

***Ngā Hau Ngākau:
Robin Slow – Brian Flintoff – Bob
Bickerton***

27 June-27 August 2020

Golden homes Gallery

Education Resource



Robin Slow, Waraki, 2017, acrylic and gold leaf on canvas. Courtesy of the artist.

Introduction: Ngā Hau Ngākau

Ngā Hau Ngākau
Whakarongo!

Ki te tangi a te manu e karanga nei
“Tui, tui, tuituia!”
Tuia i runga, tuia i raro, tuia i roto
Tuia i waho, tuia i te here tangata

Luminous paintings, intricately carved taonga pūoro and beautiful music are woven together to form the extraordinary exhibition Ngā Hau Ngākau (Breath of Mine). A collaborative installation between Robin Slow, Brian Flintoff and Bob Bickerton, this exhibition uses painting, sculpture and sound to explore the ideas of harmony, memory and storytelling. The sounds are organised and recorded by Bob Bickerton with vocals and other taonga pūoro (musical instruments) by Ariana Tikao, Holly Weir-Tikao and Solomon Rahui. This collaborative art work is the result of decades of friendship and community service to the communities of Te Tau Ihu o te Waka ā Māui (the top of the South Island) and beyond. Their enduring relationship and shared philosophies are central to the concept of the exhibition and encourages viewers to consider their individual and collective identities, and relationship with the environment.

Ngā Hau Ngākau is an exhibition that evokes the form of the whare whakairo (carved meeting house). This whare is dedicated to birds and named in honour of their song. This wharenui (house) is principally a teaching space, informed by the artists' extensive careers in education. It includes images, sculptures and audio-visual representations of bird ancestors – each displaying their individual characters and exploring their respective mythologies. Robin Slow's paintings are arranged to construct the architecture of the whare whakairo while Brian Flintoff's taonga pūoro represent the carving found in a whare whakairo. The waiata (song) and kōrero (narrative) that enlivens a whare whakairo occupied by people is provided by the soundscape of Bob Bickerton, incorporating bird song and recorded performances of taonga pūoro. In this whare, the stories of ngā manu (birds) can be told, lessons gained and further dialogue regarding the following subjects may be stimulated:

Whakapapa (genealogy)
Kaitiakitanga (guardianship)
Whānaungatanga (family and community relationships)
Māramatanga (awareness and understanding)

In Māori mythology manu are messengers that connect the physical and the spiritual realms. They fill the gallery not only through Robin Slow's gleaming paintings but also in Bob Bickerton's sound scape and Brian Flintoff's carvings and taonga pūoro. Ngā Hau Ngākau acknowledges birds as ātua tangata whenua – the original ancestors of these islands – who bear witness to our lives in this country. By honouring the ancient whakapapa (genealogy) of ngā manu, this exhibition offers a different perspective to consider contemporary human experience in Aotearoa.

Creating bridges across space and time, the works in Ngā Hau Ngākau break down the barriers between past and present through the overlapping of traditional and contemporary tools and techniques to reflect the continuum on which we exist with our world and our history. Stone and bone meet acrylic paint and gold foil to create a space inside and outside of time. Using kowhaiwhai as a base, the spiralling forms echo the cyclical relationship we have with the past.

Robin, Brian and Bob say of the installation –

“Our kaupapa has been to work together, using painting... carving... music... to bind narratives that celebrate the forms and histories of the whenua (land). These narratives can be expressed by a spiral, kowhaiwhai, a bird's song, a carved form, a woven kete – any symbol that may help reflect the saying plait the rope that binds the past to the future.”

About The Artists



Robin Slow, *Punaweko/Hurumanu, Hoikioi/Kotoku, Manu kahu, Mohua, Maui, Huruahu, Komakahua*, 2017, acrylic and gold leaf on canvas

Robin Slow

Robin Slow is an artist and educator. Robin was born in Blenheim (Wairau) and has lived and worked throughout Te Wai Pounamu as an art teacher. He undertook a Diploma of Teaching with an art major at Christchurch Teachers' College going on to work in Christchurch, Twizel and Golden Bay. As the art teacher at Golden Bay High School in Takaka for thirty-one years, Robin has taught generations of students of this region. Since 1991, Robin and his wife Rose, have worked as part of Te Whānau o Mōhua to establish Onetahua Marae at Pohara, Mohua/Golden Bay. Robin was tasked with the design and layout of this innovative koru-shaped whare whakairo. In recent years, he has committed to full-time art practice with regular solo exhibition at galleries around Aotearoa. A recent highlight was designing and producing etched wooden kōwhaiwhai pou (posts) that run through the foyer of the redeveloped Suter Art Gallery Te Aratoi o Whakatū along with motifs for the marae ātea.

