

The logo features a repeating geometric pattern of interlocking triangles and squares in shades of grey and black. A horizontal band of orange and blue is visible behind the text.

Te Wairua Toi



Manuhiri
(Visitors)



**Presented by Louana Fruean
and Lisa Terreni**

Kia ora I'm Lisa Terreni. I am a senior lecturer at Victoria University of Wellington's Faculty of Education, School of Education. I teach in the early childhood education degree programmes.

I've been involved in early childhood education for many years - as a kindergarten teacher, a senior teacher, and as a professional development adviser for the Ministry of Education. I'm also an artist and passionate about art education for young children. I live in Newtown, Wellington, New Zealand.



Ngā mihi mahana ki a koutou katoa
No Taranaki rātou, ko Wairarapa,
ko Hamoa ahau. He kaimahi ahau
mō He Whānau Manaaki o Tararua
Kindergartens i te Kaitiaki o
Kaupapa Māori. Kei Wainuiomata
tōku kāinga.

Warm greetings to you all. I hail
from Taranaki, Wairarapa and
Samoa. I work for Whānau
Manaaki Kindergartens as a
guardian of all things Māori. I live
in Wainuiomata, Wellington, New
Zealand.

Kia ora I'm Louana Fruean. I am a
passionate kaiako (teacher)
working with young tamariki
(children).

In Aotearoa New Zealand exploring and celebrating Māori art (the art of the indigenous first people of this country) is a significant dimension of visual art education in early childhood contexts.

Te Whāriki, the New Zealand early childhood curriculum, states that it is important that things Māori are valued and used in all ECE settings. This may involve, for example, “retelling stories, and using Māori symbols, arts and crafts” (Ministry of Education, 2017, p. 41).



As Wrightson and Heta-Lensen suggest, “Visual arts have always been integral to Māori life” (2013, p. 13), and are evident in many aspects of traditional and contemporary life for Māori.

The place where Māori visual art is alive and relevant is on marae (meeting places), where the whakairo (carvings), kōwhaiwhai (rafters), tukutuku (woven lattice panels) and paintings all tell significant stories about the past and whakapapa (genealogy).



*Pukeatua
wharenui
(meeting house)
at Wainuiomata
marae*




Visitors coming onto a marae always enter through a symbolic waharoa (gateway). These also tell stories that relate to the marae and the whenua (land) on which it stands.

This presentation looks at how tamariki (children) from Te Kōhanga Reo o Te Ngahere o Te Rangimārie (the Language Nest of the Peaceful Forest) that is located next door to Wainuiomata marae explored the waharoa with their kaiako (teachers).



Ko Tokomaru te Waka
Ko Pukeatua te Maunga
Ko Wainuiomata te Awa
Ko Te Atiawa te Iwi
Ko Te Mana Whenua
Ko Ngāti Wainuiomata te hapu
Ko Pukeatua te Wharenuī
Te Puna o te Ora te Whare Kai

Our video starts with a pepeha (genealogy) of the Wainuiomata marae that has been made into a waiata (song) that explains the people and buildings connected to the marae.

A woman with short grey hair and glasses, wearing a dark brown tunic and a black scarf, is speaking and gesturing with her right hand. She is standing in front of a large, vibrant Māori mural. The mural features bold colors like red, orange, yellow, and blue, with stylized patterns and a figure holding a staff. A speech bubble is overlaid on the image, containing text about the importance of art and the waharoa.

**Making art is important,
but looking at art and
talking about art is
important too. The
waharoa is a fantastic place
to do all three.**



Lisa's korero (discussion): Looking at art

This involves teachers and children looking at children's art as well as the art of others. Looking at the art that children have made can be done through one-to-one interactions, or by sharing artwork at group times, or by having displays or exhibitions.

It can also involve excursions to places where you can find art e.g. museums, art galleries and marae. But even trips to local cafes and libraries are good because sometimes these places exhibit the work of local artists (who may even be parents or whānau). This type of 'looking at art' experience can lead to a making art response ... either on site or back in the centre. Taking drawing materials when you go on excursions enables the children to capture their impressions and ideas. Later, with their teachers support, they can use these ideas back in the centre.

The waharoa at Wainuiomata marae is a great example of place where children can get to look closely at art, and through this begin to understand its cultural significance through the stories it tells.



Talking about art

*It is often said that children's artwork makes their thinking visible. Consequently, it is useful for teachers to discuss both a child's process of making an artwork **as well as** the product itself. All artists need an audience, and they love feedback and discussion about their work. Children are no different.*

Talking about art involves talking about the children's own artworks but also art made by other people. Through discussions about artworks, teachers can sometimes offer support or new provocations for children that can help extend their thinking. It is also through dialogue about artworks that teachers can find out more about children's working theories about their world, and even discover their anxieties or concerns.

