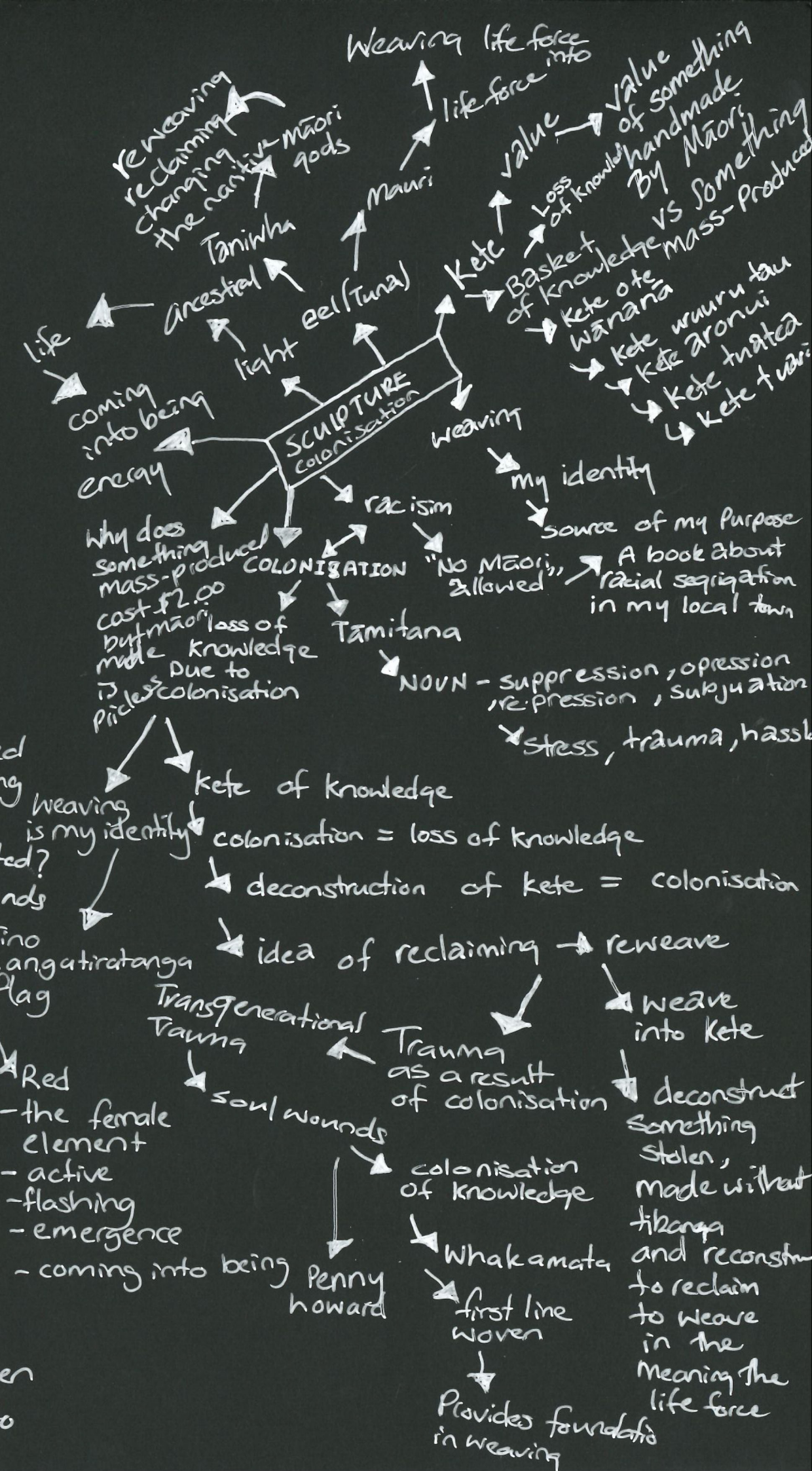


Ko Maungapōhātu toku maunga
 Ko Waimana toku awa
 Ko Tūhoe toku iwi
 Ko Mātātua toku waka
 Ko Rahiri o te rangi toku marae
 Ko Ngati rere toku hapu
 Ko [redacted] toku whanau
 Ko [redacted] toku ingoa

I am exploring ideas surrounding colonisation, cultural appropriation, loss of mana and loss of knowledge due to mass production of traditional taonga.

My investigation begins with the idea of value, the value of something mass produced overseas and therefore removed from its cultural context, tikanga and significance. In comparison, I have looked at notions of value in relation to Māori handmade, taonga filled with a rich and deep understanding of Māori culture and links to ancestors. I question the worth of a taonga made by Māori hands versus something that has been taken or "stolen" and priced as a souvenir by means of mass production. Additionally, I will look at identifying the impact of mass production on the decreased value of Māori made, traditional taonga. Has this process made these valuable objects less sacred? Less appreciated? Denoting the thinking of a consumer around why spend hundreds to thousands on something sacred when you can go to the nearest \$2.00 shop and buy a copy with as little as a gold coin.

Through exploration of material and research, I question where the line between cultural appropriation and cultural appreciation sits. Consequently, my art practice aims at reclaiming what has been lost through the impact of Western influence. Giving these taonga the mana and life force that links them to our ancestors and the whenua. This is primarily based on my personal experience as a bi-racial wahine with ancestral links to Ngāi Tūhoe. Last Pictures of my kākahu that I love so I could connect to other weavers. Still, I did get a comment from a fellow weaver that accused me of "appropriating and plasticifying Māori culture" with my weaving... This was because of my decision to use synthetic material to create woven works as a trans-customary approach to art making. A modern approach to art making that puts the cultural value of taonga at the forefront of my research and art interest.