Brian Flintoff

Brian Flintoff is a carver and educator. He is a member of Te Haumanu, a group dedicated to the revival of taonga puoro, Māori musical instruments. Support and guidance from the Māori community has been the greatest influence and inspiration for his carving. He considers the most satisfying acknowledgement of this work is to have these accepted by many marae throughout Aotearoa, most prominently, at Onetahua marae in Golden Bay. His contribution to the revival of taonga puoro was recognised with the award of a Queens Service Medal in 2010, with his nomination supported largely by Māori. In his work he aspires to the standards established by the ancestral artists, who strove for excellence in order to please the spirit world. An absorbing interest in the art of the West Coast Canadian First Nations people led him to research animal forms in Māori Art. This remains a focus through which he can express his love of, and concern for, nature.

Bob Bickerton

Bob Bickerton has a long history in the New Zealand music industry as a performer, educator, sound engineer and manager.

As a performer in schools, he presented education programmes, which included taonga pūoro, to over 300,000 students around the country over a 30 year period.

His interest in the traditional instruments and enthusiasm to explore and record their sounds resulted in him working closely with Richard Nunns on a number of projects including Green Fire Islands and North South (also with Glenn Colquhoun), and several film scores for Kathleen Gallagher which also featured Aroha Yates-Smith.

Bob was appointed as a Member of the New Zealand Order of Merit in the 2015 New Year's Honours list for services to music.

Ngā Hau Ngākau is the third collaborative exhibition produced by these artists.



Brian Flintoff, *Nguru 'I Te Ao Hou'*, 2017, wood

From the artists' perspective- Brian Flintoff

My attitude to carving is inspired by that of traditional artists, who strove for excellence in order to please the spirit world. Their understanding that harmony is the balance of Spirit and Physical elements has enriched my life and is the basis of my carving. The saying "Plait the rope that binds the past to the future" guides my desire to take inspiration from old art and present it in forms that retain their philosophy and essence and honour their ancestry, to enrich our living.

Support and guidance from Māori has been the greatest influence and inspiration for my carving and I am proud to have many pieces 'at home' on Marae throughout Aotearoa, New Zealand. I have been given Elected Artist status by the NZAFA and honoured with a QSM for my work. Some works are present in museums, private collections and musicians repertoire both here and abroad.

Working and making instruments with Te Haumanu, a group dedicated to the revival of Taonga Puoro, under the leadership of Dr Hirini Melbourne, has brought me recognition as one of the leading makers of these.

I am delighted to be working with my friend Robin Slow who also finds that illustrating mythical stories, sayings and concepts helps people understand basic concepts of the Māori world.

Several birds in my carvings on taonga puoro in this exhibition have taken inspiration from this timeless and treasured ancient taoka from Te Pataka o Rakaihautu which is now under the guardianship of Te Runaka o Koukourarata. My versions pay respect to its creators and owners and seek to honour the magic it conveys to enrich our world. On this ancient carving, notched profile face stylisations along the sides probably represented ancestors as I depict in my reconstruction of this treasure.

In some carvings, the faces use the manaia, a form which is derived from the profile, half of a stylised human figure or often just its face. The concept is that all creation is composed of two complementary opposites, Ira Atua and Ira Takata, or Spirit Life Force and Physical Life Force and our stylised profiles thus represents our two halves. As all of creation can be personified and shares the same spirit, the stylised human derived profile or manaia can represent the spirit of anything in creation. In their various physical appearances, manaia therefore have unlimited possible uses and have developed, as in this kokako, to represent both spirit and physical aspects.

Some birds have their wings depicted as hands with fingers to convey their recognition as 'bird people', just as we are 'human people'. Similarly some of the whale flippers are shown as 'hands'. Art works are also personified and given personal names.

In the carved bone kaitiaki, which are worn by birds they represent on some of Robin's paintings, the manaia faces carved on the wings acknowledge the gift of flight bestowed on their 'hands'. In these carvings the bone is the physical aspect and the cut outs are the spirit aspects, so that when worn

others see through these cut out areas to the wearer, who becomes an integral part of the spirit of the design. The pleasing shapes of the cut outs are therefore a vital part of the design. The balance of plain and textured surfaces also convey this concept. As in Robin's paintings these traditional concepts are often combined with more naturalistic stylisations.

