

WHAKATU MARAE SPIDER DIAGRAM

Myth/ancestor(s) in the whakatu area

Māui
Ngāti Kūia
Kupe

There is so much info on Māui so that everyone already know, so im not gonna write it

first thum to discover Aotearoa (NZ)

Te Ātiawa

Ngāti Tama
Ngāti Rārua

(6)
Iwi

Te Runangā o Toa Rungātira

Ngāti Kūia

Ngāti Koata

chief potaru

Story of Kaiwhakamatai

Te tau Ihu Tribes

hauke Grassmere (Kūpara-te-hau)

Argillite adze

Carving restoration

Carvings

(Master Carver)
Mark Davis

NMIT

whare Kāwhakamatai were opened in 1991

Development ~~cont~~ continued and on the 1st of april 1995 Kāwhakamatai was opened

About the Building

whare tuhono: Kāwhakamatai

Developed from a disused sight of the 1960's

land area is 10 Hectares

6 whare Kāwhakamatai

More developments in 2006, 2008 and so on, carving restoration.

POHINZOS



WHAKATŪ INCORPORATION CARVING

← "This carving stands in the whakato incorporation registration office in Nelson. The whakato incorporation established in 1977, oversees the assets and lands of the Nelson Tairāwhiti." - TE ĀRIA (This isn't the full carving it's just the upper half of it)

FACTS ABOUT THE WHAKATŪ BUILDING:

NGĀTI TAMA:

- Trace their roots back to the Tokomaru written from Hawaii, and take their name from Tamaraiki, one of the 5 co-captains aboard the vessel.

TE ĀTIAWA:

- The earliest accounts associated with Te Ātīawa iwi ancestors precede the coming of taranaki to the western seaboard.

They were known as the Kāhui people, some of which were known as:

Te Kāhui Ao
Kāhui Rangī
Kāhui Pō
and Kāhui Toka, collectively called Te Kāhui, Māunga.

- ALL INFORMATION IS COPIED FROM THE IWI'S OFFICIAL WEBSITE -

6 WHAKATŪ MARAE IWI

NGĀTI KUIA:

- The first people of Te tairāwhiti. They're the descendants of Maui, Kupe and Motua Hauere.

It was Motua Hauere who was brought to this place by the taniwha Kaikegāwāro and it was the people of motua Hauere Ngāti Kuia who settled the land.

NGĀTI TOA RANGATIRA:

- Te Rānanga o Teo Rangatira was established in 1990. It is the mandated iwi authority for Ngāti Toa Rangatira and the administrative body of iwi estates and assets. Originally from Kāwhia, were led by the famous warrior chief Te Rauparaha.

NGĀTI RĀRU:

- descends from the Tairāwhiti waka and originate from the western coast of the King Country, Waikato. Their origins are traced back by whakapapa to the eponymous ancestor Rāruaioi, who married Tupahau, and bore the children from whom Ngāti Rārua is derived.

NGĀTI KOATA:

- for Ngāti Koata the journey begins with the early navigator Kupe, who arrived to Aotearoa from Hawaii in 925 AD.

• Whakatu Marae location was developed from a disused site of the 1960's to a beautiful site that houses; Kaakati (Whare Tipuna), Mauriora (Whare Kai), six Whare Kaumātua, Kopuawai Te Kohungu Reu, Tamatakeōriki and Rangikapua buildings that houses offices for our whānau ora services, equipment shed, and ablution blocks.

The land area is 10 hectares and is sited at 99 -121, Atawhai Drive, Nelson." - whakatu marae.co.nz

- Whare Kaumātua were opened in 1991
- Development continued and on the first of April 1995 Kaakati was opened
- More developments continued in 2006, 2008 and so on. These on-going developments have kept whakatu marae vibrant and always on the radar for events.
- Carving restoration has been done by Lat NMIT.

THE KUPU WHAKAMIHI/Profile

Nelson to get Marae

The target is finally in sight for Nelson's Maori community. A marae of their own becomes daily more of a reality. "We have set our own homes in order, and we have come a long way," stresses Andy Joseph who heads the Whakatu Muli Cultural Marae Committee. "The mana of the scheme in the Nelson province is now terrific," says Mr Joseph of his group, an Incorporated Society.

In fact the timber is ready for the meeting house, seven and a half thousand square feet, plus 50 tons of logs. Loans have been organised. Construction is pending.