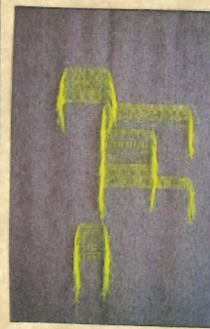
DECONSTRUCTION AND RECONSTRUCTION

PLASTER CAST KETE

Again, referring to Kete o Te wānagā (basket of knowledge). I saw the work of artist Rachel Whiteread who casts spaces around domestic objects, and it made me question what is in the Kete? what does the Kete hold? what's in my Kete of knowledge? the physical action of filling the Kete makes me think of the metaphor is the cup half full or half empty... filling the basket of knowledge or refilling it. I began casting moulds of the inside of \$2.00 shop Kete and experimenting with how full i fill it. Unravelling the woven shell wondering about what would be left. if you take away the basket, you'll have the knowledge. this idea of recording an absence a usually empty, vacant unused space.



Whiteread had been casting the space around common domestic objects, like chairs, and the space underneath a bed, attempting to capture the air around the objects, and all the interactions and emotions their owners had had with them. For Ghost, Whiteread cast the entire interior of a room in plaster. The house was set to be demolished, and in creating the cast, Whiteread sought to preserve some of the memories connected to the home.



MARICOR/MARICAR IS A DESIGN AND ILLUSTRATION STUDIO SPECIALISING IN HAND CRAFTED EMBROIDERY ILLUSTRATIONS



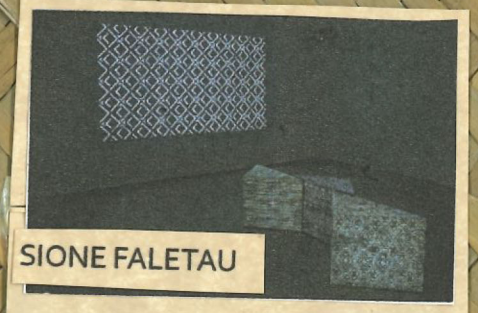
ARIELLE WALKER



JODI ANNTAUTARI



JIMMY MA'IA'I



SIONE FALETAU

DECONSTRUCTING COLONISATION AND RECONSTRUCTING MAAORI CULTURE metaphorically taking the \$2.00 Kete as a symbol of colonisation deconstructing decolonising what has been stolen from us and rewaving the mana the mauri the life force back into it weaving the emotion the love the ancestry and tikanga reclaiming our culture, decolonising our minds.



DECONSTRUCTION OF THE \$2.00 SHOP KETE

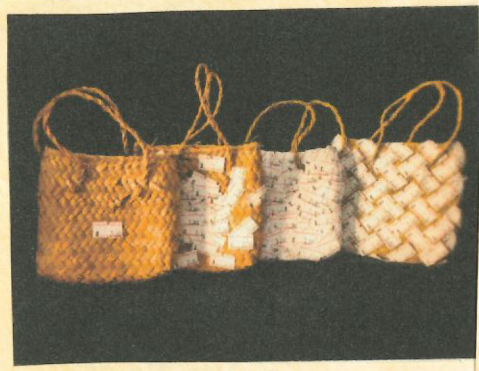
In Māori culture the kete represents a container of knowledge and wisdom, so by deconstructing it, ripping it and destroying it, it becomes a symbol of colonisation and the loss of knowledge, of how to weave, how to care for them. I started to reweave and repair them as a way of reclaiming them and giving them back the mauri, mana and meaning back.



VALUE

I am looking at value in terms of price, currency, consumerism, cultural appropriation, using the \$2.00 shop "Kete" I look at the idea of colonisation through the deconstruction of Te Kete o te wānanga (baskets of knowledge) looking at loss of knowledge, loss of Mana. Then looking at reclaiming something stolen, decolonisation through reconstruction, unravelling and reweaving. Bringing back mana, life force and weaving the life back into it. I continue by looking at the Kete investigating the fulling of the Kete, fulling the negative and inside space. My ideas shift slightly looking at pattern and light. The light representing the life force, ancestry, kaitiakitanga. The sacred life woven into a pattern. I am now interested in the hīnaki and the tuna (Eel) eel as a symbol of health and life.

VALUING TAONGA
 What makes taonga different from copies? the mass produced Souverie? and for me the answer to that is the process of making, the process that came to be, its connection to the whenua, to Papatūānuku, that's our tie as te tangata whenua (people of the land/Māori) its back to mother earth, to our ancestors. our connection through karakia.



I work part time in retail and one of my daily tasks is the action of pricing and repricing. The mundane and routine task of doling out price stickers, the repetitiveness has a satisfying satisfaction to it, it's almost as my conscious mind goes into the back seat and floods with thoughts and ideas. the change of price could be due to competitive prices, inflation or a weekend sale is on. working in the retail industry has made me aware of the consumerism dynamic that we oblige to.

Exploring the value of something mass produced and stolen versus something handmade passed down through generations.



SORAWIT SONGSATAYA



Working with ideas such as portability, journeying, and the unearthing of treasures, Michael Parekowhai has created a conceptually layered exhibition that upends fine art conventions and art gallery etiquette, and questions notions of value and taste.



When i was younger i visited the show, I remember running up to the monkey and sitting on the bench next to it trying to see what it was smiling at. At the time didn't know what it was about.

Money or this idea of currency is a western colonial concept.

COLLECTIVE MAKING
 The weaving and the making in a collective setting is truly where the mauri the life essence and the value lies, it lies in the deep korero (conversations) between the collaborators, the weavers and their ancestors. I have experienced this first hand.



AI WEIWEI

"Sunflower Seeds" consists of millions of individually handcrafted porcelain sunflower seeds. it takes a closer look at the complex exchanges between "the one and the many", "the individual and the masses", "self and society". the intricate and handcrafted nature to the seeds prompts the viewer to question the 'Made in China' phenomenon commonly associated with cheap mass-produced goods.



GINA MACHITT

Something I found interesting was the impact the \$2.00 shop Kete had on my 6 senses, touch, smell, sight, taste, sound and ancestral connection
 The \$2.00 shop Kete has a potent smell that makes me feel slightly ill and i feel no connection to any ancestral tie vs the flax Kete that has a comforting smell and gives me direct connection to the whenua.

People often get offended by the \$2.00 shop Kete and others put wine pottles in them and give them as gifts because it seems 'kiwi'



I can print on, rip up, break, cut my own woven pieces and art works if made for that intended purpose but I could never to that to someone else's work. but the \$2.00 shop Kete isn't sacred therefore I can alter, destroy and it isn't tapu.