Ancient rock art inspired beings are also featured on several pieces, sometimes hidden in kowhaiwhai style surface carving. The rock art shows aspects that seems to be the genesis of the above concepts.

Bone has always been a special medium for Māori artists. In today's world we usually have to use substitute animal ones for moa or human ones but with this collection I have been privileged to use koiwi paraoa, or sperm whale bones for the small carvings and three items use niho paraoa, sperm whale teeth. These have come from the iwi of Mohua where the whales stranded. Such strandings are seen as gifts from the Sea God, Takaroa, and carving them is a wonderful way of honouring that gift.

Taonga Puoro, Singing Treasures

Māori musical instruments are seen as families of the atua who brought them into being. The primal parents are Rangi, the Sky Father and Papa, the Earth Mother. Music is made with rhythm and tunes and her heartbeats are the essence of rhythm while the rangi or tunes ascend to Rangi after being played.

The most significant atua of taonga puoro are these children of Rangi and Papa; Hine Raukatauri the mother of the flute family; Hine pu te Hue, the mother of hue, or gourds, who brought us the peaceful sounding group of gourd instruments; and Tawhirimatea whose children have no body and therefore have mystical spirit voices.

Songs add the words of human experiences to music, and taonga puoro are a kinaki or embellishment to the songs and sometimes one can hear the words which a skilful player can breathe through their flute.

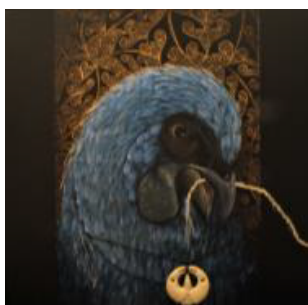
Most of my wooden instruments are made from recycled matai which is a straight grained, resonant timber.

Many of the instruments have the face of that instrument carved around the blown end and a similar face on the other end. The meaning I apply to this is, that to play the flute the player must hongi with it and thus the breaths of instrument and player are shared. This shared breath creates the music, which is depicted on the other end as a face with two noses. The music itself can be 'seen' making pleasing shapes in the silence by the design on the body on many of the instruments.

Brian Flintoff

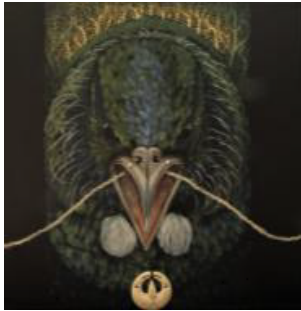
Manu (Birds) featured in Ngā Hau Ngākau

Kokako or the blue wattled crow is the world's purest noted songbird. This attribute was gained in mythological times after Kokako did a favour for the demigod Maui, who granted him decorative wattles and told him the secret of song was to eat Raukatauri, the case moth, Goddess of flute music. Thus he became the first amplifier and lets us hear her beautiful song which other songbirds, like the tui and bellbird, also try to copy. Kokako's song sometimes has organ-like phrases and is the most haunting and truly unforgettable sound when heard in the forest. Kokako are not good fliers and the South Island birds which have orange wattles are deemed to be virtually extinct. As well as having such special songs that even the other songbirds keep trying to emulate them, these amazing birds have a very special pair bond, probably lasting for life. This is seen as mutual feeding, and also in their mating dance, or sometimes, from a perch in a tree, the male dances with wings flapping and tail fanned while singing. They often sing while feeding and when one breaks the song to catch an insect or eat a berry the other will continue the song. Kokako is an interesting conversation piece showing that kokako is thought of as a 'kokako person' in this painting by Robin Slow and it can also become a personal pendant.

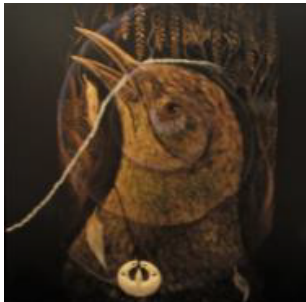


Tui is one of our character birds, with a white tuft of throat feathers stark against the iridescent darkness of its plumage. When the Kowhai trees and flax are in flower tui flock to sip their sweet nectar. They acrobatically reach up into the flowers for it, then dash off madly chasing each other in a game which often ends in song from the top of the tallest tree. Traditionally Tui were taught to talk and feature in many legends having fooled strangers trying to identify the talker. For this reason they

have been adopted as a symbol for the revival of the use of Māori Language. This tui kaitiaki, or guardian, like these three birds has 'hands' shown as manaia faces to depict the gift of flight they have been given. It is carved from koiwi paraoa, sperm whale bone.



