.



Mud crabs live in mudflats, where they can find food.



Estuary habitats

If you walk along the edge of an estuary, you'll pass many different habitats. Near the sea, you'll see plants and animals that like salty water and sand. You might see birds like gulls and terns. When you walk inland, you'll see plants and animals that like fresh water and soil. Here you might see rushes and flax growing by the water, tuna (eel) in a stream, and birds like tui and kōtare (kingfishers) in trees or bushes by the estuary.

Title: Taniwha

Year: 4

Links to education visit: the importance of rivers in Māori culture, being kaitiaki of the river

Taniwha Story

by MOORE, Pataka



Taniwha can take many different shapes and forms, and have worked together with Māori for hundreds of years. They are said to take the role of kaitiaki (protector), and help us to protect our environment. Did you know we can help taniwha too? Read the story to find out how...

Year 4 : L2 November : 2022 : 37-40

What are taniwha?

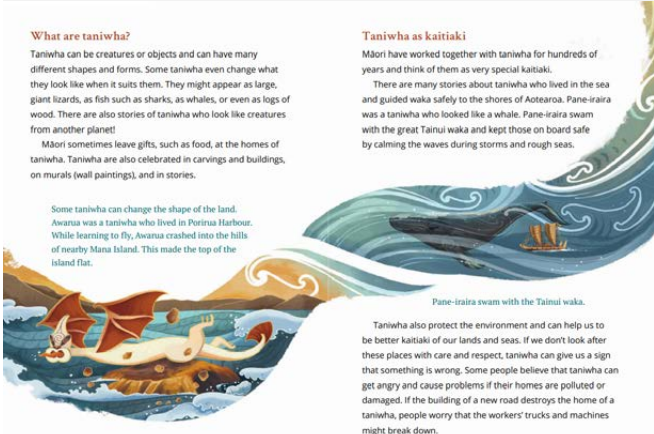
Taniwha can be creatures or objects and can have many different shapes and forms. Some taniwha even change what they look like when it suits them. They might appear as large, giant lizards, as fish such as sharks, as whales, or even as logs of wood. There are also stories of taniwha who look like creatures from another planet!

Māori sometimes leave gifts, such as food, at the homes of taniwha. Taniwha are also celebrated in carvings and buildings, on murals (wall paintings), and in stories.

Taniwha as kaitiaki

Māori have worked together with taniwha for hundreds of years and think of them as very special kaitiaki.

There are many stories about taniwha who lived in the sea and guided waka safely to the shores of Aotearoa. Pane-iraia was a taniwha who looked like a whale. Pane-iraia swam with the great Tainui waka and kept those on board safe by calming the waves during storms and rough seas.



Some taniwha can change the shape of the land. Awatani was a taniwha who lived in Fetuna Harbour. While learning to fly, Awatani crashed into the hills of nearby Mana Island. This made the top of the island flat.

Pane-iraia swam with the Tainui waka.

Taniwha also protect the environment and can help us to be better kaitiaki of our lands and seas. If we don't look after these places with care and respect, taniwha can give us a sign that something is wrong. Some people believe that taniwha can get angry and cause problems if their homes are polluted or damaged. If the building of a new road destroys the home of a taniwha, people worry that the workers' trucks and machines might break down.


Title: Tatau

Year:

Links to education visit: expressing culture through art, Samoan art

Tatau Article

by ANDERSEN, Emiliana



In this article, Emiliana describes the origins of tattooing in Samoa, the types of tattoo for men and women, and tools that are used.

Children as Authors No. 1 : 2004 : Pgs 28-29

Title: From Corned Beef to Captain Cook: The Art of Michael Tuffery

Year: 5

Links to education visit: Michael Tuffery, Samoan art

From corned beef to Captain Cook: the art of Michel Tuffery Article

by MCNAUGHTON, Iona



Michel Tuffery is an artist who transforms rubbish (such as corned beef tins) into dramatic sculptures and uses his art to tell stories. This article tells how he developed as an artist.