VALUE -WHAT IS IT?
 value as a term can be measured in so many different ways, some of these being...

Emotional value; how does this object effect they way you feel? What memories does it connect to?

Financial value; how much did this object cost? how much money did it cost?

Spiritual value; how do you connect with that object on a spiritual level?

collective value; how does this object bring your community together?

I take all of these into consideration in my art making.

WOVEN STORIES
 a meal made with love is different to take aways. The value in my work is my authentic self and my relationship to the work, story's are woven into the works.



ARIELLE WALKER



Taonga tuku iho something passed down through generations or family.

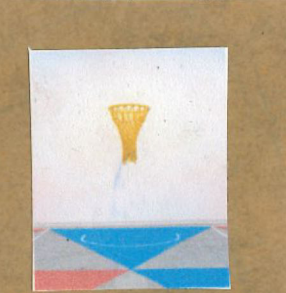


Controversies after golfer Zach Murry was draped in what NZ golf called a "Korowai" after winning the NZ open. Weaver Veranoa Hetet says she knew instantly that it wasn't a korowai and was in fact a "piece of faux fur" from spotlight or Kmart bedazzled with rooster feathers, and it's "insulting" to call it a korowai. Insulting and belittling to all weavers, diminishing the mana of the weaver. Insulting to Te Tangata whenua (the people of the land-Māori) and insulting to Zach Murry. Veranoa explains that she's seen these "things" in souvenir shops. Roz hunt recognised it as her company's work and says that her materials are all sourced from overseas, they never claimed that the pieces are hand woven but reasons that not all whanau can afford a \$15,000 korowai and they are mostly passed down through families, she makes them for people that need one but can't afford a real one. So that brings up this idea of accessibility.

WHAT IS YOUR LAYBOUR WORTH?
 why is it that some peoples labour is worth more than others? why do we value NZ handmade higher than for say handmade in China?

Gender pay gap
 As of 2022, research shows men on average earn 10% more than women in New Zealand.

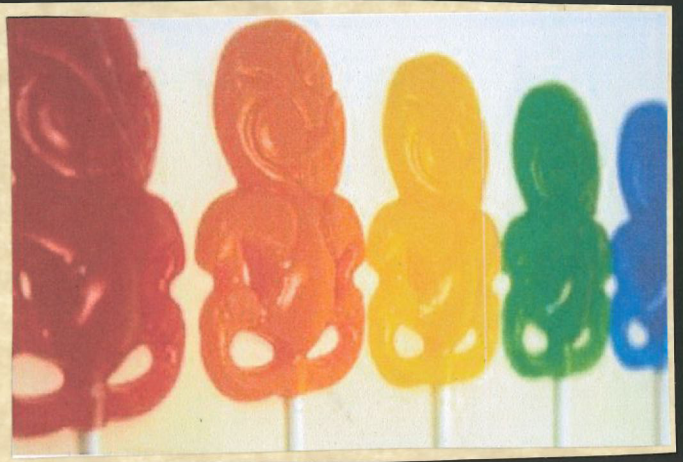
slavery
 A minimal amount of enslaved people received small amounts of money, but that was the exception not the rule. Most of the labour was unpaid.



ĀKAU 'Poipoi Whakaaro' 2021 - Hoop detail

TAONGA -WHAT GIVES IT VALUE
 What makes taonga so Sacred, so Special and what is a taonga? A Taonga can be anything, a treasure or something precious. What makes it so sacred is your personal relationship that you have with the object, the Mauri it carries, the Whakapapa it carries.

COLONISATION



WAYNE YOULE- PLASTIC MĀORI

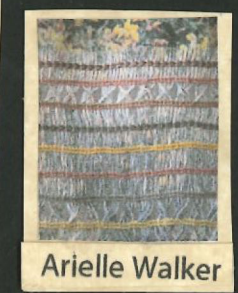
In this work Wayne Youle examines the idea of cultural integrity and asks is synthetic still authentic? "When plastic Tikis replace pounamu pendants and Tukutuku panels are made of computer keyboards, can these objects keep their cultural integrity?"

PLASTIC TIKI

During the 1970s, Air New Zealand gave out plastic Hei Tikis as souvenirs to passengers aboard their flights. These Tikis were mass produced and culturally appropriated Māori culture.

"Plastic Māori"- A derogatory term used to describe Māori that don't speak the Te Reo or that has fair skin.

Hei Tiki has lost meaning through the means of mass production and cultural appropriation.



Arielle Walker

MY OWN WORK
Re-appropriating the stereotype "plastic Māori" playing with the idea of reclaiming ownership.

PRE COLONISATION

Prior to European arrival, tangata whenua (Māori) economy was similar to a barter system. iwi exchanged goods. the exchanging of goods was a 'customary practice which distributed food and other materials around the country.' - te ara so it wasn't until western arrival and influence that this idea of value of currency came about.

Historical Trauma

traumatic experiences and events shared by a community or group of people or even by an ethnic group. Historical trauma is widespread collective suffering, and malicious intent. it can manifest as substance abuse, suicidal thoughts, depression, anxiety, low self-esteem, anger, violence.

Soul wounds are the past emotional injuries that manifest pain-based identities.

Intergenerational Trauma

Dr Fabiana Franco defined Intergenerational trauma (sometimes referred to as trans- or multigenerational trauma) as "trauma that gets passed down from those who directly experience an incident to subsequent generations. Intergenerational trauma may begin with a traumatic event affecting an individual, traumatic events affecting multiple family members, or collective trauma affecting larger community, cultural, racial, ethnic, or other groups/populations (historical trauma)."



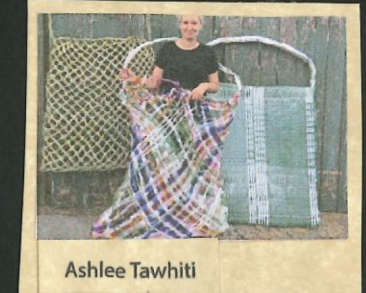
Lissy cole and Rudi cole

Wharenuī Harikoa is a prism of tūpuna-inspired light that shines across the sky like a rainbow. Transforming intergenerational trauma into deeply felt joy one crochet loop at a time.