For Nelson the marae is a strange dream that for so long has been so near - yet so far.

The marae is on 7 of a hectare in Nelson. The land was given to the Maori community by the Nelson City Council. But there was a problem. The land was re-claimed land, and many felt that this was simply not suitable for a marae.

At all costs

Those in favour said that the priority was for a marae at all costs. Still, the Nelson and district Maori community has nowhere to lay their dead. Nowhere to hold a tangi. These are still held in private houses.

The argument had seen-sawed back and forth for years. At one stage it embroiled the Nelson City Council in a par-

Andy Joseph and wife Ramari on their hillside house overlooking the bay ... getting the project moving.



tisan contest.

Then, two years ago independent-minded Nelson businessman Andy Joseph was co-opted to do something about the clash of wills. Above all, to get the project moving. Andy Joseph had moved into Nelson from the outlying region just a year or two before. He wanted to be on hand while his children went through their secondary education.

For the task

A successful businessman in his own right, Joseph was considered the man for the task. Initially, as he puts it, most of his energies as president of the Whakatu Marae project were spent behind closed doors "making sure that everyone was pointed in the same direction."

This has now been achieved. In fact work has already started carving the gateposts. And the project represents numerous backgrounds. On the carving project are six Maori, six Pakeha, and a Chinaman. Later, the carving of the meeting house will be under the supervision of a mastercarver, who is still to be engaged.

But the outlook is now positive. In June, the kaumatua blessed the materials, and gave the project their official go-ahead. And the marae committee is working other ways too. In May next year the committee will host the New Zealand Maori Golf Championships. More than 500 are expected.

But it will be the completion of the meeting house that will give Nelson its first focal point for the Maori community.

Bigger odds
His mother, Mrs Pauline Vermunt-Eady of Napier (Ngati Kahungunu-Maui) says, "It's not easy to keep pping up one's family sometimes want to give one thinks of our own worth it."
She is in the p... tion the

Young vet
Originally Matheus had wanted to become a veterinarian and was New Zealand's youngest to qualify in the field of artificial insemination at this exam in his fifth form school. However, he was unsuccessful in his preliminary B... He went back to... gy on his r...

DRAWING OF WHAKATU MARAE



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ANCESTOR - CHIEF POTORU -

Potoru was the cousin of Turi, Captain of Aotea waka. Together they travelled across Te Moananui a Kiwa (The Pacific Ocean) as far south as Rangitāhua, at the Kermadec Islands. On the final leg south to Aotearoa, Potoru and Turi disagreed about the correct interpretation of Kupe's sailing direction. Turi continued on to safe landfall in southern Taranaki; while Potoru heading further south, was caught in a fierce storm and blown into eastern Tasman Bay.

Chief Potoru was the captain of the Te Ririno waka

Te Ririno was one of the great voyage canoes that was used in the migrations that settled in NZ. The waka departed from Motuāhau and was commanded by Potoru. It originally landed at the Boulder Bank on the Nelson coast, and later sank in the Tasman Sea. Te Ririno was the only one of the great waka that sank.





THE STORY OF KAIWHAKARUAKI



(All credit to BRIAN FLINTOFF)

RAKAIHAUTŪ SCULPS THE LAND

(This doesn't have anything to do with the story, it's just a piece of art related to Te tau ihu)

- ① "Kaiwhakaruaiki was a Taniwha who had an insatiable appetite for human flesh. He lived in the Parapara district of Mohua (in golden bay), where he terrorised travellers on the ^{major} land and sea routes through or near Parapara. Once sighted, a party of travellers was doomed - not a single person could escape. Eventually however, the local chiefs Potoru and Kohohi devised a scheme to ambush and destroy the dreaded beast. Potoru felled a sacred pohutukawa tree, the only one growing in the bay, and each of his 340 warriors fashioned a special weapon from its branches and trunk's. Prepared physically, and supported by prayers, the army formed 3 battalions - a central body of 140 men to take a frontal assault, and two platoons of 100 warriors to be hidden on each flank. The action was launched by a brave but foolhardy warrior who attracted the monster from his hair with a lure of red ochre dye, and then enticed him into the shallows, where the two did battle. Although the young man landed a couple blows, within seconds the brute had ensnared his weapon hand and dragged him between its jaws. However, the diversion was sufficient to allow Potoru's warriors,

- ② Working in concert to attack from the front and sides, to subdue and kill the beast. While there are a number of questionable elements in the local story, it remains significant for at least two reasons. The tale of a Taniwha may have deterred outsiders with an interest in the region's important mineral resources, which included dyestuffs (iron oxide clays)." - TE ARA

HISTORICAL FACT

-ABOUT THE CARVINGS-

NGA TUPUNA MATUA-A-TUMUKI:

The 3 feathers of Pouākei

The giant eagle of Ancient times. Referred in myth by Waitaha and Kati Rapuwai Tribes. The feathers represent the status of chief.