Korimako, the bellbird, is a beautiful singer and though not as large as tui has a more delicate sweet song. Though seldom heard nowadays, sometimes when a large group is assembled their dawn chorus sounds like a carillon of chiming bells. It has been speculated that this is initiated by the song of Kokako as it is known that, like tui, when kokako sing they both mimic that song which stays in their repertoire for a week or so. When feeding on the honey in flax flowers their forehead becomes stained red with pollen.



Kotuku, White Heron 'Te Hongi Aroha'

To see the majestic White Heron, or White Crane, the Kotuku is as sight to make you spirits soar. Its regal posture and pure colour reflect its status as the most sacred bird of Aotearoa. This is reflected in a famous saying, 'He Kotuku Rerenga Tahī', 'the bird of a single flight'. Because for some it is a magnificent sight seen only once in a lifetime. Kotuku also command a very special place in Māori lore as a Spirit messenger. Kotuku and Hakuwai were the guardian birds who accompanied Tane on his climb to seek the kete of knowledge from Io, thus they are a Kaitiaki for people who are also special. Here they are reaffirming their bonds on returning to Okarito for the next breeding season.

Toroa, Albatross

The enormous toroa spend most of their lives gliding over the wave crests on motionless wings seldom even meeting their relations. For this carving toroa views his reflection in the waters of a very calm day when he has to use his wings more often. While the sounds of albatross cries are not music to most other beings, when these great birds come back to land at their nesting sites and greet their mates, the rhythmic clapping of their bills punctuated with a variety of gentle vocalisations is quite memorable. That their eyes appear to be crying too makes their homecoming so special that it is captured in traditional sayings, song and art.

Tau Hou, Ringeye 'Kaiwawara'

These tiny, delightful birds which tend to arrive in small flocks to our gardens in winter are usually noticed first by their gentle flocking calls as they clean up insects or sip nectar from kowhai and other flowers. However, like several taonga puoro, they also have quiet songs.. It is a delicate song that is well worth listening for.

About Parihaka

Taranaki

Before the Treaty was signed, Māori children in Taranaki lived with their whānau and hapu in their kainga on their land, which was owned by the whole tribe.

War

But a few years after the Treaty was signed, the Government wanted a lot more of their land for British settler families to live on. There was a long war between the Government's army and Taranaki hapu, who wanted to keep their land. It was a very frightening time for the children because there was so much violence and they were always worried about their homes and their families. Many of the adults in their families were killed and some children were killed too. Many of their homes and food gardens were destroyed.

Confiscation

The Government wanted to punish those Taranaki hapu who had fought back against the army. The Government decided to confiscate the land belonging to those hapu. But the Government took far more land than it said it would take. It said that it would give some of it back so that the Māori families would have somewhere to live. But it didn't give any land back for more than 10 years, and even then it did not return anywhere near as much land as it said it would.

Changing the Land-owning Rules

When the Government did return some of the land to Taranaki people, it did not return it to the whole hapu. Instead, it divided it up and made only a few members of the hapu the owners of the land. This caused enormous problems between the families whose names had been written down as owners and the families that were not named.

Nowhere to Live

No land at all was returned to some Taranaki hapu. The families had to live somewhere, so they lived on the land that was once theirs but now belonged to the Government. No one else was living on the land because the Government had not sold the land to



Te Whiti o Rongomai and Tohu Kakahi.

settlers as it had said it would.

The End of the Battle

Titokowaru of Ngati Ruanui was a great leader of the Taranaki people. He tried for many years to keep peace between Taranaki hapu and the Government, but the Government kept confiscating more and more Taranaki land. As a last resort, Titokowaru travelled with his people through the war area and cleared it of all soldiers and settlers. After this, the Government was angry and would not meet with those Taranaki Māori leaders who wanted to talk and sort things out.

Parihaka: Peaceful Protest

At this time, a large group of families were living in a community called Parihaka. There were two spiritual leaders, Te Whiti o Rongomai and Tohu Kakahi, who did not believe in violence. They thought it was wrong to fight and much better to solve problems by talking. All the people at Parihaka agreed with this.

