

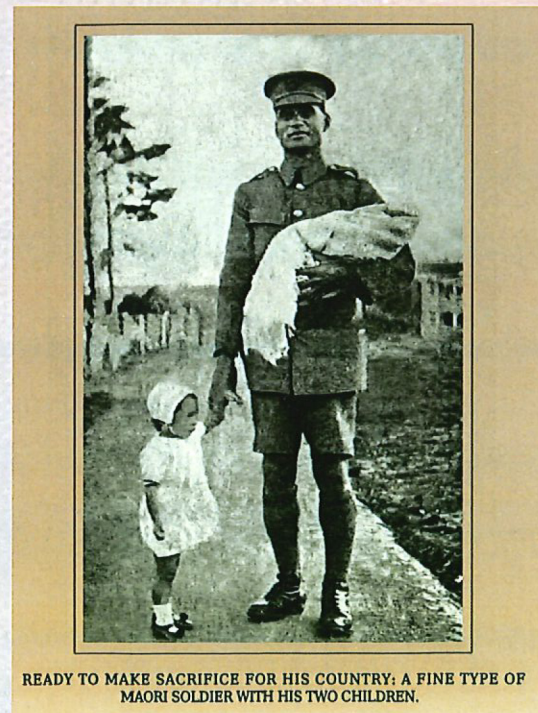
Kia maumahara tonu tātou i a rātou

Lest we forget

PROPOSAL

The Māori Battalion is a very significant yet mostly unrecognized part of New Zealand history, the hardship and emotion the soldiers went through is something that is very important to me, and therefore I want to explore this topic for art painting 2022. I can relate to this theme greatly because my great, great Grandfather (*Aperahama Reupena Tuoro 1843 – 1939*) fought in the Māori Battalion in World War 1. My main objective in using this theme is to demonstrate to the audience how valiantly these men fought and to give them (as well as my great, great Grandfather) the respect they merit. Through this theme, I also want to explore my culture, identity, and whakapapa, which are interconnected to the sacrifices made by my ancestors for me to exist today. I can link my great, great Grandfather down to me through my whakapapa and explore my family bloodline through subject matter such as trees and roots (to represent family), pedigree chart, pepeha components (eg. maunga, marae), whakairo (carving), Tino Rangatiratanga (Māori flag) and pounamu (greenstone). For my establishing ideas I would like to introduce my great, great Grandfather as that is the base of my board. I will also include Māori patterns, family portraits, natural landscapes, and a Māori battalion badge. Further along I will start to introduce the soldiers and the hardships they went through on the battlefield and the aftermath of war. As my primary pictorial/conceptual convention, I want to investigate portraiture. To contrast this, I'll be using 2D shapes and abstract backgrounds to incorporate a more modernist/expressionist element. I want to stick with a warm and earthy tone colour palette which reflects colours seen within aspects Māori culture.

Ko Pūakau-aka tōku maunga
Ko Wai-mama-ku tōku awa
Ko Nga-tōki-mata-whao-rua tōku naka
Ko Mema-wera tōku tipuna
Ko Te Whaka-ma-hora-tanga tōku marae
Ko Nga-puhi tōku iwi.
Ko Te Koroua tōku hapū
Ki te taha o tōku Mānā no Hāmoua
vāva ko Haina ōna iwi
Ko [redacted] tōku ingoa



READY TO MAKE SACRIFICE FOR HIS COUNTRY: A FINE TYPE OF MAORI SOLDIER WITH HIS TWO CHILDREN.



Te Whakamaharatanga marae



War, whanau, whakapapa: Establishing Ideas



MR. APERAHAMA RUPENE
TUORO.

Pen drawing of Cpl. Aperahama
Rupene Tuoro

My first exploration with media
was drawing this portrait of him
with pen. The original
photograph is old and grainy
and I wanted to use pointilism
to keep this effect.