Manaia Iirangi

Beaked figure, spiritual voice, spiritual guardian and support.

Unuanui

Rape-rape design, Fish, scales and sea.

Kupe's Matakupenga (net)

Represent's the unity of the region's people.

Ta moko

Contains information regarding who is represented in the carving. From the patterns we can see that he is a chief (forehead) a carver (temples) and a speaker (below lower lip). To identify the lineage of the figure the face is divided into the father's side (right) and mother's side (left).

Waitaha, Kati Rapuwai

Below the figure are faces representing the tribes Kati Rapuwai and Waitaha - South Island Tribes.

Patu

Traditionally made from whale bone, and shows that this figure has the status of an orator.



POU POU



A lot of the carving designs at Whakatū were done by Mark Davis. He was also one of the original carvers of the whararui.

RESTORATION:

"Getting the Tōtara wood needed to laminate into the 3 metre lengths wasn't easy but they were able to get what was needed due to a storm in southland 8 years prior."

The carving team undertook the restoration work in the NMIT Building barn which was able to accommodate the long lengths of wood."

-Artical on Tepūkenga (NMIT)

"Pou Pou are the upright slabs that form the solid framework of the walls of a whare (house). The Pou Pou represents unity between the Māori and Pākehā, as well as representing the unity of all people in Nelson."

-Nelson.govt.nz



FIONA PARDINGTON



Fiona pardinton is a photographer of Māori and scottish decent, her work became nationally recognised in the late 80's and she often displays feminist ideas.

She explores things like the female gaze, sexualization, the body and fetishism, in her photography.

Her silver-gelatine prints including all of the above are what made her gain prominence. Fiona is a new zealand artist and was raised in Auckland Hibiscus coast, she graduated with a Bachelor of fine arts in 1984.

BORN IN: 1961

BORN IN: 1962

Natalie Robertson has many occupations, shes a photographer, writer, moving image artist and associate professor. she also completed her doctoral thesis reveiwing ancestral connections.



Completing a Master of Fine arts in 1997 at the University of Auckland, Natalie explores Māori knowledge practice in her photography.



NATALIE ROBERTSON



Conor Clarke grew up in rural south Auckland and she has Irish and welsh decent.

Conor is a photographer and experiments with sound and moving image, shes interested in ecology, conception of nature, colonialism, land use visual perception and landscape representation.

Conor has a Bachelor degree in fine arts from the University of Auckland, and from 2018-2019 she was a guest student at the academy of fine arts leipzig.

BORN IN: 1982 CONOR CLARKE

SOLDIER'S ROAD

"Taaniko Nordstorm and Vienna Nordstorm are the co-founders and creative stylists/photographer duo behind Soldiers Road portraits which was a concept first dreamed of in 2011." - Soldiersrd.nz

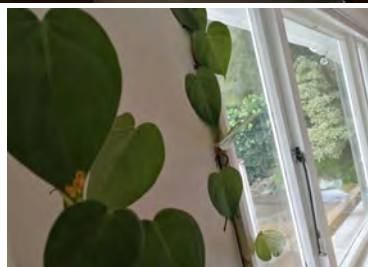
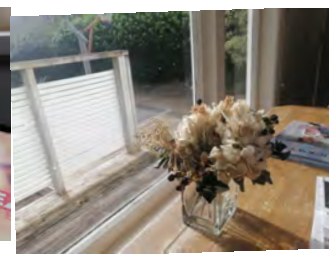
Their work is inspired by vintage portraits, the 2 artists are based in camberage NZ and dress customers in Pasifika, Māori and Native American attire for the photos they take.

They have traveled abroad many times to Australia, USA, Europe and other countries taking their business global.