Year 5 : Part 02 No. 04 : 2008 : 2-7

Title: Tivaevae

Year: 5

Links to education visit: expressing Cook Islands culture through art

Tivaevae Article

by HODGES, Teremoana



This article explains the process of making tivaevae, the various types of tivaevae, and their importance in Cook Islands' society.

Year 5 : Level 3 Apr : 2013 : 28-35

[View details](#)

Making tivaevae requires a lot of preparation by the ta'unga. First she decides on the pattern. Then she draws the pattern onto graph paper (or uses some other way to show where each piece of material should go). When she has done that, she sews a sample of the design to show the other women in the panga.

When the panga come together, they bring needles and strong cotton. The ta'unga calls out the colours in order for each row of the design. The women thread the coloured material on their cotton in that order. This is a time of concentration, so everyone is silent. When one row of the design is finished, another row of the tivaevae is started. The women take home the pieces they have worked on and sew them together to make up their part of the larger design.

The panga meet regularly. When they meet, the ta'unga looks carefully at all the work. If she finds anything wrong with a part of the design, it has to be unpicked and sewn again.

Some tivaevae are made using a sewing machine. This method of tivaevae is known as tivaevae ta'unga.

The Finished Tivaevae

When a tivaevae is complete, the ta'unga sews a border around the edge. Then the tivaevae is packed away neatly until the time comes to display or present it.

If the tivaevae is given as a gift, the person who receives it will only use it on special occasions. Sometimes they might give it away as a gift for someone else. Often a tivaevae is shrunked in a tivaevae when they are buried.

Whatever the purpose of the tivaevae, it will always be treasured! TIVAFAI is a very special place in the hearts and lives of all Cook Islands people because their culture and values are sewn into every stitch.

photos by Adrian Heke

Tivaevae art form

Other island groups have traditions of making quilts similar to Cook Islands tivaevae. In French Polynesia and Hawaii, they are called tifaifa. Hawaiian tifaifa have a distinct style. They usually have medallions, making them look like quilts or quilts.



Title: Painting the Town

Year: 5

Links to education visit: artists' motivations, inspirations and processes for creating art

Painting the Town

Article



by HOPKINS, Renata

This article, "Painting the Town" describes how artists have provided people with other ways of experiencing Christchurch, post earthquake, by using the walls and streets as their 'gallery'. The article discusses the artists' motivations, inspirations and processes for making and creating their specific works.

Year 5 : Level 3 Nov : 2014 : Pgs 8-15

[View details](#)

Associated Resources

- [Painting the Town \(Ebook\)](#)
- [Painting the Town \(Teacher Support Material\)](#)



Title: Puppet Making in Cambodia

Year: 5

Links to education visit: expressing culture through art

Puppet making in Cambodia

Article



by LAWRENCE, Maren

The people of Cambodia suffered terrible losses in the fighting that took place in their country for about thirty years. They are now trying to reclaim some of the traditions they nearly lost, including the art of making leather puppets for shadow theatre. Brown and SaVeng are learning this ancient art and helping to rebuild their country in the process.

Year 5 : Part 03 No. 1 : 2004 : Pgs 25-28

Title: A Vanishing Art

Year: 5

Links to education visit: expressing culture through art, Samoan art

A vanishing art

Article



by VLASSOFF, Margaret

One of the most distinctive Pasifika art forms is tapa. Sadly, the tradition of tapa making is dying out around the Pacific. This article tells how a teacher travelled to Tonga on a Royal Society Teacher Fellowship to study ways of keeping tapa making alive in both the Pacific Islands and in New Zealand schools and communities. (?Tomorrow's Tapa? is a companion to this article.)

Year 5 : Connected No. 03 : 2007 : 8-13

Title: Wood Carving

Year: 5

Links to education visit: expressing Māori culture through art

Wood carving

Article



by MARTIN, Brenda

This article explains how a group of students persevere to develop the skills of wood carving. An interview with their tutor, Mr Reihana, highlights how, as an artist, he likes to face new challenges and explore exciting ideas in art.