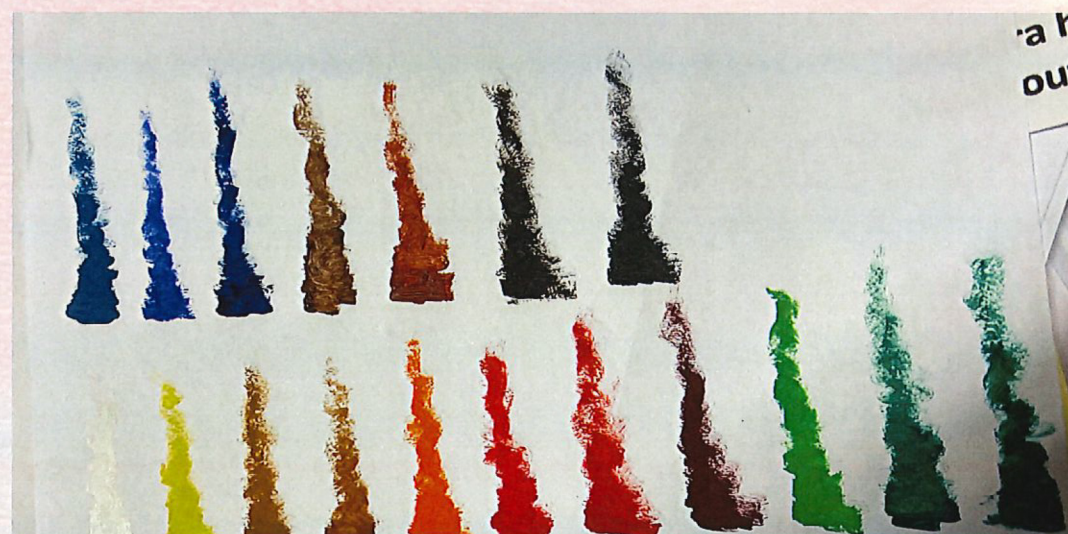
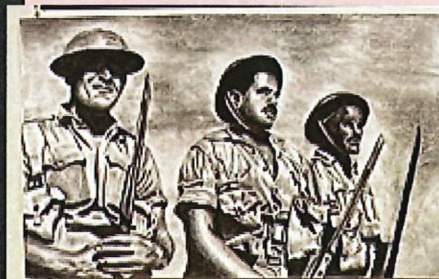
It stays true to ideas of the
past, old and historic. Especially
with keeping the
monochromatic colour palette
which generally hints at the
idea of something from the
past.



MR. APERAHAMA RUPENE
TUORO.



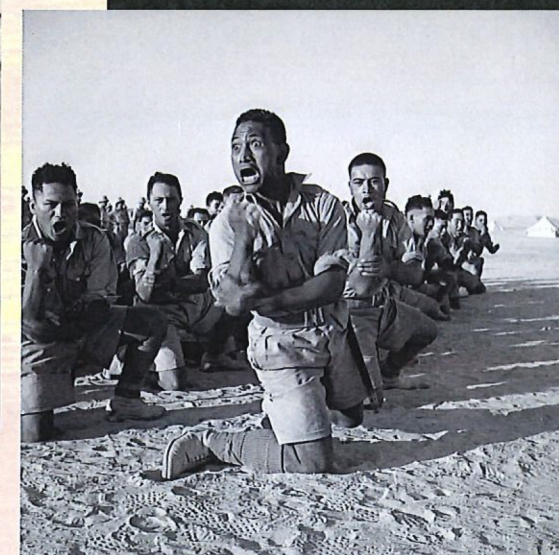
My initial drawings and sketches
using pen and pencil, are to
establish my main focus points
for my theme: war (in particular
the Māori Battalion), whanau &
Māori culture. These will also
form part of my subject matter
for my later paintings.



Oil/colour studies

This image of troops from the 28th Māori
Battalion performing the haka in Egypt
(after WWII) is one of the most
recognisable and well-known images to
depict the Māori Battalion. Despite the
fact that this occurred after my great,
great-grandfather served in World War I,
I still found it to be a compelling
reminder of what my board is all about
and a strong focal point for the
surrounding artworks.

