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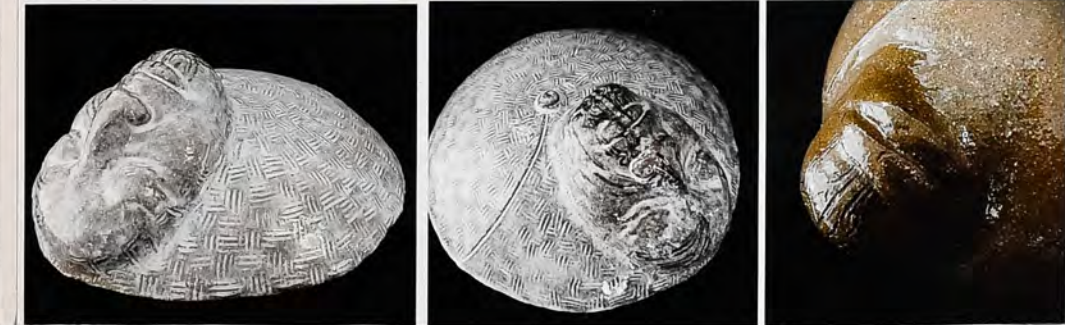
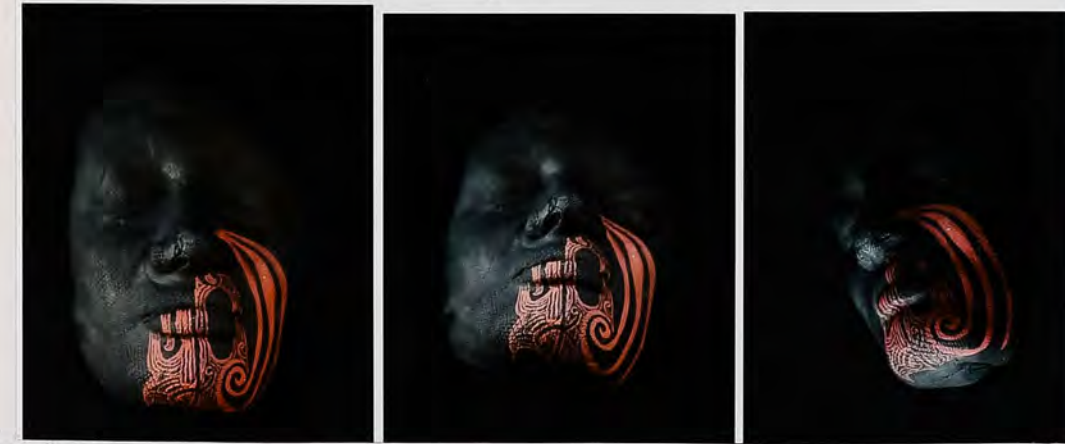
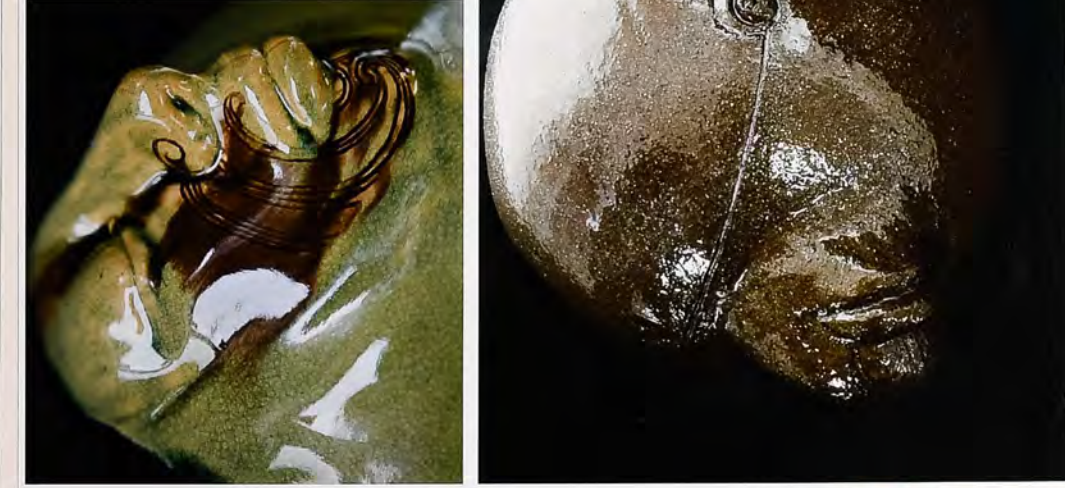


Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship Visual Arts 2023

93308 Sculpture

TOP SCHOLAR



Portfolio

Ētahi hononga ki taku Ao Māori

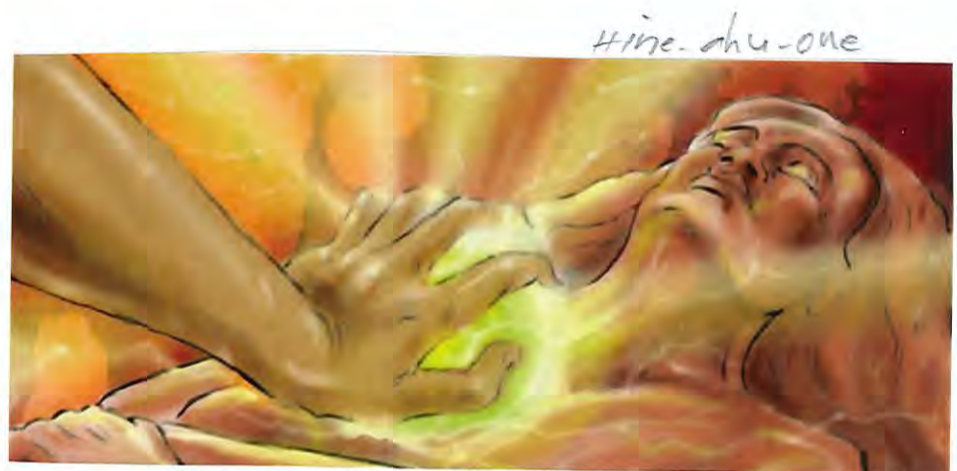
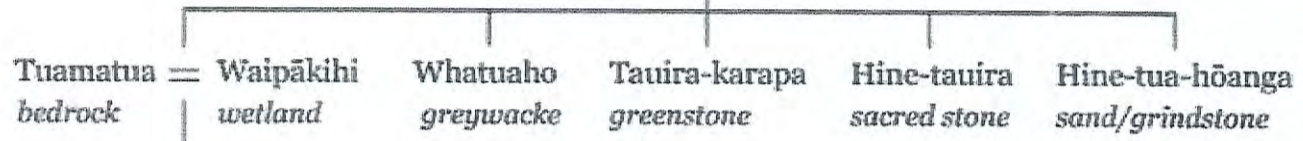
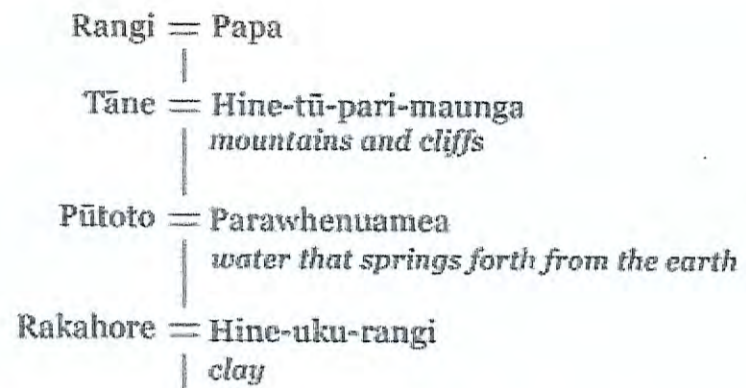
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Ko wai au?



Papatuanuku

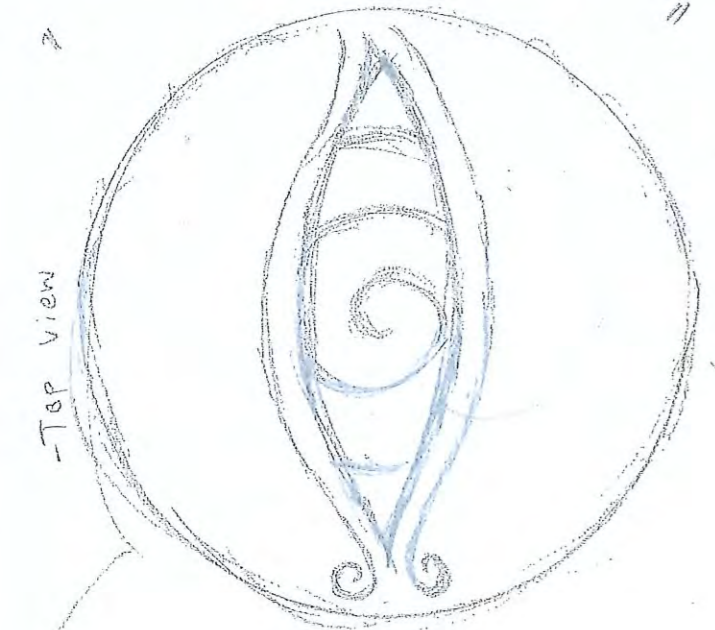


Taku Mahi (Proposal)