Year 5 : Part 02 No. 01 : 2005 : Pgs 28-32

Title: Earth Paints

Year: 5

Links to education visit: expressing culture through art

Earth paints

Article



by MACGREGOR, jill

A class study about Aboriginal art leads the students into creating earth paints. This descriptive recount, written in the first-person plural, tells how they collected and used different types of soil to make clay paints for art work.

Year 5 : Part 01 No. 5 : 2004 : Pgs 14-19


Title: The Art of Aute

Year: 5

Links to education visit: expressing Māori culture through art, Māori art, pacific art, tapa designs.

The Art of Aute

Article



Nikau makes Maori style Tapa cloth known as Aute. Her learning journey has taken her to Hawaii where she has learned from traditional cloth makers. This article explores: the origins of Aute in Aotearoa; traditional ways of making Aute; and what Nikau uses the cloth for.

Year 5 : L3 August : 2020 :

LEARNING FROM THE MASTERS

Nikau tried to teach herself how to beat aute through trial and error. She soon learnt it was delicate work and hard to get right. Because the cloth starts with the plant, Nikau decided she'd start there, too. She went back to Hawaii, where master cloth maker Verina Takashima took Nikau under her wing. She began by showing Nikau how to connect with the aute plant. "In lots of ways," Nikau says, "it became my most important teacher."

Nikau learnt from many different teachers in Hawaii, all of whom had their own ways of working. If it weren't for these people and their knowledge, Nikau says that learning how to make Māori aute would have been much more difficult.

SIMPLE AND SUSTAINABLE


Making aute is very physical. The bark needs to be stripped from the tree, then soaked and beaten. But now that she has a good process, Nikau enjoys all the hard work. She also loves that most of the things she needs come from the natural world. "I don't need very much. Just an airtight bucket, my wooden boots, earth pigment, and lots of dried aute."

Nikau's hand-made aute, and the artwork she creates from it, relies on what Papatūmāku provides. It's important that this connection is sustainable. Nikau asks herself questions: Where have the materials come from? Am I using the best source? She respects the life cycle of the aute plant and takes the time to find natural pigment to use for paint.

STAR MAPS

Nikau calls some of her artwork "star maps". Each painting, which is carefully researched, records the connections Māori have with the night sky. One recent series of work shows the times that stars rise and set during **NIKAU'S** trip. Nikau did this by painting six more cycles. "I involved a lot of mātāwhiri," she says, "but the artists helped me to learn the positions of the stars and the way these change over time."

Nikau likes the idea that her work is about understanding the stars. "It's the same knowledge our ancestors used to forecast the weather, observe the time, and reach Aotearoa." Some of Nikau's recent paintings were inspired by her own trip sailing on a double-bullied waka.




Title: Hands Up for Henna

Year: 5

Links to education visit: expressing culture through art

Hands up for henna

Article



by JANSEN, Adrienne

Could you sit still for eight to nine hours while somebody decorates your skin with henna? Asli can. Henna is increasingly popular in the Western world, but in Asli's home country of Somalia, it is an art that has been practised for hundreds of years.

Year 5 : Part 04 No. 2 : 2002 : Pgs 7-11

Title: For the Ancestors: One Woman's Malu

Year: 6

Links to education visit: expressing culture through art, Samoan art.

For the Ancestors: One Woman's Malu

Article



Matalena has received a traditional Samoan tattoo called a malu. This article discusses her personal story that led to receiving her malu, as well as why they are important to Samoan culture and their origins.

Year 6 : L3 November : 2019 : 10-17

[View details](#)

Associated Resources

- [For the ancestors \(Ebook\)](#)
- [For the ancestors \(Teacher Support Material\)](#)
- [For the Ancestors: One Woman's Malu \(Activity: Google Slides\)](#)
- [For the Ancestors: One Woman's Malu \(Activity: PDF\)](#)