I wanted to experiment with two types of
media (in this case oil paints and pencil. I
like the roughness of the graphite pencil
against the smoothness of the oil paints
which reflect the subject matter in this
artwork. I decided to continue using oil
paints as the colours appear more rich
and vibrant



Māori Battalion haka
in Egypt, 1941



War, whanau, whakapapa: First series



Because I was intrigued by the way they used sectioning as a fundamental feature in their artwork, I have opted to go with Adrian Zavala as a key artist model. Zavala draws various shapes using specific lines and uses sectioning techniques such as painting subject matter inside shapes. This is the main aspect I wanted to take with me into my first series on board 1 by looking at “snapshots” of places and people e.g. Ena Te Papatahi (representative of my iwi) & landscapes (turangawaewae)



Ena Te Papatahi, Ngā Puhi chieftainess

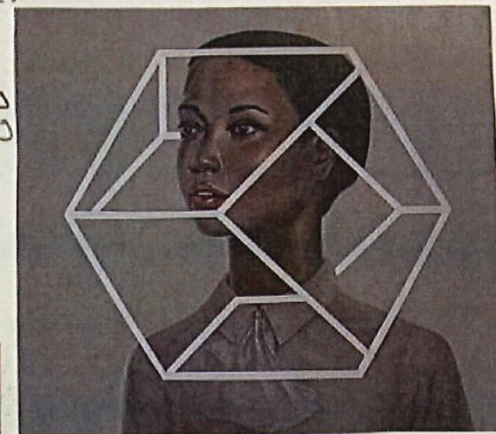
This is where I started to consider the old and the new in the techniques I used. I like the contrast of the bright colours and geometric shapes, paired with the traditional painting styles from the likes of Charles F. Goldie (artwork). I also started exploring the idea of colour & black and white as signifiers for PAST vs PRESENT



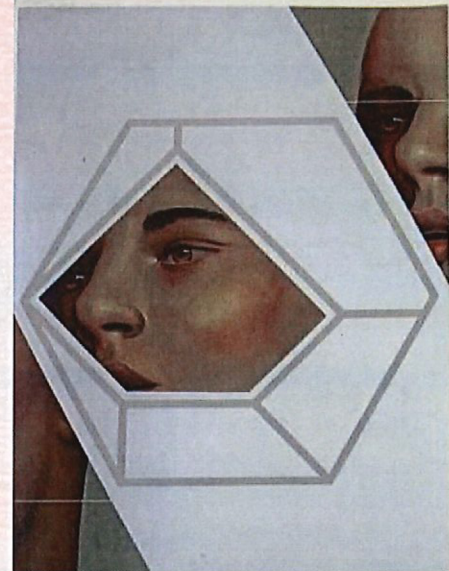
I continued to incorporate geometric shapes into the background of my first series but also bringing in koru shapes (curved patterns) and artifacts from Māori culture (waka, weaponry) – again referencing the contrast between old and new/past and present.

I see the waka and whakairo on the waka as a geographical version of whakapapa, my history through movement. Putting these two subject matter together helps establish my identity and introduces colours that I further develop in my board.

Adrian Zavala
This artist combines various techniques like lines, shape, composition, and color to showcase their art work. I especially like the intersecting lines that they use, and is something I want to incorporate into my art work.



The artist really likes to play with composition and the layout of their artwork. It allows the eyes to look all around the canvas.

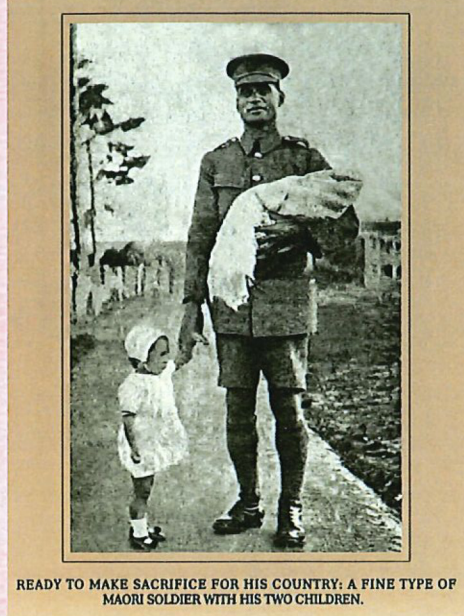


“Tūrangawaewae are places where we feel empowered and connected. They are our foundation, our place in the world, our home”

“There are some geometrical shapes found consistently everywhere, manmade, in nature, religion, and architecture.” Adrian Zavala

Pakanga Nui o te Ao Tuatahi: A look into WWI

As time is a predominate factor in my theme I wanted to introduce my last series with an establishing portrait of Aperahama Reupena Tuoro with his two daughters, and the harsh yet true reality of saying goodbye. I further conveyed the theme of time in this piece by specifically painting Aperahama and his daughters in black and white as well as fading the bottoms to symbolize the passing of time. I decided to paint the background of this piece in a vibrant black red and orange collage to create effective contrast and ultimately achieve a harmonious piece.