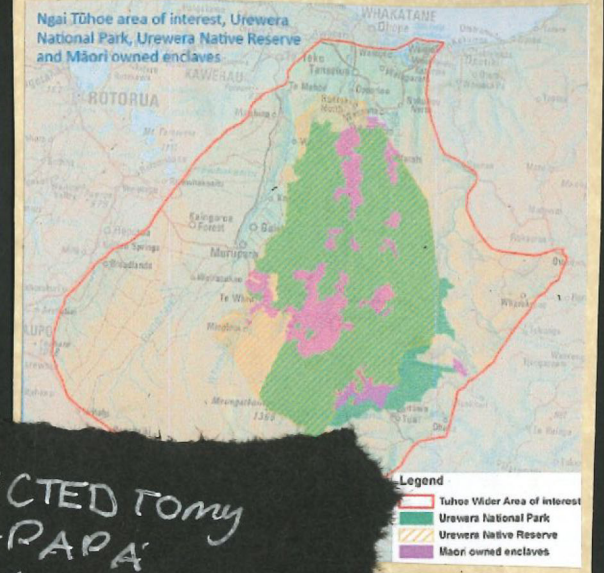
i went to a crochet workshop lead by them and learnt how to crochet for the first time



According to psycom.net "Trauma can leave a chemical mark on a person's genes, which can then be passed down to future generations. This mark doesn't cause a genetic mutation, but it does alter the mechanism by which the gene is expressed. This alteration is not genetic, but epigenetic."



Ashlee Tawhiti



Legend
 Tuhoë Wider Area of Interest
 Urewera National Park
 Urewera Native Reserve
 Urewera Native Reserve
 Māori owned enclaves

CONNECTED TO MY WHAKARAPA
 In 1866 448,000 acres were confiscated from the Tuhoë people. By the government

Internalized racism is a form of internalized oppression.



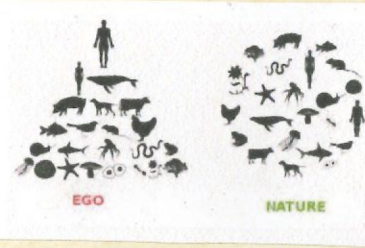
'No Māori allowed' by Robert Batholomew is a book that goes into detail of the recent history of racial segregation in Pukekohe (where I live). After first reading this book I was in shock and disgusted. It completely shifted my view on life and the town, knowing still only a snippet of what happened.

In this work I wanted to explore this feeling of being encased, trapped, smothered but being released, revealed. I used the \$2.00 shop woven mat as a reference to western society and colonialism enveloping Māori culture I wanted to document the overcoming of colonisation, of letting the light break through and exposing itself gradually over time just as we are in society slowly changing the narrative and starting to embrace our culture.



MAURI-LIFE FORCE

What is the concept of Mauri?
 Mauri is the life spark or essence inherent in all living things
 that has been passed down from ancestors through whakapapa.
 Mauri affects and is affected by the surrounding environment.



Charles Royal explains, "the natural world from a Māori perspective, forms a cosmic family, the weather, birds, fish and trees are related to each other, and to the people of the land".

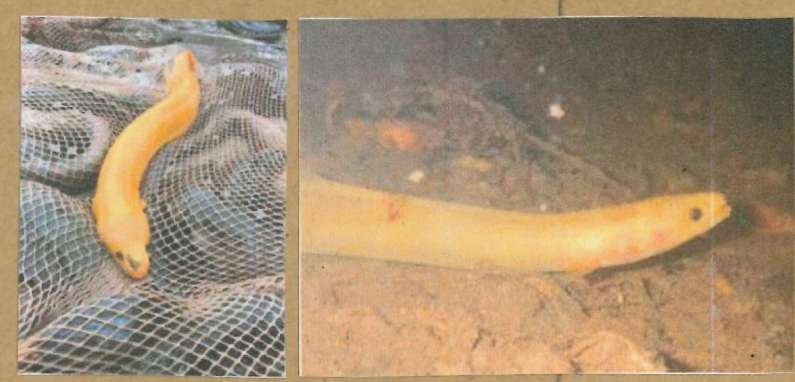
Nature, people and the cosmos are all connected through whakapapa. Whakapapa extends beyond human relationships.

MAURI, MANA AND AATURE AS AN ANCESTOR
 NATURE IS AN ANCESTOR

Most western societies, see humans as separate and dominant over nature. Whereas Māori believe in the inseparable connection between people, nature and the cosmos.

ANCESTRAL HEALING
 Ancestral healing is defined as the process of revealing and releasing inherited wounds and traumas that have been passed down by ancestors
 Darcy Nicholas

"Today, people call us Māori, land is the foundation of our identity. Its stories have changed, but the land is still there, and our spirit lives on in our art, our culture, our language, and our dance."



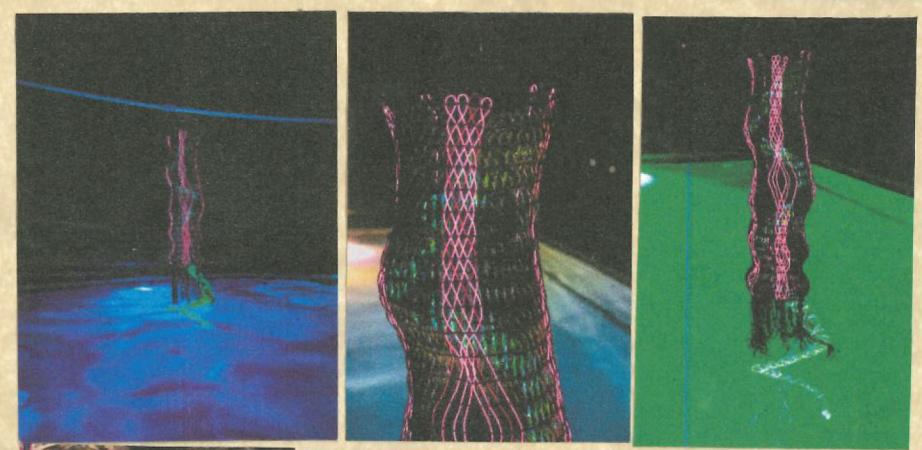
THE YELLOW EEL
 A rare golden coloured eel. The bright yellow eel is considered an extremely rare find and a Taonga by Tangata whenua. For Māori, tuna (eels) are an important cultural treasure, they are revered as a link to the gods. Over time, special traditions were developed surrounding the harvest of tuna.