Title: River Swimming

Year: 6

Links to education visit: personal connection to the river

River Swimming

Poem



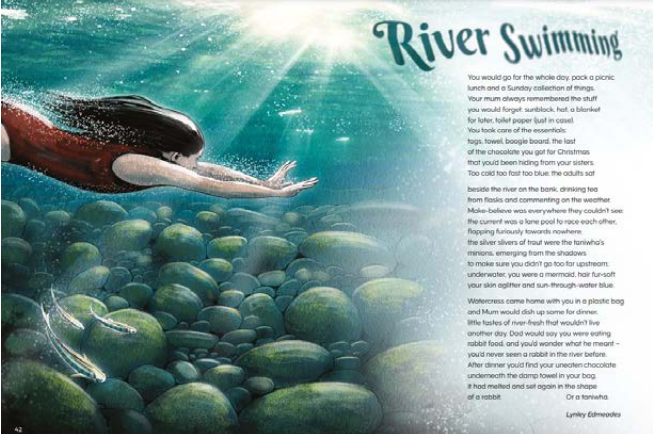
Family picnics and swimming in the river. That's what this poem is about.

Year 6 : L3 June : 2018 : 42-43

[View details](#)

Associated Resources

- [River Swimming \(Ebook\)](#)
- [River Swimming \(Teacher Support Material\)](#)



River Swimming

You would go for the whole day, pack a picnic lunch and a Sunday collection of things. Your mum always remembered the stuff you would forget: sunblock, hat, a blanket for later, toilet paper (just in case). You took care of the essentials: tags, towel, bangle beads, the last of the chocolate you got for Christmas that you'd been hiding from your sisters. Too cold too hot too blue, the adults sat beside the river on the bank, drinking tea from flasks and commenting on the weather. Make-believe was every where they couldn't see. The current was a knee goal to reach each other. Rapping furiously towards nowhere. The silver silvers of trout were the town's messengers, emerging from the shadows to make sure you didn't go too far upstream. Underwater, you were a marmoset, hair fun-soft your skin tighter and sun-through water blue. Watercress came home with you in a plastic bag and Mum would dish up some for dinner. Little fishes of river-fresh that wouldn't live another day. Dad would say you were eating rabbit food, and you'd wonder what he meant - you'd never seen a rabbit in the river before. After dinner you'd find your sneakers/chocolate underneath the damp towel in your bag. It had melted and set again in the shape of a rabbit. Or a marmoset.

Lynley Edmevents


Title: Kura Huna: Talking to the River

Year: 6

Links to education visit: the importance of the river/ the environment.

Talking to the River

Article




The Pahaoa river is dying. But one man is determined to save it and works with students from Victoria University to create a prototype and app to collect data to monitor the health of the river. This article looks at the process of working out what data to collect, and how to design a prototype to do it.

Year 6 : L3 June : 2018 : 18:27


[View details](#)

Associated Resources

- [Talking to the River \(Ebook\)](#)
- [Talking to the River \(Teacher Support Material\)](#)
- [Talking to the River \(Activity: PDF\)](#)
- [Talking to the River \(Activity: Google Slides\)](#)



Where to now?
The RiverWatch monitor and app are a brilliant example of technology making information widely available. And the team's just getting started. The prototype was finished in 2018, and the following year, Grant met another mission: raising \$50,000 on a **crowdfunding** website in just five weeks. The money will pay for ten new monitors that will be tested in rivers around the country. Soon, Grant hopes to be selling RiverWatch monitors to the public. In the meantime, work is continuing on the monitor's design. For instance, Grant is interested in measuring the presence of harmful bacteria by using sound waves.



The river today
The Pahaoa river is still in crisis. RiverWatch testing has shown high levels of sediment, and in the summer, the water temperature has been rising above 27 degrees Celsius. This is much higher than most fish prefer. So, says Grant, believes these trends aren't unusual. "It's not only the Pahaoa that's changing," he says. "River pollution is a problem of our country." Recent studies show that almost three-quarters of our native freshwater fish species face an uncertain future. Water pollution and habitat destruction are the main reasons for this. A lot of these species are only found in New Zealand. Once they're gone from our rivers, they'll be wiped off the planet. "If we want to solve our pollution problem," Grant says, "we need to start gathering data from as many sites as possible. Then we need to do something about what this data is telling us. There's so much of it!"