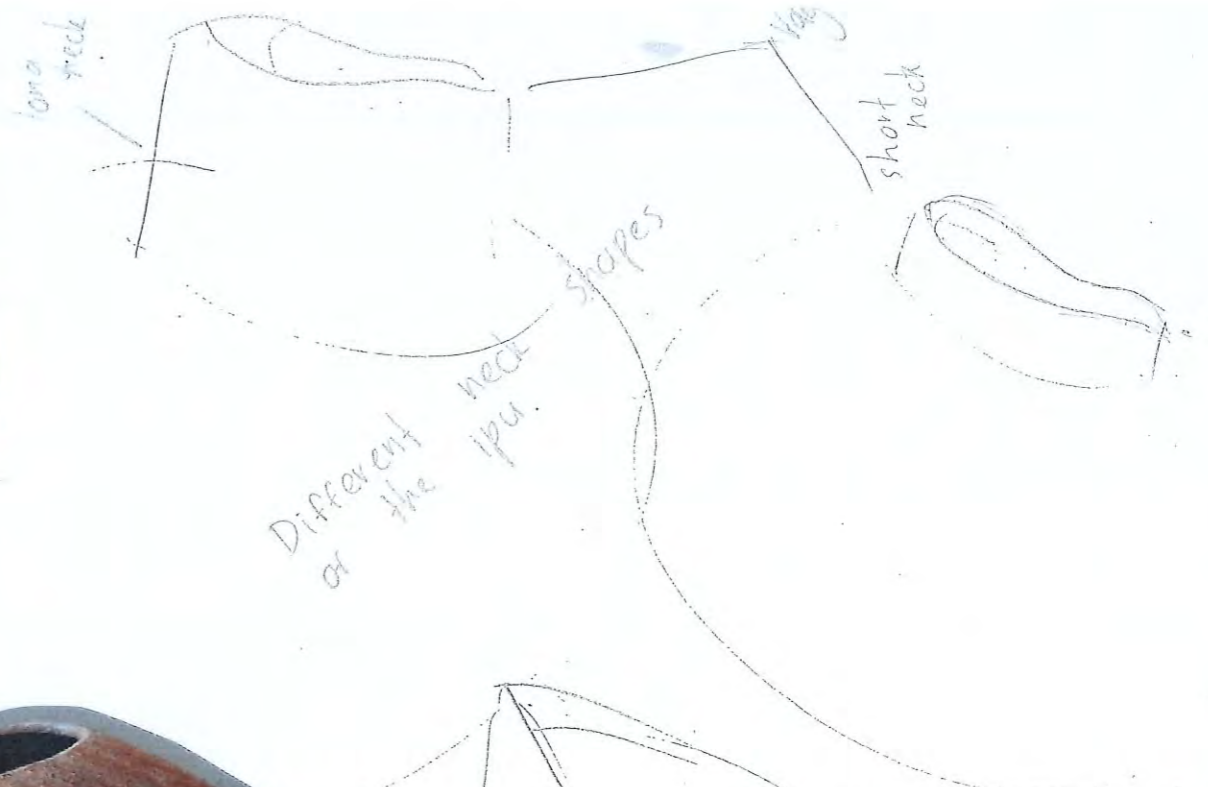
I was given the opportunity to work with uku/clay this year, and it sparked my interest in looking for the whakapapa of clay and wondered if it came directly from Papatuanuku. I had also heard stories about where hine-ahu-one was created from, which was Te one-o-kura waka, where the intense female essence resided. I then wanted to find out about the whakapapa of uku and where it came from, so I researched and found that the clay maiden was Hine-uku-rangi. I was intrigued about her parents Hine tū pari maunga (deity of mountains and cliffs) All this research and discovery about female deities and atua made me want to acknowledge the mana of wāhine and what makes us special. I thought about Te whare tangata (the womb), and haputanga (pregnancy). I also thought about where my placenta (whenua) is buried and ipu whenua (placenta pots). My initial sketches was around the entrance to the whare tangata, which is the tero (vagina) of the wahine, I then played around with ideas of the deflowering of wahine which is why one of my exploration pieces looks like a putiputi (flower), it shows purity and innocence. I then began to think about what happens after the deflowering of a wahine, which is the growth of the puku, when the wahine becomes hapu (pregnant). I experimented with small puku (stomach) forms adding pito (bellybutton), and pregnancy lines. I remember During my experimental phase of puku forms I thought about the pepi (baby) that would be growing inside the whare tangata. I also heard stories from my kaiako about Rei, I did some research to find out more about them and came across Timoti Paahi who is a student of Hohepa Delamere, he spoke about Rei, they are known as supreme beings and carry the power to create every aspect of our world from waves, to the trees and clouds (which are whole of other concepts to explore) There were 70 Rei and 70 Atua (male God) and each Rei matched with a male God, once they married the Rei they then turned into Hine-rei, which are the female gods that we know today.

After finding out more information about the Rei I wanted to incorporate them into my pieces, in my sketches I thought about my ipu whenua and how I could make a handle representing the Rei, I let that thought (noho puku) settle while I continued to experiment with puku, during my journey with the puku forms I thought about Taniko which are traditional maori patterns most commonly found on kākahu (clothing), I thought about the pepi and how it grows in the whare tangata, which from the outside looks like it is covered by the puku so I thought that by placing a Taniko pattern onto the puku I could show that the kākahu or korowai (cloak) of the pepi is the puku of the wahine. I remembered the Rei and thought that the Taniko could not only represent the puku being the kakahu, but it could also represent the Rei, with the Rei having creative power the Taniko is a result of this creativity.