TANIWHA
 Māori iwi all have unique traditional stories and different attitudes towards taniwha. Some view Taniwha as a 'kaitiaki' or protectors of the people. They believe that taniwha are forces for good, that they are protectors for the people and their land. Others are seen as frightening and dangerous.

TE TUNA - THE EEL
 For Māori the tuna (eel) are sacred taonga, they are considered a link to the gods.

CATCHING EELS WITH LIGHT
 EELS predominantly eat at night, so a common way of hunting them was/is at night with a torch and a Hināki (eel trap).

The people of Tūhoe are known as the Children of the Mist, we were brought forth from Maungapōhatu (the Mountain) and Hine-pūkōhu-rangi (the Mist Maiden). We are of the forest, and we are the forest, as it is our shared identity.



This piece draws of inspiration from the Hināki (eel trap), the work consists of a woven trap made from synthetic black string woven together intertwined with purple light strings. In the centre of the 'hināki' is the taniwha, the yellow eel, its body curled throughout the trap with its head down the bottom as it is escaping from trap or being set free, let back into the whenua to its mother Papatūānuku. This work symbolizes the revitalisation of Māori culture, the reconstruction of our identity as te tangata whenua. The work was suspended over a body of water.



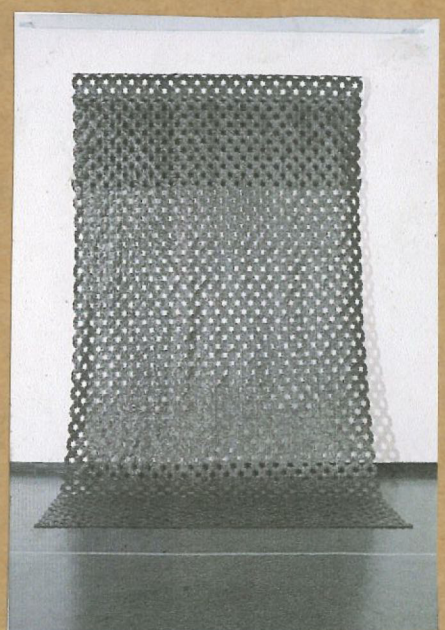
MAILE ANDRADE
 Harakeke casket, otherwise called a waka kawae or waka tupapaku, is a new offering whānau can chose to have their loved ones buried in.



ARIELLE WALKER



Shane Hansen



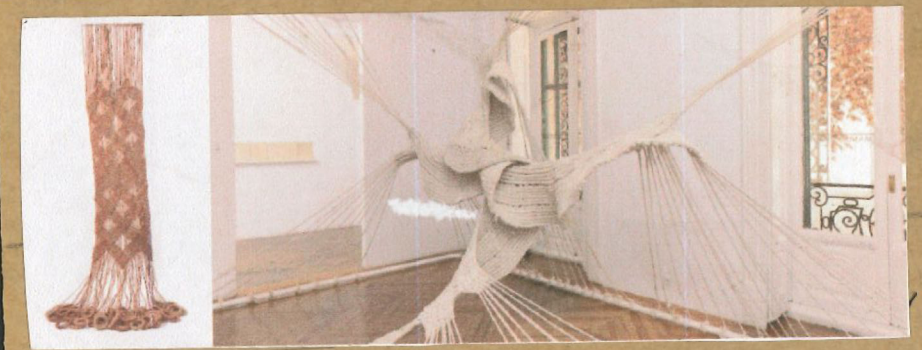
"Star by night by Ani O'Neill pays homage to this expert wayfinding and her ancestors' awe-inspiring journey to Aotearoa. She creates hundreds of stars from black florist's ribbon to create a shimmering night sky. When installed and backlit, the work casts thousands of shadows that envelop the viewer."

ANI O'NEILL, STAR BY NIGHT

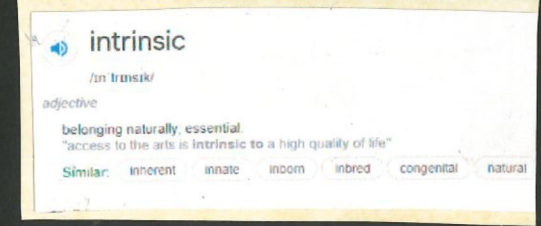
As Kennedy Warne, Editor for New Zealand Geographic, explains "Where European ontology (the nature of being) is linear and hierarchical, Māori ontology is circular and reciprocal. European thinking leads to separation and objectification; Māori thinking leads to relational exchange — 'the rhizomatic, ramifying networks of whakapapa' as Dame Anne Salmond describes it. If the Enlightenment view is epitomised in 'I think therefore I am', the Māori understanding is 'I relate therefore I am'." Māori make sense of the world through how things relate and connect.



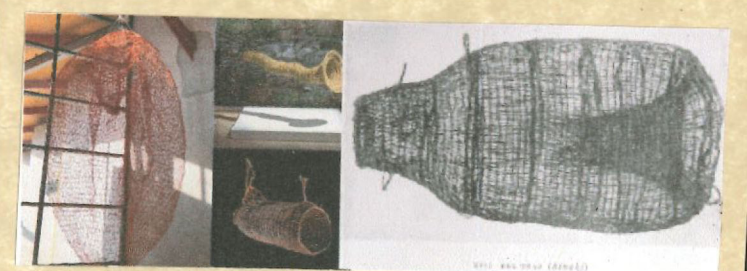
one of my past boards looked at the idea of guardianship through the connection between the use of flax and birds in Kākahu. Birds representing Ranginui and flax representing Papatūānuku.