So, instead of fighting the Government for not returning their land, they started to plough the land that was actually theirs, but now had settler families living on it. This is called 'peaceful protest'. Four hundred ploughmen were arrested and put into jail. They did not fight back when they were arrested.



Parihaka village with Mount Egmont or Taranaki in the background.

The army then took over the remaining hapu land. Some of this land had gardens that fed whole communities and they needed these gardens to survive. When the army broke the garden fences, Maori simply put them up again. They did not fight the army. The army tore fences down again and Maori put them up again. Two hundred Taranaki fencers were put in jails with the ploughmen.

During this time, the Government made new laws that said it could put Māori in jail without trial. This meant that Māori did not go to court first to find out whether or not they were guilty of breaking a law.

The Government did not like the people at Parihaka controlling their own lives. It claimed that the people at Parihaka were preparing for war against the Government. So it sent a huge army into the peaceful settlement and destroyed it. Tohu and Te Whiti were charged with plotting against the Government and jailed. Tohu and Te Whiti had only one question for the Government. They asked about the land that was supposed to have been returned 19 years before.

During the trial, or court case, of Tohu and Te Whiti, it seemed that they might not have done anything wrong and that the army was in the wrong. So the Government quickly made a new law which said that whatever soldiers did at Parihaka was legal. The trial of Tohu and Te Whiti was stopped. It was decided that they were guilty without having a court case.

After this, the Government gave back some of the land they had been promising for such a long time. But there was a catch. Settler families were living on quite a lot of it and were allowed to live there for as long as they wanted to. The Government badly interfered with Taranaki iwi. It made it impossible for the hapu to make enough money to live a good life. The Government made laws which stopped them from living on and taking care of their land in the ways that they always had done. The Government stopped Taranaki hapu from controlling their lives. It destroyed their communities.

Retrieved 20 April 2010 from http://www.waitangi-tribunal.govt.nz/resources/school_info/resourcekitsforschools/whathappenedafterthetreatywassigned.asp

Expressions Whirinaki Lesson Outline: (Please note this is subject to variation according to the needs of the class)

- **Welcome:** Karakia and expectations
- **Introduction:** Introduction to concepts of marae and wharenui. *Note:* this exhibition space is not an actual wharenui, it just reflects some of the features of one.

Removing of Shoes to show respect of the specialness of the place. We do it going into a wharenui because it is so special, and we will do it here because the artworks and music displayed are very special.

The Dawn Chorus This exhibition starts with Te Pō, the darkness. Have any of you been up early enough to hear the dawn chorus? This painting shows how in the olden days native birds start the dawn chorus. The kōkako would start first, then the tui, then the kōkōmako. It talks about how we learn and share knowledge, and how this binds us together. *“Whiria te taura kia herea te ao kohatu ki te ao amua.”* Plait the rope that binds the past to the future.

Pare and Waewae (doorway). On the marae the porch is an important place because it is a place of transition (from the outside world into the place of the ancestors). The decorated doorway we have here asks us to stop and get ready to go into a different type of place. Tāne is above the doorway. In Te Ao Māori Tāne is the protector of the birds. The guardians at the side guide us into a new realm.

On the floor as we go into the whare we have an artwork which we are able to walk on carefully and as we do we need to think about how careful we should be as we walk on Papatūānuku.

- **Introduce Exhibition:** Three main parts of this exhibition will be taonga puoro (traditional Māori instruments), whakairo (carvings) and paintings. Students walk around and see what they notice about the exhibition. They can use the sheet to identify manu they recognise in the art. Discuss.
- **Exhibition Exploration:** In small groups with teachers / parents, move around the exhibition. *“Have a look at the artworks. Notice and talk about the patterning you can see.”* Worksheet for sketching manaia and other creatures in the patterning. Students share their ideas in groups.
- **Parihaka:** Identify the different aspects they can see in the artwork. Tell the story of Parihaka using what the students as shown in Robin’s artwork. Show how Robin used his patterning and his realistic painting to tell the story on many levels.
- **Practical:** Using pastels students will create koru designs similar to those shown in the exhibition. The artworks will be on black representing te pō. Students will be instructed on how to blend pastel to get an effect similar to that of the artwork in the exhibition.
- **Finish Off:** Students will share their drawing and explain the ideas behind their artwork.