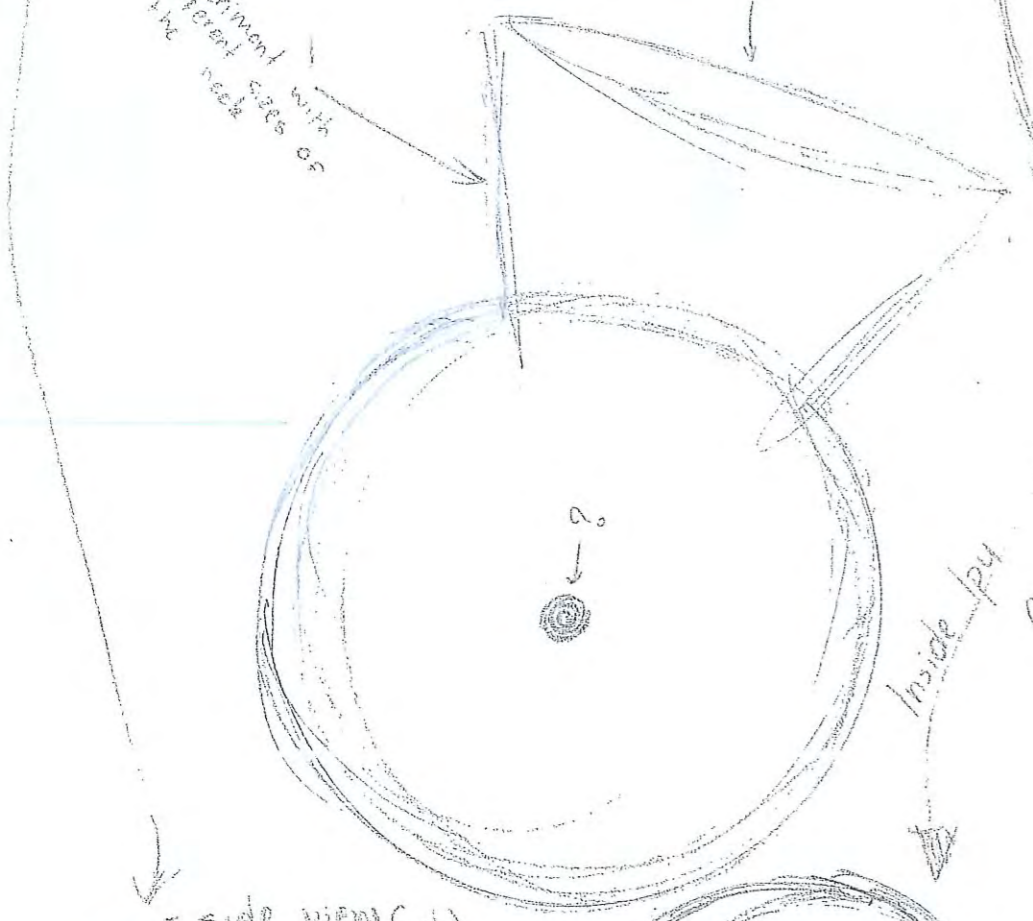
Ipu Whenua (What it could look like)



Varying shape to represent the entrance to the "whare tangata"



Experiment with different sizes of the neck



By placing it neck onto the entrance, it can represent or "gateway" the Ipu.

Why Ipu Whenua?
 - Ipu represent to us going back to her still have a piece of us, and she can take us back again.
 - Ipu Whenua will go with us, and she can take us back again.

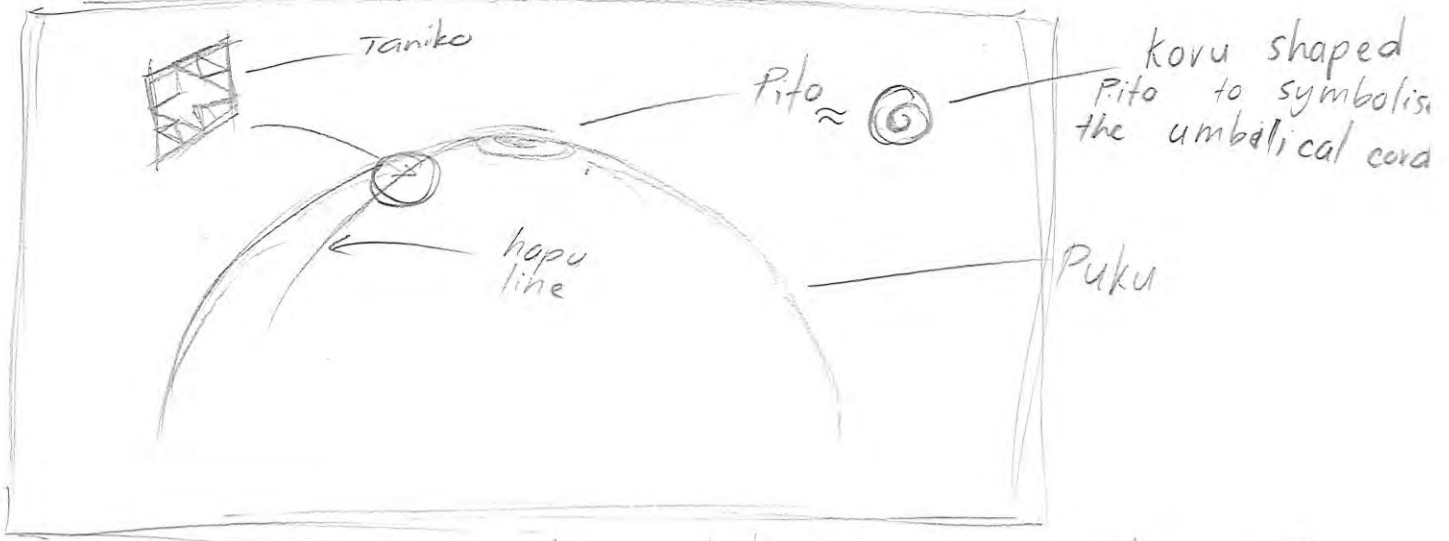
* Womb
 - safe space, special space that allows our generations to grow + develop, ~~with at the same time~~
 - significant space for whakamā to start connecting with pepi, a whanau + wairua, a tinana, a hinengaro.