Title: Kaitiakitanga


Year: 6

Links to education visit: caring for the natural world, te ao Māori.

Kaitiakitanga

by Susan Paris and Daniel Hikuroa

Most people think of a kaitiaki as someone who guards or protects the natural world. Maybe they'll look after a stream or beach, a native species under threat, or a local reserve. The term kaitiakitanga (the act of being a kaitiaki) comes from te ao Māori. It can mean each generation teaches the next about protecting taonga tuku iho – precious resources passed on by the ancestors.



Series: School Journal Level 4 November 2022
Learning area: Science, Social Sciences
Curriculum level: 4
Reading year level: 6
Topics: activists, ancestors, artist, biodiversity, climate change, environment, farming, Greta Thunberg, Hāwea, history, identity, jeweller, kaitiaki, kaitiakitanga, Māori knowledge, Mātauranga Māori, Mtzi Jonelle Tan, museums, Papatūānuku, pouāmu, Rangitūi, regenerating bush, taonga, Tararangi, tikanga, tūpuna, tradition, tūpuna, Wairua, wetland, whānau
In: School Journal Level 4 November 2022
Publication date: November 2022


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Title: The Kaukakaikiki Girl

Year: 6

Links to education visit: expressing Samoan culture through art



SCHOOL JOURNAL
NOVEMBER 2022



The Kaukakaikiki Girl
by Olive Wilson

When she was a girl, Pui'ua was often told she was kaukakaikiki. The word's informal Samoan and means cheeky or naughty. Mostly it's used to describe girls who don't quite behave the way society expects them to. But Pui'ua doesn't see being kaukakaikiki as a bad thing. She says it's a way to think for yourself, to make sense of the world, girls who are kaukakaikiki learn to ask questions. It was this part of Pui'ua – the curious, fearless part – that helped her become an artist.

Title: Testing the Waters

Year: 6

Links to education visit: the importance of the river/ the environment

Testing the Waters

Article



Tane and his Dad are down at the river when they spot 3 men dragging a net and writing on a clipboard. The conversation follows discussed how scientists check in on the health of a river and what contributes to its deterioration.

Year 6 : Connected L3 : 2017 :

[View details](#)

Associated Resources

- [Testing the Waters \(Teacher Support Material\)](#)
- [Testing the Waters \(Teacher Support Material\)](#)
- [Testing the Waters \(Ebook\)](#)
- [Testing the Waters \(Other\)](#)
- [Testing the Waters \(Activity: PDF\)](#)
- [Testing the Waters \(Activity: Google Slides\)](#)

Fishing for clues

As they walked down to the river's edge, one of the men looked up.
"Look what we've found," he called out.
Dad peered into the bucket. "Those are banded kōkopu."
"Yep," said the man. "We call fish like these 'intolerant species' because they won't live in polluted waterways. They're a sign of a healthy river."
The man emptied the bucket into the water, and the fish flicked their tails and swam away.
"I thought you were going to eat them for dinner?" Tāne said.
"No," the man laughed. "We're looking at the fish and the macroinvertebrates – the insects, worms, and snails – that live along the river. The types of animals we find and how many there are tell us how clean the water is. But it's hard to get a good look at the fish. Most of them are small and fast, and they hide under banks and rocks. We have to **stun** them with an electric shock first so they float to the surface. Then we can use the net to scoop them into the bucket and count them."

"Doesn't it hurt the fish?" asked Tāne.
"Not if we're quick," replied the man. "We've got a few minutes to count them before they start moving around again. Then we release them back into the water, no harm done."




Title: Kura Huna: The Art of Reweti Arapere

Year: 6

Links to education visit: expressing Māori culture through art

Kura Huna: The Art of Reweti Arapere

Article




This article provides insight into the art of Reweti Arapere. Insight into what motivates him, the materials he works with, some of his artworks, and how he sees his role as a Maori artist.