Previsit Student Activity:

Students will get more out of their Suter visit if you take a few minutes to do this pre-visit activity. That way they will have a deeper understanding of the artworks we will be looking at:

- Please introduce students to the native birds of New Zealand. You can use some of the websites noted later in this kit. It would be worthwhile if the students can identify a few native birds prior to the visit.
- Find out about wharehau. What they are and their different components. Visit www.Māori.org.nz for information.
- Listen to the sounds and look at images of Taonga Puoro. The CD which comes with Brian Flintoff's book *Taonga Puoro: Singing Treasures* has good recordings of these and the illustrations in the book are fantastic. (This would be a very good book for your school library if you do not already have it.)
- Observe a baby fern to notice the koru shape.

Follow Up Resources and Activities:

- Students can develop artworks such as paintings using Māori design elements as discussed in the lesson.
- Use the artworks included in this kit to continue to look at and think about ideas and stories covered during the visit.
- Learn about wharehau. This is a unit on the marae. <http://hereoora.tki.org.nz/Unit-plans/Unit-8-Te-marae>
- Students can make their own porotiti using the instructions later in this kit.

Identifying Native Birds:

- <https://www.doc.govt.nz/nature/native-animals/birds/>
- <http://nzbirdsonline.org.nz/>
- New Zealand birds' gallery <http://www.nzbirds.com/birds/gallery.html>
- Quiz to test Māori bird name knowledge:

<https://www.landcareresearch.co.nz/science/plants-animals-fungi/animals/birds/garden-bird-surveys/fun/Māori-names>

Units on Endangered Native New Zealand Birds:

- DOC resource about endangered nz birds <https://www.doc.govt.nz/get-involved/conservation-education/resources/a-bird-in-the-hand/>
- An educational unit on Saving nz's native endangered birds https://www.mariagill.co.nz/pdf/saving_new_zealands_native_birds.pdf
- Conserving Native Birds <https://www.sciencelearn.org.nz/resources/1174-conserving-native-birds-unit-plan>

Books Relating to the Exhibition Available at The Suter

Nga Hau Ngakau by Robin Slow, Bob Bickerton and Brian Flintoff \$ 39.00

This is the book which accompanies the exhibition.

Taonga Puoru – Singing Treasures by Brian Flintoff \$ \$39.99

This is a great resource on traditional Māori musical instruments.



In 2019, New Zealand will mark 250 years since the first meetings between Māori and Europeans during the voyage of James Cook and the Endeavour in 1769, to Aotearoa New Zealand. A national commemoration, Tuia - Encounters will acknowledge this pivotal moment in our nation's history as well as the exceptional feats of Pacific Voyagers who reached and settled in Aotearoa

Ngā Hau Ngākau Links to the Tuia 250 programme in a variety of ways. Young learners will discuss the story of Parihaka which is part of the artwork. This connects to the kaupapa of the Tuia 250 programme, introducing students to the significant people, places, and events that shaped the community, and those of significance to all New Zealanders

Ngā Hau Ngākau is work that reflects and teaches Te Ao Maori, and Traditional Maori art forms and Motifs. This links to the aim of the Tuia 250 programme which is to teach students the rich heritage of all of the people that have chosen to live here, and strengthening our relationship with the environment.

Curriculum links

Learning Intentions:

- Students will find out about the meaning and purpose of artworks in the exhibition **Ngā Hau Ngākau** and other related cultural concepts. **UC**
- Students will develop knowledge about the arts in public settings by visiting **The Suter** and by viewing artworks on display in the exhibition **Ngā Hau Ngākau**. Students will begin to understand the value of art as a tool for artists and viewers to develop their own understandings about culture. **UC**
- Students will learn and apply elements of Māori design when creating a manu using kowhaiwhai. **PK**
- Students will investigate and develop visual and conceptual ideas in response to observing and discussing the concepts expressed in the exhibition **Ngā Hau Ngākau**. **DI**
- Students will design drawings which communicate themes covered relating to the exhibition **Ngā Hau Ngākau**. **CI**

The Following Achievement Objectives are related to The Suter visit. Please highlight the ones that are relevant to your class programme:

The Visual Arts

Level 1

Students will:

Understanding the Arts in Context

Share ideas about how and why their own and others' works are made and their purpose, value, and context.

Developing Practical Knowledge

Explore a variety of materials and tools and discover elements and selected principles.

Developing Ideas

Investigate visual ideas in response to a variety of motivations, observation, and imagination.

Communicating and Interpreting

Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level 2

Students will:

Understanding the Arts in Context

Share ideas about how and why their own and others' works are made and their purpose, value, and context.