5

Puku form no. 1

* Full Puku form

Colour - white
White represents purity of the baby.



Why do I put Taniko on?

The Taniko is usually found on kakahu, putting the taniko on the puku will show that the puku of the māma is the kakahu of her pēpi

The white colour on the Puku will also represent the health and well being of the pēpi.

Taniko



Taniko on kakahu are traditional patterns found used by Māori for their weaving of kakahu. Te iwi Māori borders of colourful kakahu.

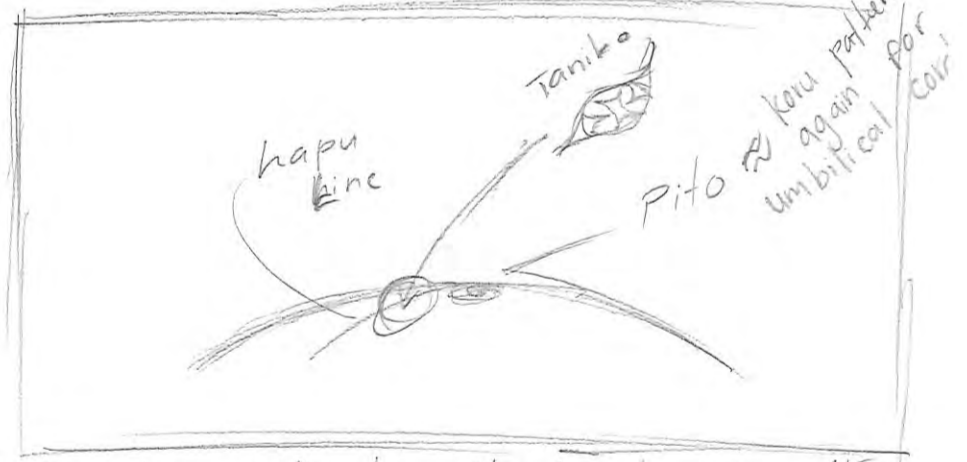
Puku form no. 2

* Flat Puku form

Colour - Black

the Puku form will be flat to show the early stage of being hapu.

* The black colour will represent te po, unfortunately it will symbolise that the pēpi has sadly passed away, the pēpi has gone to Rarohinga



Stylised Taniko

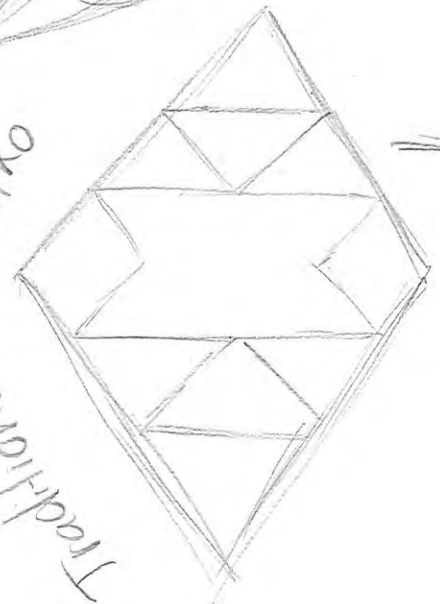


Shape of this taniko will represent the vagina of the whaea, the middle of the stylised traditional patterns.

Taniko will be stylised, in the shape of a vagina to represent the where tangata of the māma as well as both the puku and the tero (vagina) being the kakahu, the tero is also where the pēpi comes out.

Taniko

Traditional



explanation

Photo

Uku influence

I was inspired by three different uku artists, all founding members of the roopu Ngā Kaihanga Ūku, Manos Nathan, Paerau Corneal and Wi Taepa. I was inspired by Manos Nathan through his ipu whenua pieces. They gave me some inspiration of what I could do for my own ipu whenua, however when I moved into creating puku forms I was inspired by the shapes of his forms.