Aurelia Muñoz



Te Urewera is a place of spiritual value, with its own mana and mauri. Te Urewera has an identity in and of itself.



Hināki I took inspo from

WEAVING

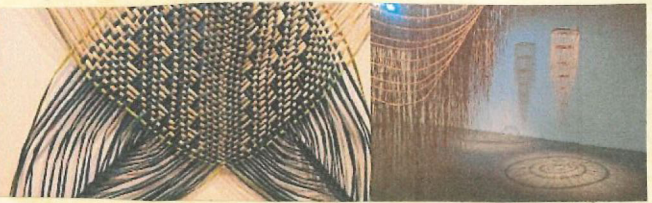
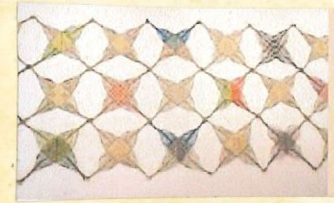
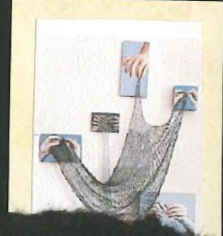
I weave my ancestors and descendants into my Kākahu.



I enrolled as a dual student at the online school Te Kura to study Tāniko as my school didn't offer it as a subject, my weaving ability was more advanced they what they were teaching so they reached out to Veranoa Hetet, Māori weaver and contemporary artist to get feedback.

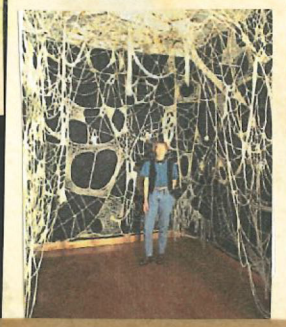
I feel drawn to creating art with a haptic, tactile and touch element.

When I weave all of my emotions and feelings go into the Kākahu and in fluence the final outcome of the work

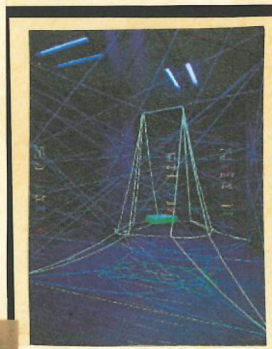


MAUREEN LANDER, Flat-Pack Whakapapa

lander explores the idea that "our Whakapaka is always with us, Lander's installations can be packed down into individual weavings" "Her approach symbolises how Whakapapa grows with us, and how our genealogy is inherited by our descendants, who continue our heritage lines." - the Dowse



CROCHETED ENVIRONMENT (WOMB ROOM) BY FAITH WILDING

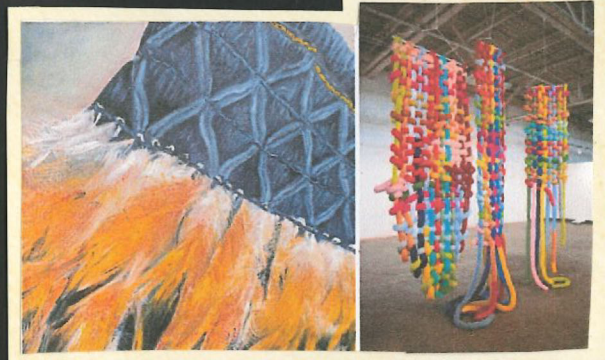


MAUREEN LANDER, String Games

MY WEAVING IS MY IDENTITY

My ability to weave Kākahu connects me to my Māori heritage, it drives me to learn about my Māori culture and to surround myself with all things Māori. it has enabled me to gain confidence to explore and express that part of myself.

My creativity stems from my identity. Between me and learning to weave created a link to My Māori culture, enabling me to begin my journey. It opened opportunities and pathways to enrich my idea of self and who I am as a mixed race individual.



ALEXIS NEAL

Neals practice mixes weaving and printmaking to create new forms . The mix of the printed Hahnemühle paper combined with Raranga whakairo . The act of pattern making is repetitive, exploration of materiality and form.



MAUREEN LANDER, Wai o Marama
I was mesmerised by this work 'Wai o Marama' and how the UV light interacts with the woven threads.

"Tomohia ki te rūma me ko ō tūpuna tēnā i huakina te tatau"

- Walk into a room like your ancestors opened the door
My ancestors pave the path for my journey of discovery... my discovery of self, my discovery of my cultural heritage.
holding my hand, guiding me through it all.
our Mauri, our mana woven together.
intertwined together, connected
my body, my hands a vessel, a door for my ancestors to exist, to weave to create.
I reside within this woven Vail of protection, a womb of safety, of guidance, of love.
I feel their presence as I weave, as we weave.
a living, breathing entity. That is what my weavings are.



Pacific Sister show at Te Papa 2019

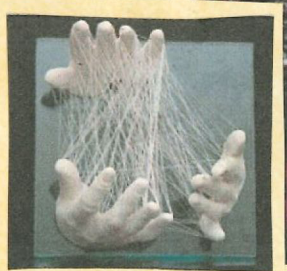


A few examples of the Kākahu I have woven for my whanau.

I began to learn how to weave when I was in year 7, age 11. I instantly felt a deep connection to the art and have continued to learn and be guided by my ancestors to further my practice as weaving creates that intangible connection between me and my ancestry.

Kākahu is worn as a mantle of prestige and honor. Wearing and making Kākahu gives me a sense of identity, they are used as an acknowledgement, a connection to ones NZ heritage or family tradition.

As a weaver, I respond to the surface of the cloak. A Kākahu doesn't fully come together to the end.



VERANOA HETET: CREATING POTENTIAL 2020

In the exhibition "Creating Potential", Veranoa explores the idea that each of her woven works holds the past. She takes traditional methods, patterns and stories of Whakapapa in a trans customary approach. Her works also hold an element of the future, "potential of creating something new, using contemporary materials, colours and techniques."