Developing Practical Knowledge

Explore a variety of materials and tools and discover elements and selected principles.

Developing Ideas

Investigate and develop visual ideas in response to a variety of motivations, observation, and imagination.

Communicating and Interpreting

Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level 3

Students will:

Understanding the Arts in Context

Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

Developing Practical Knowledge

Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.

Developing Ideas

Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

Communicating and Interpreting

Describe the ideas their own and others' objects and images communicate.

Level 4

Understanding the Arts in Context

Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

Developing Practical Knowledge

Explore and use art-making conventions applying knowledge of elements and selected principles through the use of materials and processes.

Developing Ideas

Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

Communicating and Interpreting

Explore and describe ways in which meanings can be communicated and interpreted in their own and others' work.

Students will:

Social Studies

Students will gain knowledge, skills, and experience to:

Level 1

- Understand how belonging to groups is important for people.
- Understand how the past is important to people.
- Understand how places in New Zealand are significant for individuals and groups.
- Understand how the cultures of people in New Zealand are expressed in their daily lives.

Level 2

- Understand that people have social, cultural, and economic roles, rights, and responsibilities.
- Understand how cultural practices reflect and express peoples' customs, traditions, and values.
- Understand how the status of Māori as tangata whenua is significant for communities in New Zealand.

Level 3

- Understand how groups make and implement rules and laws.
- Understand how cultural practices vary but reflect similar purposes.
- Understand how people view and use places differently.
- Understand how people remember and record the past in different ways.
- Understand how early Polynesian and British migrations to New Zealand have continuing significance for tangata whenua and communities.
- Understand how the movement of people affects cultural diversity and interaction in New Zealand.

Level 4

- Understand how people pass on and sustain culture and heritage for different reasons and that this has consequences for people.
- Understand how formal and informal groups make decisions that impact on communities.
- Understand how people participate individually and collectively in response to community challenges.

The New Zealand English Curriculum Processes and Strategies Objectives Adapted for the Art Gallery (for more detail please visit the curriculum document):

Students will:

Level 1

Viewing, Listening and Reading in the Art Gallery Context

- Acquire and begin to use sources of visual (and other) information, processes and strategies to identify, form and express ideas.

Speaking, Writing, Presenting in the Gallery Context

- Acquire and begin to use sources of visual (and other) information, processes, and strategies to identify, form and express ideas.

Level 2

Viewing, Listening and Reading in the Art Gallery Context

- Select and use sources of visual (and other) information, processes and strategies with some confidence to identify, form and express ideas.

Speaking, Writing, Presenting in the Gallery Context

- Select and use sources of information, processes, and strategies with some confidence to identify, form, and express ideas.

Level 3

Viewing, Listening and Reading in the Art Gallery Context

- Integrate sources of visual (and other) information, processes, and strategies with developing confidence to identify, form and express ideas.

Speaking, Writing, Presenting in the Gallery Context

- Integrate sources of information, processes, and strategies with developing confidence to identify, form and express ideas.

Level 4

Viewing, Listening and Reading in the Art Gallery Context

- Integrate sources of visual (and other) information, processes, and strategies confidently to identify, form, and express ideas.

Speaking, Writing, Presenting in the Gallery Context

- Integrate sources of visual (and other) information, processes, and strategies confidently to identify, form, and express ideas.

Key Competencies Are Relevant to This Unit of Work in the Following Ways:

Thinking

“Thinking is about using creative, critical, and metacognitive processes to make sense of information, experiences, and ideas. These processes can be applied to purposes such as developing understanding, making decisions, shaping actions, or constructing knowledge. Intellectual curiosity is at the heart of this competency.”

Students who are competent thinkers and problem-solvers actively seek, use, and create knowledge. They reflect on their own learning, draw on personal knowledge and intuitions, ask questions, and challenge the basis of assumptions and perceptions.”

At The Suter students use artworks as foci to piece together ideas and consider concepts of wide and varied importance. They are able to think creatively and expansively as they consider the many possibilities which emerge in the world of visual arts. They use critical thinking to test the strength of their ideas and those of others in relation to visual art and the concepts explored by the artists who created the artworks on display. To create understandings in response to visual art one must use problem solving strategies referring to one’s own experience, the information provided in the gallery in a variety of means and through the artworks themselves.