Year 6 : L3 May : 2021 :

[View details](#)

Associated Resources

- [Kura Huna: the Art of Reweti Arapere \(Teacher Support Material\)](#)
- [Kura Huna: the Art of Reweti Arapere \(Ebook\)](#)
- [Kura Huna: The Art of Reweti Arapere \(Activity: PDF\)](#)
- [Kura Huna: The Art of Reweti Arapere \(Activity: Google Slides\)](#)



URBAN KĀINGA

In 2008, Reweti was called to take part in an exhibition in Wellington. The exhibition, at the City Gallery, was called Urban Kāinga. Various artists would show what this idea meant to them. Reweti made new kamo-whakaha figures. He brought new spinners for the opening. He met other artists and was even on the te reo Māori news programme, Te Kōwhiri. He says his mum was proud to see him on the telly.


Because of the City Gallery exhibition, Reweti was invited to do a big arts festival in New Mexico. He was a special guest of the tangata whenua. Reweti admired the way local artists mixed old and new ideas. He also liked their cardboard boxes! He even put a label from one, "Hecho en Mexico" (made in Mexico), in the mouth of one of his cardboard tū. "My carving tūpuna once put patterns on tongues," Reweti says. "So this was my own version of old and new."

THE WHAKAPAPA CIRCLE

Reweti says whakapapa is a circle: each generation experiences many of the same things, and many stories are retold. The traditions that influence Reweti's art are part of this circle, like the carvers in his whakapapa. "Before tūpuna Māori know how to tattoo, the patterns they drew on skin could be washed off," he says. The knowledge of tā moko was brought to people by a tūpuna called Mataora. Tā moko doesn't wash off. After careful thought, Reweti decided to receive a tā moko on his face, called a Mataora. "If you look closely, you'll see kura huna from his art."

Reweti's grateful that he went to Māori language schools. He says, "It helped me develop my own special way of seeing the world." Reweti uses his art to share this way of seeing. He wants people to know that you can tell your stories in your own way, using whatever you've got. "For me, working with cardboard was a happy accident," he says, "but it shows your best materials can sometimes be the ones in your rubbish bin."

Reweti says that making art comes with responsibility. "You have to look after the special stories you're telling," but he loves the way art can make people think in a deeper way. "This is what my tūpuna used art for, too." Reweti says he'll always retell the old stories, but he'll also tell new ones. It's all about keeping the circle going.




Title: Fly Me Up

Year: 6

Links to education visit: expressing culture through the arts

Fly Me Up

Article



Tiffany Singh is a social practice artist. This means that she works with others to create her art, and focuses on important social issues. This article looks at some of Tiffany's projects and what motivates her and her art.

Year 6 : L3 Nov : 2018 : 26-33

[View details](#)

Associated Resources

- [Fly Me Up \(Ebook\)](#)
- [Fly Me Up \(Teacher Support Material\)](#)
- [Fly Me Up \(Activity: PDF\)](#)
- [Fly Me Up \(Activity: Google Slides\)](#)

Title: On the Trail of a Taniwha

Year: 7

Links to education visit: expressing Māori culture through art

On the Trail of a Taniwha

Article



by TIPA, Rob

A group of students visit an ancient site with Maori rock art. Ngai Tahu have made a concerted effort to photograph and map the rock art in the south island.

Year 7 : Level 4 October : 2013 : 2 - 7

Title: Polynesian Dance Festival

Year: 7

Links to education visit: expressing Samoan culture through the arts

Polynesian dance festival







Article



by HART, John

All over New Zealand, children attend Polynesian dance festivals, either as performers or as spectators. These festivals give children from many cultures the opportunity to express their cultural identity through dance. This title follows a young Tongan dance group from an Auckland school through preparing, performing, and celebrating afterwards, as they participate in the local festival. The importance of various incidents is explained, so readers will gain useful knowledge about the Tongan culture.

Year 7 : School Journal Story Library No. 03 : 1997 : Pgs 2-16



Choli and Siapo

Until she went to India, Tiffany didn't think much about having an Indian grandfather. She is her father's father! At first, the colour and crowds in India overwhelmed her. But then she began to dress like the local women. And although she couldn't speak any of the local languages, gradually Tiffany blended in. When people learnt about her grandfather they said, "You are Indian, too!" Tiffany thought, "Yes, I am. I'd never realised that."