MAKING/EXPERIMENTING

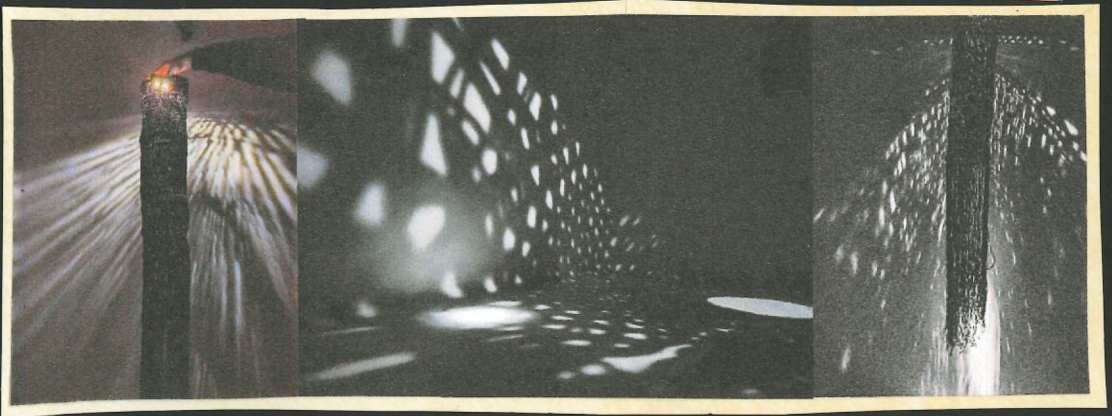


When experimenting with new mediums and materials, I discovered Gel Medium and found that by spreading it out onto plastic and set to dry, it hardens and becomes this skin like form that can be manipulated like fabric. It dries clear, but when combined with light, it has this illuminating effect. I played with casting different things in the Gel Medium like roots I gathered from my ancestral grounds, from Papatūānuku. Experimented with manipulating the material, weaving it, wearing it, drawing on it, adding colour, creating shapes and shadows and I ended up with these living paint collum, I say living as they droop, fall ever so slightly or slowly, almost like a slow exhale of breathe.

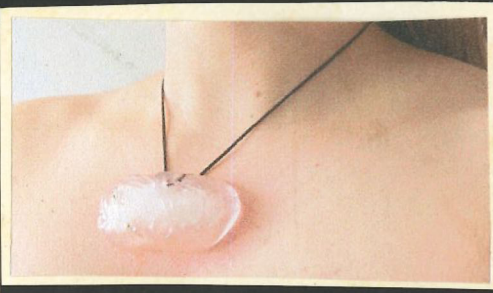


THE MATA AHO COLLECTIVE

I am fascinated by the shadows made by my works, both intentionally and unintentionally. I experimented with light and shadows to show the Mauri- life force. That intangible element.. that life embedded into our sacred taonga.



weaving myself together, weaving the pieces of my identity together, putting the pieces of a puzzle together to reveal a picture



JASMINE TE HIRA

Last year I visited the Toi Tū Toi Ora exhibition and one work that stood out to me was "the beauty of invisible grief" by artist Jasmine Te Hira who cast a necklace pendant in ice and documented it melting slowly onto her chest. Her time-base sculpture practice documented as it melts from hardened, tangible thing to an "ungraspable elemental compound." inspired me to create these works that look at cultural appropriation of Māori culture its impact on my identity as a bi racial individual.



ANNA-ROSE CARPENTER
For Anna-Rose, experimenting and material play is an important part of her sculptural work which "Reveals a visual narrative of thinking through making. Selected objects were used to inform repeating patterns for digital print, investigating a transition from 3D to 2D."

LED light strings were very complicated and challenging material to weave with as it is physically thicker and stiffer than my normal synthetic whenu (string) meaning it took longer and took more of a physical toll on my hands, leaving them callused and sore. i also found that the lights would break as i wove and the wiring would snap.

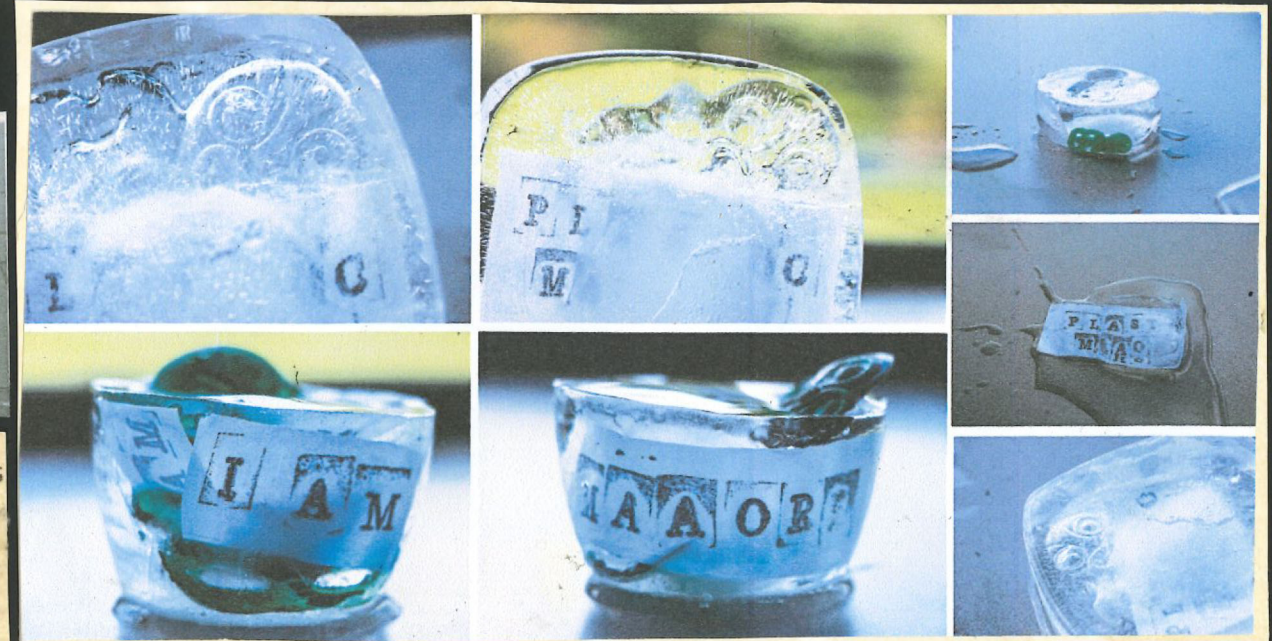
These works were inspired by artist Jasmine Te Hira who cast a necklace pendant in ice and documented it melting slowly onto her chest. Documented as it melts from hardened, tangible thing to an "ungraspable elemental compound."