In the video at the waharoa, Lou and the other teachers demonstrated how to get down to the children's level and have extended conversations about the paintings that the children were looking at.




Making art

Having good quality art materials for children to use is important. Usually, the better the materials the more attractive they are to use. The resulting art works are often better as well. Children do not get good at art unless they have time to regularly experiment with materials.

Active engagement and support from teachers involves not just displaying materials but encouraging children's art-making and assisting all children to have a go. This often means having a variety of art experiences on hand so that children have choices. For instance, children sometimes prefer 3 dimensional experiences so providing opportunities for using clay, or doing construction or carpentry is important.

In the video you can see how the kohanga children created art in their sketch books in response to looking at and talking about the art in the waharoa. All the teachers were encouraging and supportive and were actively engaged with the children in this process.



**The three important things for
te ao Māori contexts are:
whakapapa (genealogy),
pūrākau (stories) and tikanga
(traditional practices).
All these things are embedded
in the art of the waharoa**



Lou's korero (discussion): Whakapapa (genealogy)

At the forefront of establishing whakapapa is “Ko wai au? (Who am I?)”. Answering this question positions a person in a place that is connected to where their tupuna (ancestors) originated from. For example, within Te Ao Māori (Māori world view), we look at waka (canoe) - how the ancestors voyaged here, a maunga (mountain) - where they settled, an awa (river) – which narrows this to a more specific place of settlement, an iwi (tribe of people), and a hapū (a subtribe). Lisa and I did this at the start of our video.

A whare tupuna or marae is an ancestral house and everything in there pertains to the tupuna and the things they did in life. The master carver depicts what the pūrākau is from the iwi that is represented in the carved whare (house). The kairaranga (weaver) listens to the pūrākau and weaves tukutuku (ornamental lattice work) that supports the meaning of the carvings. The painted panels in the whare are called kōwhaiwhai and are painted on the tūahu (backbone) and heke (rafter) of a marae.

Art within a Māori cultural context is often traditional, but it can be recontextualised by an ever-evolving and growing iwi/ hapū and its rangatahi (youth). The painted panels in the waharoa are an example of this.

The three concepts I talk about in the video are all interconnected.



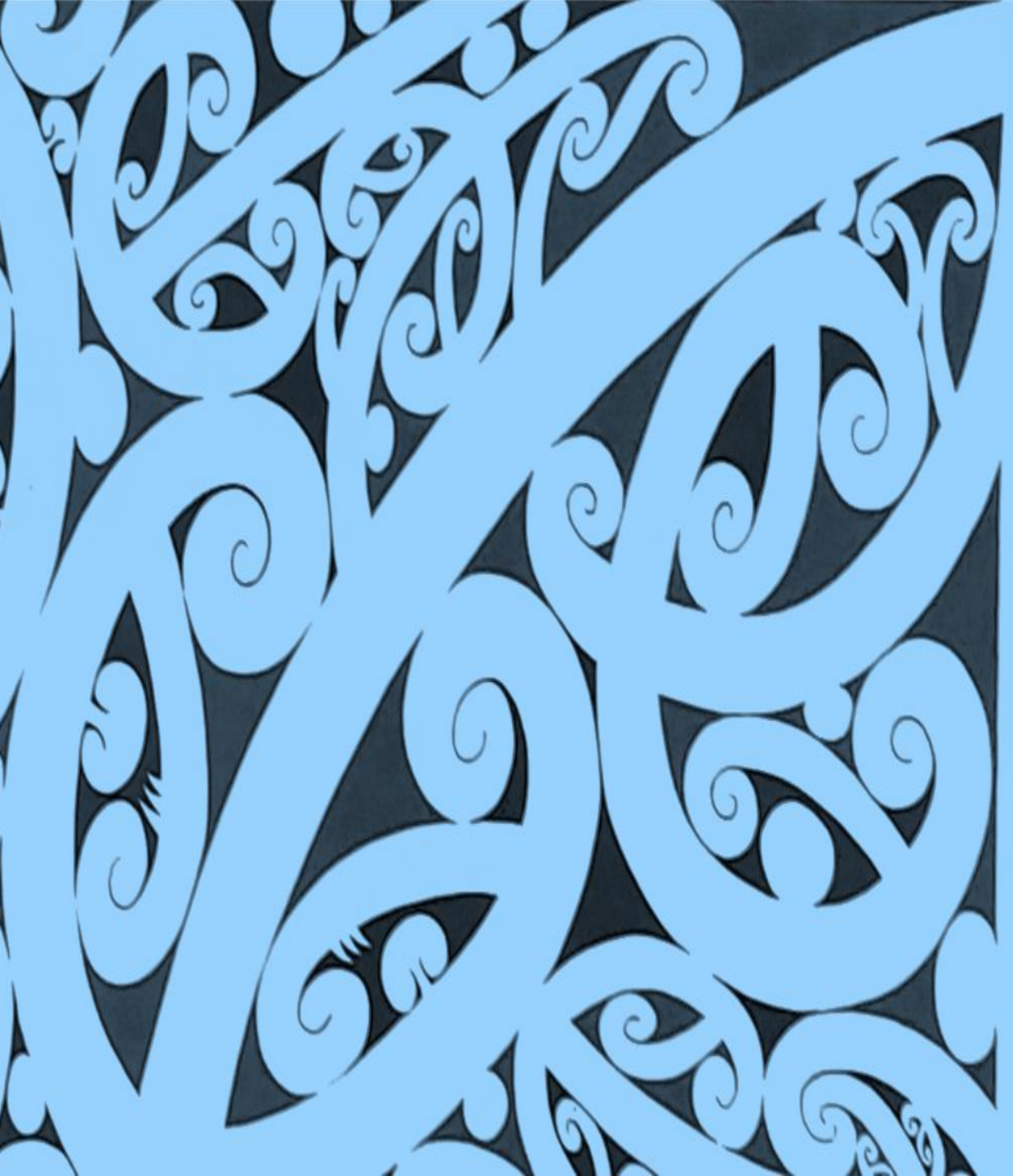
Pūrākau (stories)