READY TO MAKE SACRIFICE FOR HIS COUNTRY. A FINE TYPE OF MAORI SOLDIER WITH HIS TWO CHILDREN.

The center painting of this series depicts a boat carrying troops sailing towards where they will engage in combat. This painting highlights the beauty of the landscape which I chose to do in bright, vibrant colours. This is contrasted by the black and white of the soldiers. Its symbolic of the bleakness of war but elegance of the landscapes they shed blood on.



I drew inspiration from **Hanna Ilcyszyn** who is a Belgium artist. I liked this series she did of people and flowers. The flowers are dripping/melting which evoke a sense of sadness. Generally flowers are seen as beautiful and delicate but I like the juxtaposition of the two which speaks to my work and the ideas I am exploring. The beauty of the poppy with the tragedy of war.



There's not a better symbol that embodies the remembrance of war then the poppy and for this final piece in this series I wanted to focus on painting a hyperrealism poppy. I wanted to capture the beauty and intricate folds of the flower that isn't often portrayed. By choosing to paint the background of my painting black and white not only does it further push my theme of time, but it draws the attention towards the center of the piece. The drips of the red paint reflects the blood shed during battle.

I wanted to have a heavy focus on the war in my second board I saw this as a great opportunity to compare different types of soldiers more specifically Māori warriors and Māori soldiers. By starting the board off with a painting of a Māori warrior I firstly wanted to communicate the natural fighting spirit Māori carry and compare it to a more modern warrior. I used **Chloe Early's** style of drips and scraping to create a gestural background where it emphasizes the main subject matter. I also wanted to include Māori patterns as this is a medium, I want to push further in my word. By making them drip into the background it allows for the focus to be directed towards the Māori warrior however still communicates its presence and importance.

Pakanga Nui o te Ao Tuatahi: A look into WWI (continued)



The unfinished style which I have incorporated within this painting. The unfinished style I included helps symbolize the loss of culture and identity within the war. Māori soldiers are commonly not recognized and by using a unfinished style in my piece I believe it helps further emphasize these themes and ideas. I wanted to keep the same color palette, however, portray the background in a more abstract and interesting way. This painting also takes great inspiration from the **short film Tama Tu directed by Taika Waititi** which focus on the hardships Māori soldiers went through during the war as well as their humorous and fighting spirit.



Daniel Brici



Chloe Early



The final piece in this series was heavily inspired and influenced by evolution and movement. I decided to paint a realistic soldier in three different positions. This helps create the illusion of movement almost as if theres a actual war scene happening. By incorporating diagonal lines in the background it helps draw the views eyes from left to right.

The artist that provided inspiration for this series is **Daniel Brici** (painting). His use of drips and half finished pieces inspired me to incorporate these aspects within the series. Brici explores stories that are untold and mostly unheard of. He says that "this subject offers me the possibility to let them tell the story of their lives and the public can imagine what was left untold" which explains the core of my work. Telling to story of the Māori battalion and my great, great Grandfather.



Within this piece I wanted to combine the first and second painting and create a fierce Māori soldier. By painting this soldier with tamoko and a pukana I believe it helps demonstrate the importance of culture and how Māori carried it with them everywhere even in war. I also chose to not paint the eyes of the soldier and rather have them drip down onto the face. I decided this because I believe eyes are a significant part to a identity and due to the unrecognition Māori soldiers experienced I saw this as a opportunity to further emphasize this message.