**BORN IN: 1986 (Taaniko)
BORN IN 1987 (Vienna)**

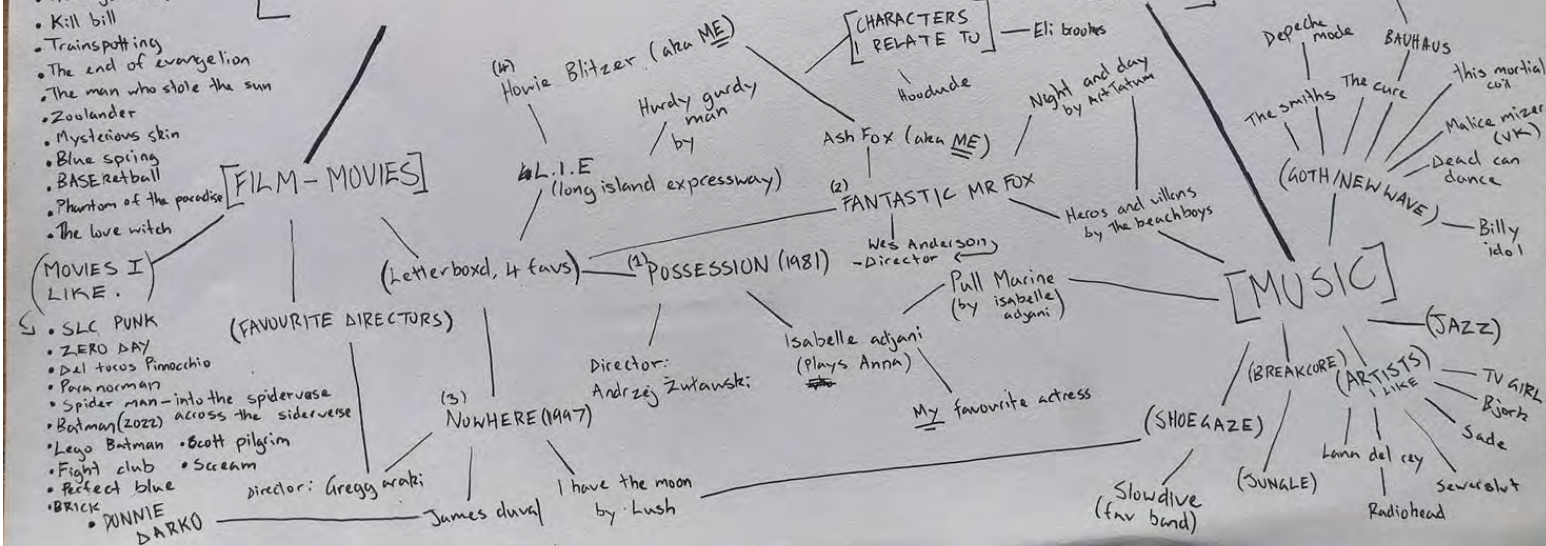


MY SIGNIFICANT
PLACE





T U R A N G A W A E W A E



"Too young to hold on -
And too old to just break free and run"

Sometimes a man gets carried away -
When he feels like he
Should be having his fun

Much too blind to
See the damage
he's done.

Sometimes a
man must awake
to find that
Really, he has
no one

So I'll wait for you, love
And I'll burn
Will I ever see your sweet return
Oh, will I ever learn? oh-oh, lover, you should've come over
Cause it's not too late..."



Now I have neither
happiness or unhappiness.
Everything passes.



TWIN FANTASY
MIRROR TO MIRROR



MY
SIGNIFICANT
PLACE!



MY SIGNIFICANT PLACE:

This is my homes dining area, aka where I study everyday. Half of my time is spent sitting here writing, drawing and researching.

Its significant to me just due to how much time I spend doing school work here. I like looking out the window especially when its raining. The atmosphere is always comforting and the flowers my mum puts out are beautiful.

I collect cds and music is an important part of who I am as a person. My significant place (my room) has a whole area dedicated to my CD collection, including a stereo where I can play the albums i've collected. Although I don't have every CD I want, or even my favourite albums, I do own both versions of the Twin Fantasy album by Car Seat Headrest, It's an album that means a lot to me and Mirror to Mirror is definitely my favourite version.



"I haven't looked at the sun for so long"

I'd forgotten how much it hurt to

I haven't looked at the sun for so long

I'd forgotten how much it hurt to"



SIMILARITIES



DIFFERENCES