If you go to Tiffany's website, the first thing you'll notice is her photograph. She's wearing a sari (saree). Look at the fitted bodice (called a choli) beneath her sari. You might recognise the pattern. It's similar to the ones on siapo, the traditional bark-cloth of Samoa. Tiffany's father is also part-Samoan, although Tiffany grew up in Auckland with her Pākehā mother.

In 2011, Tiffany went to Samoa, where she worked with local people to transform a rubbish dump into a peat garden. Landscaping students created the garden's design, filling it with medicinal plants that are indigenous to Samoa. Hence students made fabric flowers and prayer flags to thread through the trees. Performing arts students sang and danced, and everyone wrote a peace poem to bless the garden. For a brief time, the space became what Tiffany calls "a living theatre". But really, she wanted the garden to be a place where people could go to be quiet and reflect.

Title: Man and the Sea

Year: 7

Links to education visit: expressing Samoan culture through art

Man and Sea Story



by TAMATA, Elia

This story describes the significance of the tradition of tattooing within Samoan society. It weaves a traditional tale into the narrative. Uliuli, the octopus, reigns terror in the channel between the islands of Savaii and Upolu. Tataua must kill the evil octopus and save the people. When he returns triumphant from his mission he discovers that his wounds, inflicted by Uliuli, have become stained with the black blood of the octopus.

Year 7 : L4 May : 2016 : Pp 44-48

[View details](#)

Associated Resources

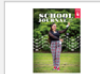
- [Man and Sea \(Ebook\)](#)

Title: The Art of Taiaha

Year: 8

Links to education visit: expressing Māori culture through the arts

The Art of Taiaha Article



A wānanga dedicated to training tāne Māori in the art of taiaha has been held near Rotorua annually nearly every year since 1973. Taking part provided Liam Ratana with a life-changing experience. In this article Liam shares insights into the people who freely share their experience and knowledge of the art to help others connect to their culture and one another.

Year 8 : Part 4 June : 2024 : 10-19

[View details](#)

Associated Resources

- [The Art of Taiaha \(Ebook\)](#)
- [The Art of Taiaha \(Audio\)](#)

Title: Estuary Health Check

Year: 7

Links to education visit: importance of bodies of water, connection to bodies of water

Estuary health check Article



by ARNOLD, Leeanne

Amy and Hazel help to count the cockles in the mud flats of the Pauatahanui Inlet. As part of a group of volunteers, they are able to measure the health of the estuary. The information they gather is used by NIWA and the Wellington Regional Council, who look after the environment. But things have changed for the worse....

Year 7 : Part 04 No. 03 : 2008 : 28-32

Title: John Pule: Artist of the Pacific

Year: 8

Links to education visit: expressing Pacific culture through art

John Pule: Artist of the Pacific Article



by O'BRIEN, Greg

This article profiles the Auckland artist John Pule and explores the preoccupations in his work.

Year 8 : Level 4 Oct : 2012 : 2-9

[View details](#)

Associated Resources

- [John Pule - Artist of the Pacific \(Teacher Support Material\)](#)



PLANNING A VISIT

Getting here

Public Transport: with buses and trains stopping at Upper Hutt Station, Whirinaki Whare Taonga is just a five minute walk down the road.

Bringing your own bus or cars: car parking and bus drop off points are right behind Expressions in the carpark near H₂O Xtream swimming pool.



During Your Visit

Lunch & morning tea:
We have an indoor space to enjoy morning and afternoon tea should the weather require (subject to availability)

School bags & jackets:
Yes you can bring your school bags and jackets as we have a space for them while you visit.

For further information or to book a visit please contact

Charlotte Smith

Learning Programmes Specialist
Whirinaki Whare Taonga
04 527 2168

charlotte.smith@whirinakiarts.org.nz
www.whirinakiarts.org.nz

Charlotte is also available throughout the year to visit your school and discuss the exhibition programme and the opportunities for your students. Please contact her to make a time to visit you.



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