The next painting in series two focuses specifically on symbols and leadership. I decided to regenerate the white diagonal lines however, chose to paint my subject matter within them to emphasize sectioning and shapes. By painting a group of marching soldiers and a realistic portrait of a soldier communicates the idea of leadership within war and the stone-cold look soldiers would develop from being in war for such a long time. I saw this as a necessary time to regenerate the Māori battalion badge as paring this with the existing subject matter helps communicate my theme. I also stick to my color palette but decided to use a dry brushing technique to create depth in the background of my painting and allow the colors to still breathe.



Jieun Park

My next piece incorporates the idea of white lines however, I decided to change the motion by making them curve using a dry brush technique. I used **Jieun Park** as my artist model for this artwork as she uses large gestural marks and paints inside them. Within this piece I wanted to specifically focus on only painting the subject matter within the white lines however, also show unfinished line work outside the white dry brush. I picked specific subject matter to emphasize my ideas like dog tags, Māori tools and a rifle. I also mirrored the Māori battalion badge however, chose to paint it using line work to further communicate the idea of unfinished subject matter that is seen in my artist model **Daniel Brici**.



Realities of War

On the contrary this next piece also communicates the joy and happiness family's and soldiers would experience after the war. This piece depicts a father running to hug his daughter as well as his family welcoming him home. I wanted to regenerate the line work from the previous series in a subtle way by extending the bricks. I also allowed a lot of negative space to further push my subject matter and allow the message of the subject matter to speak for itself.

The next series focuses on bringing the theme of war and hardships to an end. The first painting highlights the reality's of war. This piece focuses on sectioning and negative space. I have also incorporated a whakatauki (proverb) which translates to "As one frond perishes another grows in its place" which speaks to whakahouanga (renewal) and the symbol of the poppy used earlier in my board

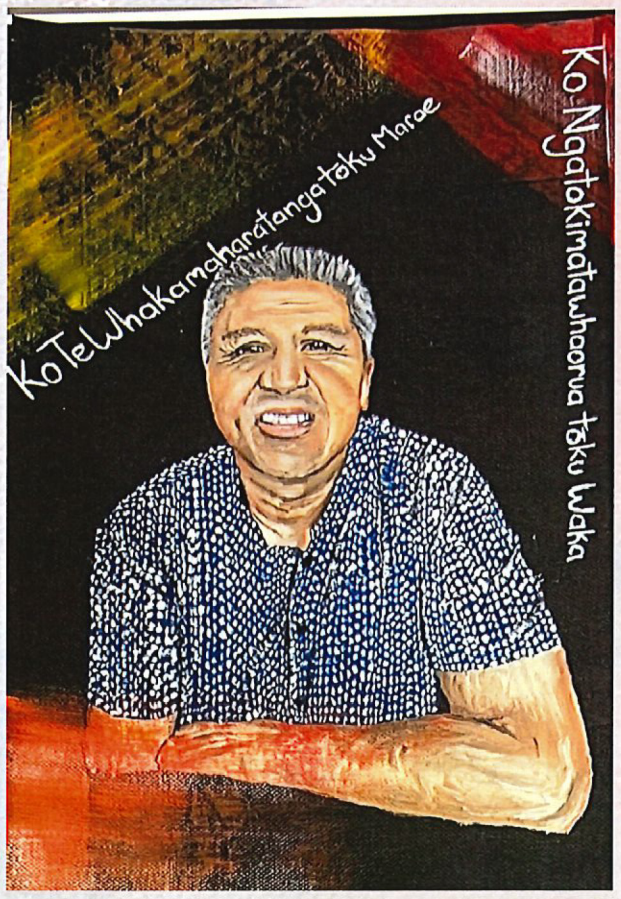
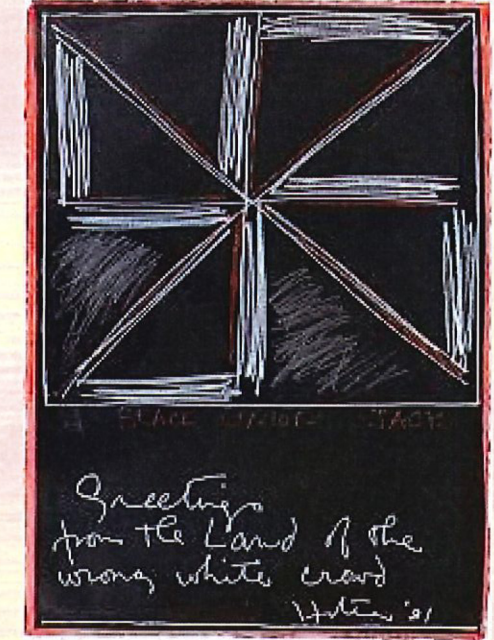
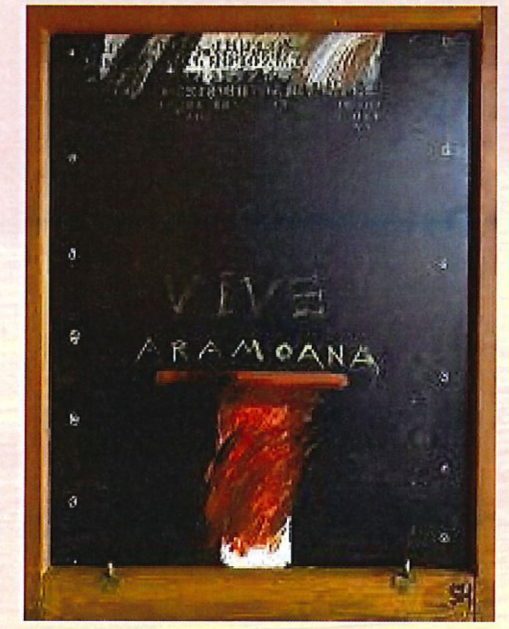
The final painting in this series regenerates the patterns and horizontal lines explored in previous pieces. The korowai represents prestige and honor which is reflective of the sacrifice soldiers had to make during war. I wanted to paint this on a soldier as well to represent leadership which is something my great grandfather had. On top of this I used techniques like scraping and layering to create negative space and depth in my painting. I wanted to finally regenerate the Māori flag as this is a symbol I wanted to carry throughout my boards. I positioned the Māori flag over the soldier's face to further push the loss of identity and lack of recognition.