Using language, symbols, and texts

“Using language, symbols, and texts is about working with and making meaning of the codes in which knowledge is expressed. Languages and symbols are systems for representing and communicating information, experiences, and ideas. People use languages and symbols to produce texts of all kinds: written, oral/aural, and visual; informative and imaginative; informal and formal; mathematical, scientific, and technological.”

Students who are competent users of language, symbols, and texts can interpret and use words, number, images, movement, metaphor, and technologies in a range of contexts. They recognise how choices of language, symbol, or text affect people’s understanding and the ways in which they respond to communications. They confidently use ICT (including, where appropriate, assistive technologies) to access and provide information and to communicate with others.”

Language is a key focus during a Suter visit. Art is about communicating ideas and artworks are often referred to as texts. As well as students decoding meanings in artworks using the conventions of art which are in themselves a language, they are constantly discussing ideas in small groups. Additionally, the stimulus of the artworks and ideas presented enable an excellent opportunity for the development of vocabulary and language use.

Managing self

“This competency is associated with self-motivation, a “can-do” attitude, and with students seeing themselves as capable learners. It is integral to self-assessment. Students who manage themselves are enterprising, resourceful, reliable, and resilient. They establish personal goals, make plans, manage projects, and set high standards. They have strategies for meeting challenges. They know when to lead, when to follow, and when and how to act independently.”

At The Suter students are required to come into a novel learning situation and confidently manage to perform the necessary tasks to view and gain meaning from the artworks and to create artworks in response to the exhibitions. Additionally they need to act appropriately for the setting, understand and following particular requirements of the setting.

Relating to others

“Relating to others is about interacting effectively with a diverse range of people in a variety of contexts. This competency includes the ability to listen actively, recognise different points of view, negotiate, and share ideas.”

Students who relate well to others are open to new learning and able to take different roles in different situations. They are aware of how their words and actions affect others. They know when it

is appropriate to compete and when it is appropriate to co-operate. By working effectively together, they can come up with new approaches, ideas, and ways of thinking.”

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

Suter Education sessions rely in large part on small group learning. This involves students in developing ideas as part of a group, discussing, developing, querying and testing ideas. The significance of artworks is different to different viewers and so discussing varying viewpoints is integral to learning about visual art.

Participating and contributing

“This competency is about being actively involved in communities. Communities include family, whānau, and school and those based, for example, on a common interest or culture. They may be drawn together for purposes such as learning, work, celebration, or recreation. They may be local, national, or global. This competency includes a capacity to contribute appropriately as a group member, to make connections with others, and to create opportunities for others in the group.

Students who participate and contribute in communities have a sense of belonging and the confidence to participate within new contexts. They understand the importance of balancing rights, roles, and responsibilities and of contributing to the quality and sustainability of social, cultural, physical, and economic environments.”

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

Suter sessions welcome the participation of adult helpers who often, as well as supporting students in their learning, are themselves in the role of learner alongside school students in their care. As mentioned above, group learning is integral to Suter learning and the aim is to provide a positive family learning environment.

Unit Developed and Compiled by Esther McNaughton, *Suter Educator*. *Re developed for Expressions Whirinaki* by Claire Mephram



NGĀ HAU NGĀKAU

This exhibition has been created by three artists, what element does each artist bring to the exhibition as a whole?

Robin Slow

Brian Flintoff

Bob Bickerton

What Manu do you recognise in the artwork?

1. _____

2. _____

3. _____

4. _____

5. _____



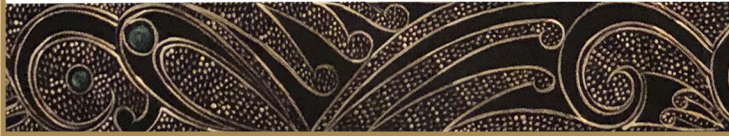
In the space below, sketch a piece of patterning from any of the artworks in the exhibition



NGĀ HAU NGĀKAU

Walk past a painting that appeals to you, what do you notice about the effect of the gallery lighting on the artwork?

What do you think are some themes of the paintings that you can see repeated in several pieces?



Choose three favourite musical instruments:



1.

2.

3.

What are they made out of?

1.

2.

3.

What are their names?



1.

2.

3.

How do you think they are supposed to be played?

Why do you think the artists have chosen to group together paintings of birds and traditional Maori instruments?



Ngā Manū Birds



Moho Pererū



Kārearea



Ruru



Kōkako



Tauhou



Tūi



Albatross



Kōtuku



Use this border to copy some of the patterns and shapes in the artwork