This piece is called Ipu created by Manos Nathan. This piece inspired some of my mahi because of its smooth surface. At my first glance of this piece I thought the smooth surface encapsulated elegance. I had incorporated this idea into one of my puku forms where I had tried to make the puku as smooth as I could to also encapsulate elegance. I always felt women who were hapu carried themselves with pride and always looked vibrant. This Ipu had also influenced me to create a handle for my Ipu whenua to represent the Rei, however I did not end up creating this, I had only sketched the idea and will elaborate on this in the developing further section of this workbook.

The piece that this Ipu inspired was a full puku form, which was one of my earliest pieces that I had created.



The uku itself I had tried to smooth it out as much as I could, and I was happy with how it came out, however once I glazed the piece and saw it when it came out I was overjoyed with the result because in my eyes it was perfectly smooth. The glaze application needed work though as I could see the brush strokes. This was one of my earliest pieces so there were a few details that were left out. The colour of this piece is white which represents the purity and innocence of the pepi, the colour also represents the health of the pepi.

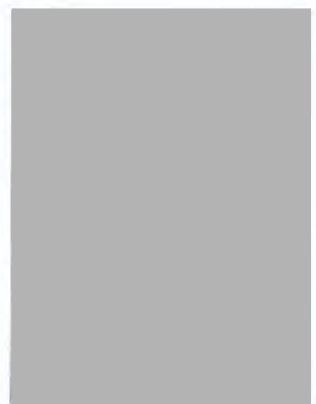
I was inspired by Paerau Corneal through the shape of her pieces as well which are figure forms, this inspired my puku forms, and why I chose to experiment with different parts of the face. Paerau Corneal's pieces were a big influence for me because all her pieces were focused around mana wahine. (<https://www.oliviacdavies.ca/louise-potiki-bryant-paerau-corneal/>) Mana Wāhine is strong in my whānau. My mum is one of four girls and I'm one of four girls.



This piece is called Hinemoa and Hinemoa by Paerau Corneal, these pieces inspired the shape of the puku forms, and had sparked the thought of adding faces, or different parts of the faces on puku. I really liked how the faces were recognisably Māori (to me anyway) . I wondered what I could do on my pieces to do the same?



This is the face of my Aunty that was made into a plaster mould so I could use the same face for all my sculptural pieces, utilising the chin for moko kauae and also the whole face for mataora. It was interesting manipulating the uku while still and I thought of the rei while deciding on which uku face to use for the kauae (female) and mataora (male).



The last uku artist that I was inspired by was Wi Taepa, his pieces had also inspired me to create ipu whenua. With further discussions with whānau I discovered that my aunty was also passionate about ipu whenua and had created one for my mum to hold my placenta and pito(umbilical stump) which was returned back to our land in [redacted] after my birth. My whanau shared that the ipu whenua Wi Taepa created looks similar to the one my aunty made.

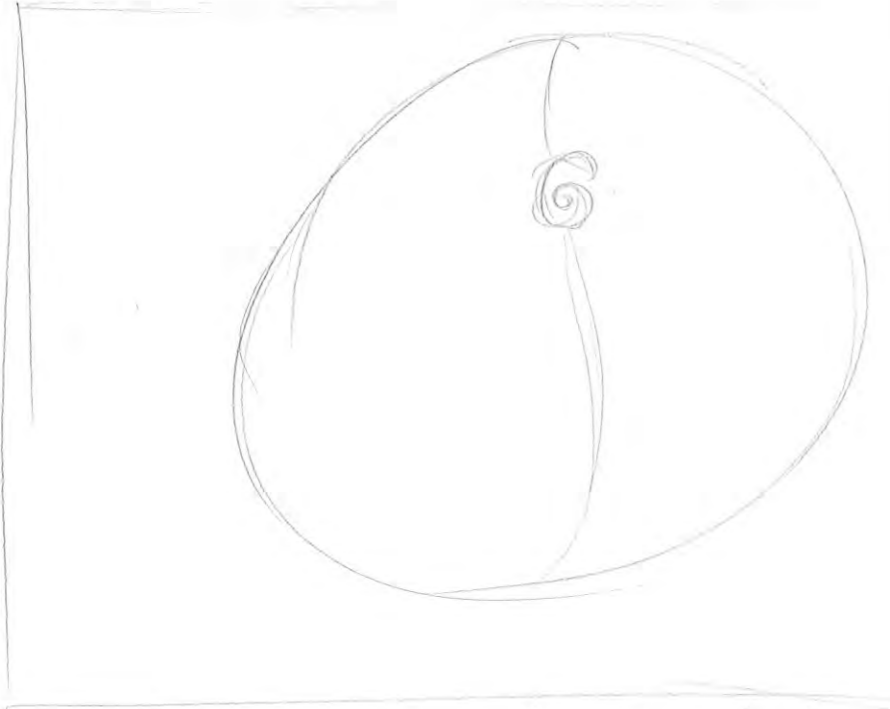


These two pieces were created by Wi Taepa, these pieces are what inspired me to create ipu whenua, the first piece is an untitled ipu, however it was the dark colour of it that caught my eye and it was something i wanted to imitate, I had created a puku piece that was in the early stage of being hapu and the colour of it is black, this was influenced by the untitled ipu of Wi Taepa, and i had came up with a story for this puku form, unfortunately it is a sad story where the pepi had passed away, hence the dark colour, it represents te po which is the night.