This next series focuses on time but more specifically the generations that have run throughout my family. The first painting is a realistic oil portrait of my poppa. I decided to make the background for this piece a mix between black and color, not only to regenerate ideas of time but to transition from my previous series with fluency. I also dry brushed blocks of colour over the top of the black negative space to help create movement and angles. I finally layered sentences of my pepeha over the top as this is my family heritage and saw this as a fitting time to generate this idea



The final painting in this series is a oil painting of myself and my mum. This is the final generation of my family and I saw this as a fitting to end this series with mysopportunityelf. Collectively these three pieces establish my family tree and the generations that exist because of my great great grandfathers sacrifice. The continued dry brushed colours and pepeha sentences further push my idea of family identity and movement.



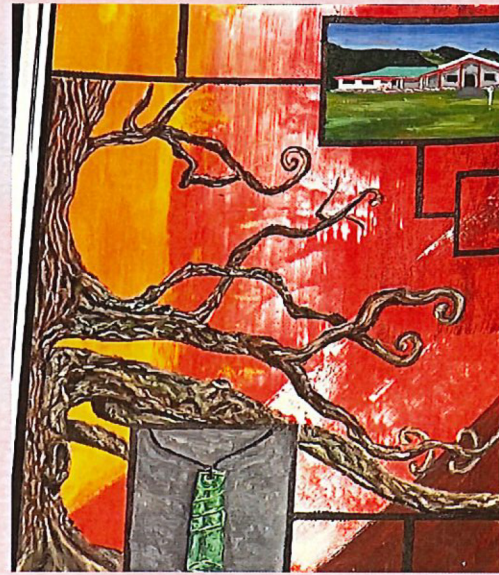
The next painting in this series is another oil portrait of my father. This is the second generation I am exploring and I am trying to highlight how my great great grandfathers sacrifice has shaped and impacted each generation in my whanau. I also chose to have a black background to create negative space and draw attention to the portrait. I also dry brushed more color over the top to complete the angle across the series and further push the idea of movement and flow in my pieces.

I was inspired by Māori artist **Ralph Hotere** who uses handwritten script in his work. His work emphasises the use of the colour black, line work and handwritten words of poets. My work has instances of being inspired by his aesthetic through my earlier works as well with the use of line and text and using white on top of black. As well as his use of abstraction and distortion.