I took a stone sculpture class where I learnt how to carve and sculpt soft stone. I wanted to explore different mediums and techniques of sculpture.



"In Sometimes Making Something Leads to Nothing", 1997, by Francis Alÿs pushed a block of ice through the streets of Mexico City until it completely melted. After nine hours, the block was reduced to no more than an ice cube suitable for a whiskey on the rocks, so small that he could casually kick it along the street. This is time based art that lasts as long as the ice- in this case 9 hours.



MY WORK IN RESPONSE

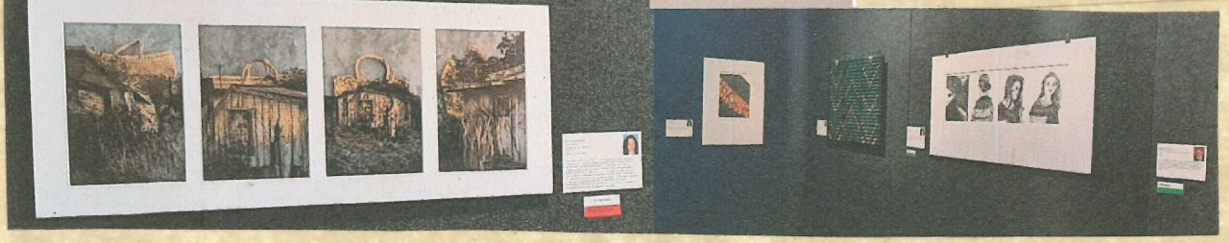
INSTALLATION AND EXHIBITION PRACTICE.



I have entered and been selected to be a part of the Ringa Toi exhibition for the past 3 years and this year the exhibition was held in Te Papa. my 3 pieces that I entered were selected to be a part of the show i gained highly commended in the photography section, commended in the printmaking section and was runners up for peoples choice award.



I was one of 6 artists that were a part of exhibition 'as above so below' location'd at railway street studios in Newmarket. The show explores "ancestral connections and the felt-sense of 'me' in a relationship with a nature-connected environment. Like the complex root systems of our native and non-native trees, the work in this shared space aims to push beneath the dermis; to be in a symbiotic relationship above and below the surface, in conversation with the forces around us." Having been able to experience working and collaborating with established artists in a space with rich and deep conversations was truly inspirational.



I entered the youth section of the franklin art awards again this year and came first with my photography piece 'Hikoī for harmony', and received a merit award for my lino cut 'huia and tui'.



I've have entered the Earth Guardians Character Design Competition. Last year I was awarded the Weta Workshop Rising Star Highly Commended Award where I was invited to wellington to meet some of the weta workshop concept designers. and this year I was awarded the Create With Us Award.



This piece 'Kaitiaki' looks at the idea of guardianship Kaitiaki is the guardian of the forest and oversees the whenua (land), he responsible for the passing of knowledge. Wearing the Huia headdress as a symbol of his wisdom and a reminder of his tipuna.

Kaitiaki understands that the forest provides his iwi with the necessities of life. He also understands the forests mauri (life force) needs to be preserved. The Kākahu he wears signifies his links to the land and his connection with his whenua. The circle illustrates the spotlight he is under to pass his knowledge and wisdom onto his mokopuna, just as it was passed onto him.



In my piece He Tamahine a Papatūānuku I bring to life a garment inspired by traditional weaving practice and materials gifted by Papatūānuku. I have sought to create a garment befitting a daughter of Papatūānuku, if she was to walk along the land in human form. Embodying the strength, beauty, and power Papatūānuku holds. The materials used are harakeke miuka (flax fibre), hessian string, recycled Kauri wood, recycled Pohutukawa wood and peasant and rooster feathers. Her garment is made of natural materials reminding us to reuse, reduce and recycle.

My piece won star of the night in the Auckland region, excellent construction national award, best interpretation of design brief and also made top ten nationally.



I was nominated for the Pat Hanley award and also gained a highly commended award.



This year I had the opportunity to participate in the behind the walls project with Auckland art gallery. Where we visit the gallery 5 times over a year meet and have conversations with artists draw from ideas discussed in the exhibition and make work in response to it. The exhibition we visited was "Declaration- a Pacific feminist agenda."

meeting a range of Māori and Pacific artists and learning about what they do and being able to have enriching conversations about themes to do with colonisation and identity was really inspiring.

I was selected as a finalist for the national youth art wards this year and won the printmaking award for my work "Whatu".



While researching my local history in year 11, I stumbled across the book "No Māori allowed" by Dr Robert Bartholomew, which detailed the racial segregation and neglect Māori lived through in recent history. And then in year 12 I had a conversation with my photography teacher surrounding the book which directed my ideas for my photography portfolio that year. The book has sparked a community project known as the harmony project. Led by Catherine Tamihere over the last two years I have been documenting the town's journey of discovery, healing and harmony. I have been involved in a number of public meetings surrounding the book's contents and importance, as well as interviewing local kaumātua on their experiences growing up in the Pukekohe area and what their message to us as the younger generations is. I have also had several conversations with the author. I have documented all the events in the harmony project through photography and my art. I have been involved in a documentary surrounding the project and the book. As well as the hikoī for harmony and the mural for harmony which is a mural located in the heart of Pukekohe painted by artist Jimmy Kouratoras and amongst other Pukekohe High School students, this mural is the start of many that are planned around our town. I am currently working on a book that shows my account of the harmony project that have brought awareness, light and healing to the town's generational trauma.