I am unsure of what the name of the second piece is, however this piece inspired me to add a neck to my ipu whenua, I wanted to experiment with different shapes for the opening of the neck, because it was what represented the entrance to the whare tangata of the mother, I had sketched different shapes like squares, circles, triangles, and the shape of a vagina, once i sketched these i had my eye on the vagina shape because it really represented the entrance to the whare tangata.

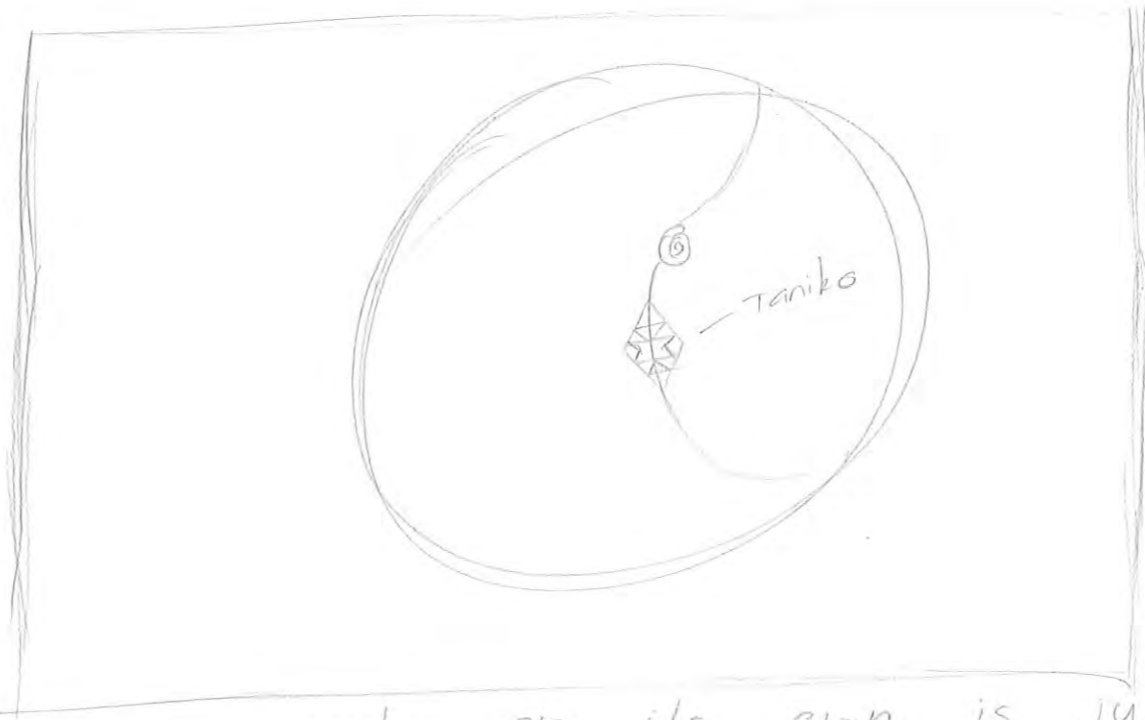
Although I had sketched many of these neck shapes on ipu I did not create any pieces that brought these sketches to life.

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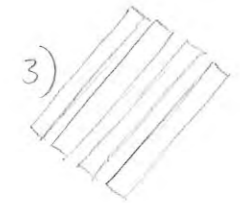
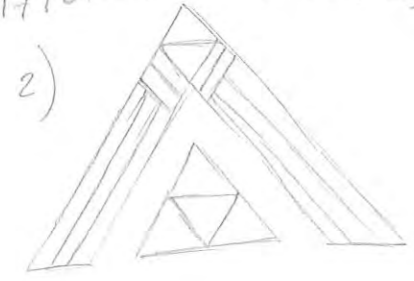
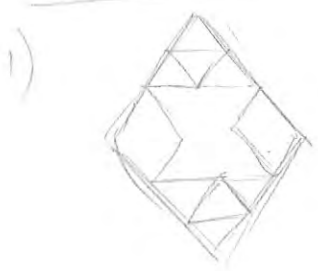


Puku

The puku is where the baby grows, it covers the pēpi, and shields it from the outside world until he or she is born.



Taniko (Traditional Taniko)



Taniko are traditionally used on kakahu by te iwi Māori.

The puku on its own is just a puku that covers the pēpi, by adding a taniko onto the puku it can symbolise that it is a korowai (cloak) for the pēpi.

REI

I want to incorporate these pieces into the baby. By 6 weeks using puku is the best time to incorporate these pieces into the baby. But ināimō it is in her pregnancy. The pēpi, but it is the first showing of that stage that the REI is for being pregnant. Kakahu also show the early stage that the REI is for being pregnant.