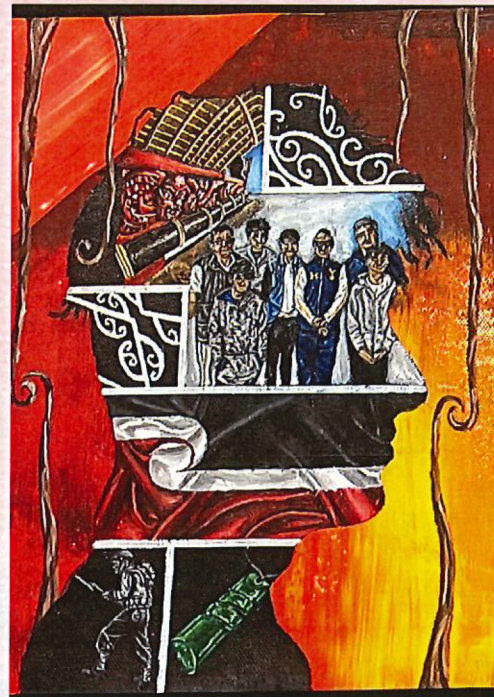
Kia whakatōmuri te haere whakamua:

‘I walk backwards into the future with my eyes fixed on my past’

The focus in this final series was to regenerate ideas like the family tree specifically a pedigree chart and my identity. The first painting embodies a variety of images including my marae (Tewhakamaharatanga), my pounamu, and a tree. I positioned the tree in a way where the viewers could follow each branch and observe as I folded the ends of each branch into a koru further pushing the idea of patterns in my boards. Instead of just painting these images on top of the pedigree chart I decided to paint my images within the squares to highlight the different aspects that weave throughout my identity.



The next painting focuses heavily on myself and my identity. I firstly painted a black silhouette of my side profile and regenerated the pedigree chart by creating different sections within my silhouette. I picked different subject matter that holds great significance in my life and painted them in specific locations within myself to show the fragments coming together to form me. I chose images like my waka and Māori patterns. I did this because my culture and identity often help me make various decisions and is always in my mind when I go about my day. I then chose a family photo and positioned it in the middle of my face as my family is always the centre in my life and holds great importance when it comes to me and my identity. I also chose to regenerate the Māori flag and place it directly over my mouth as my mother tongue is very important to me and being able to speak Te Reo allows me to connect to my culture. I decided to paint a soldier and my pounamu within the bottom half of my face, positioning the pounamu by my neck and the soldier opposite this. These components help complete my identity, my great great grandfathers sacrifice has helped shape me to who I am today. I finally painted the roots of the tree in the same pattern as the Māori flag. I decided to do this because the roots of the tree symbolize a connection to the land and my identity.



My final piece influenced by **Robin Kahukiwa**, shows a final clarification of who I am and the generations of my family. I firstly painted two whakairo panels on either side which depict an octopus. I chose this because Te wheke (octopus) holds great meaning in Maori culture. The head of the octopus represents whanau, the eyes represent total wellbeing for the individual and their family, and each tentacle represents a different aspect of health. I then chose to paint the rest of my background in black and then fade it into color further regenerating the idea of time. I then chose to paint my great great grandfather in a black and white medium to symbolise the passing of time. I wanted to achieve a style where it almost looks ghostly or spirit like. I wanted to do this because it emphasizes the fact that although he is not with me physically his legacy and spirit is something I carry with me everyday. Directly below him I chose to paint myself with a back shot, showing my almost looking towards him. I did this to further highlight his importance on my life and the fact that his sacrifice is something I will not forget. I also connected curving Maori patterns around myself connecting to my great grand father. This not only regenerates the idea of patterns but helps conclude my relationship and gratitude for my great great grandfather.



Beyond the board:

I want to continue to paint realistic portraits and develop my skills. I've looked at artists like Audrey Flack who paint hyper realistic portraits at a larger scale which I would like to do in the future. I want to be able to share my gift with others and paint family portraits or pets. I feel as I develop my art practice, I want to continue to explore my heritage and culture through art making



Audrey Flack