~ The taniko can also represent Rei which are known as supreme beings, the Re domain was found at the highest point of our skies, they carry the power to create every aspect of our world → wave, trees, clouds. They are the growing of things, give birth, see and change things, however after being married they turn to Hinerei.

Rei are all female

There is a ingrained femininity in all our men.

DEEDUCE • Tūmaki Drah.

Personal influences

For the first 6 weeks of being hapu the embryos are Rei and all Rei are female, after those first 6 weeks it will then move into becoming a female or male, however either gender the Rei will still stay within you because it is that creativity that everyone has inside of them. And there is often reference in Te Ao Māori about the balance between both male and female - poutama and pouwahine. I thought about this and how it is relevant in my own life experiences.

I turned to Moko. I was inspired to use moko because I had spent most of my school years going to a kura kaupapa and through kura kaupapa I was able to experience the feeling of having a moko kauae, through the art of kapa haka, which is always a shared experience with kotiro and tama. These moko when it came to the day of performing put us in the zone, you could be dressed from head to toe with kakahu, the kotiro wearing piupiu, pihere, and heru pieces, the tama wearing their tatua and everyone will still be mucking around, but it is that final step of putting moko on when everyone is settle. While wearing moko I feel confident, it lets me know what I need to do to represent my kura, tautoko my peers, and make my whanau proud. I believe that doing Kapa Haka is when the balance between mareikura and whatukura is at its strongest, because during this time the kotiro and tama put their differences aside and work together to do the mahi. I think this is a great example of realising one's potential and I looked at this personal experience to come up with the concept of incorporating these ideas into my mahi uku.

Here I am representing my kura and whānau at Kapa Haka Nationals 2018. I often look at this pic and think 'Whoa is that me'. I am shy and quiet in nature until I hit the kapa haka stage in full kākahu (kauae included) It's like I somehow feel the presence of those who have gone before me (tūpuna) and those looking up to me (teina) it's a great honour and privilege.

I was able to experience the process of receiving a moko kauae through a friend, i had attended her moko papa, we all gathered in her living room, we started with karakia and we were told what we had to do to tautoko her, which was through waiata, I always think back to her moko papa whenever the thought moko kauae goes through my head. What's a moko papa? A moko papa is when someone receives moko on their whenua. People are invited to share this experience in support to either sing, chant, haka or pray that contributes to their well being while they receive their moko. For both Moko kauae(female) or Mataora(Male)

Moko kauae

Coloured/
overlined lips
~~represent~~ mean
that the Kovero from
this mangae are
tapu and wise.



Mo te Tiwhana o taku rae
Mo te Tiwhana



Mo te Pihere
Mo te moko

taku waha
taku upoko e...

Whakaaro whanui (Developing further) & Anga ki mua(moving forward)



I'd really like to explore further the rangahau or exploration of carrying identical twins or fraternal twins and if there are any pūrakau or mātauranga around that in Te Ao Māori.both female and male. I've always wondered what it would be like to have a twin.

I would also explore creating a puku on a more life like scale and develop forms alongside the early term and full term gestation. I've had ideas of adding different parts of faces and other parts of bodies. These parts would represent their tupuna from both sides, their mum and dad. I would explore sketching my mum, dad and my grandparents and other whānau members. I would sketch parts of their bodies that speak whakapapa, eyes, hands, and nose. Growing up people would say I have eyes like your mum or you have your dad's nose. I've even had friends of my grandparents say I look like my nan. Whakapapa and pepeha connect me directly to the whenua/land and Uku I believe is the perfect medium to explore these ideas.

This mahi of working with uku has been an experience that I will never forget and such a privilege. Working with uku has taught me not just the art of sculpture, but also the art of patience and resilience. From my very first ideas and concepts right through the physical creation of various pieces and also the process of developing ideas as I went along ignited a passion to want to just keep creating. This process has also strengthened my love for Te Ao Māori. It's like my personal journey of realising my own potential which is one of the main concepts of my pieces. There is potential in every single child which is really uplifting. It makes me think about how our tūpuna would've worked for each child born to reach their potential and what they did to support the idea. I've heard kōrero about tamariki being chosen for a pathway according to their strengths shown as a child and these strengths being nurtured to become the rangatira or tohunga in their field. With my own experiences I believe that part of my success is because I have been encouraged and immersed in Te Ao Māori, it's like my superpower. The mātauranga AND the pieces are the taonga that I will take away with this whole experience. I feel this mahi is not only something that is important to me, but it is important for everyone. Toi has ALWAYS been a way to hold on to our stories, to remember history and I feel my work is also contributing to the importance of holding on to what is important and to share them with others and in particular for the next generation. These pieces hold stories of Te Ao Māori, the moko on faces, the taniko and for some pieces even the colour, and I want to share these stories with everyone and let people experience the feeling of putorore, Pūtororē is a word used to explain the very first feeling you feel in your puku when you see something for the very first time without thinking about it and analysing it... I want my pieces to provoke this feeling.