Māori were a people that did most of their storytelling through oratory.

Stories/narratives have been passed down by the generations through mōteatea (traditional chants), waiata (songs) and through pūrākau about specific ancestors or people that belong to an iwi or hapū. Place names have stories too (but sometimes when a place name is changed, we often lose the original story connected to the name).

All the art works within a marae have a story! Every iwi has their own stories that pertain specifically to their own people, their successes as well as their trials and tribulations from years gone past. Within each story is hidden a truth which is normally protected by the content that is made available for general public use.

Pūrākau are important because I believe we (and especially tamariki) are more likely to remember things that are told through a story.



Tikanga (traditional practices)

Tikanga are a set of Māori values/concepts that come from a mātauranga Māori (Māori knowledge) viewpoint. Despite being in many different places around the country or having different local practices, all iwi adhere to tikanga.

On a marae, for example, one of the core concepts is manaakitanga. This involves giving the utmost care, hospitality and respect to manuhiri (visitor) coming into this area. Another core concept is whanaungatanga which involves the importance of extended relationships (whanaunga means relative) and kinship.

One example of tikanga that is sometimes differently applied within cultural practice is an approach by Māori weavers when gathering traditional materials such as harakeke (flax). For some iwi one tikanga is not to gather flax when menstruating.

In a pure te mātauranga Māori (Māori knowledge) sense tikanga is ultimately about keeping ourselves safe and being connected to a Te Ao Māori world view.



Inside the waharoa at Wainuiomata marae
are four significant paintings.

Each of the panels has its own story.

The artist who painted them is James
Joseph.





Hawaiki nui, Hawaiki roa, Hawaiki pamamao
(great, long, far/distant Hawaiki).

This panel tells a story of our migration to Aotearoa. This acknowledges the ancestors and the knowledge they have passed on through the generations depicted in the traditional Kōwhaiwhai pattern.



Hīkoi Whenua (Urban Drift).

This panel represents the mass exodus of iwi (tribes) from their traditional ancestral lands to the cities and towns like Wainuiomata.



Te Kupenga Mātauranga (Knowledge net).

The kupenga (the fishing net weave) is used here to represent knowledge and understanding. The manaia (a mythical creature) that is enmeshed in the net represents future generations receiving the three baskets of knowledge. The first basket is te kete-aronui which contained all the knowledge that could help humankind.

*The second basket te kete-tuauri contained the knowledge of ritual, memory and prayer.
The third basket te kete-tuatea contained knowledge of evil that was harmful to humankind.*

(see <http://www.pep.school.nz/index.php/our-learning/three-kete>) .



Te Huarahi (The future).

This panel explores the future. It is represented by the waka - the ultimate symbol of present and future generations forging ahead, exploring new horizons, seeking new technologies and new opportunities.



When the tamariki (children) came into the waharoa they had their own sketch books for capturing their responses through their art.

Their concentration was intense and their ideas were captured in their drawings. These can be discussed back at the Kōhanga, and the ideas used to inspire more art works.



Negan draws something that interests him in the paintings - a manaia figure in the Te Kupenga panel.

The manaia is a guardian which represents balance and protection. Lou discusses his drawing with him to better understand his thinking.



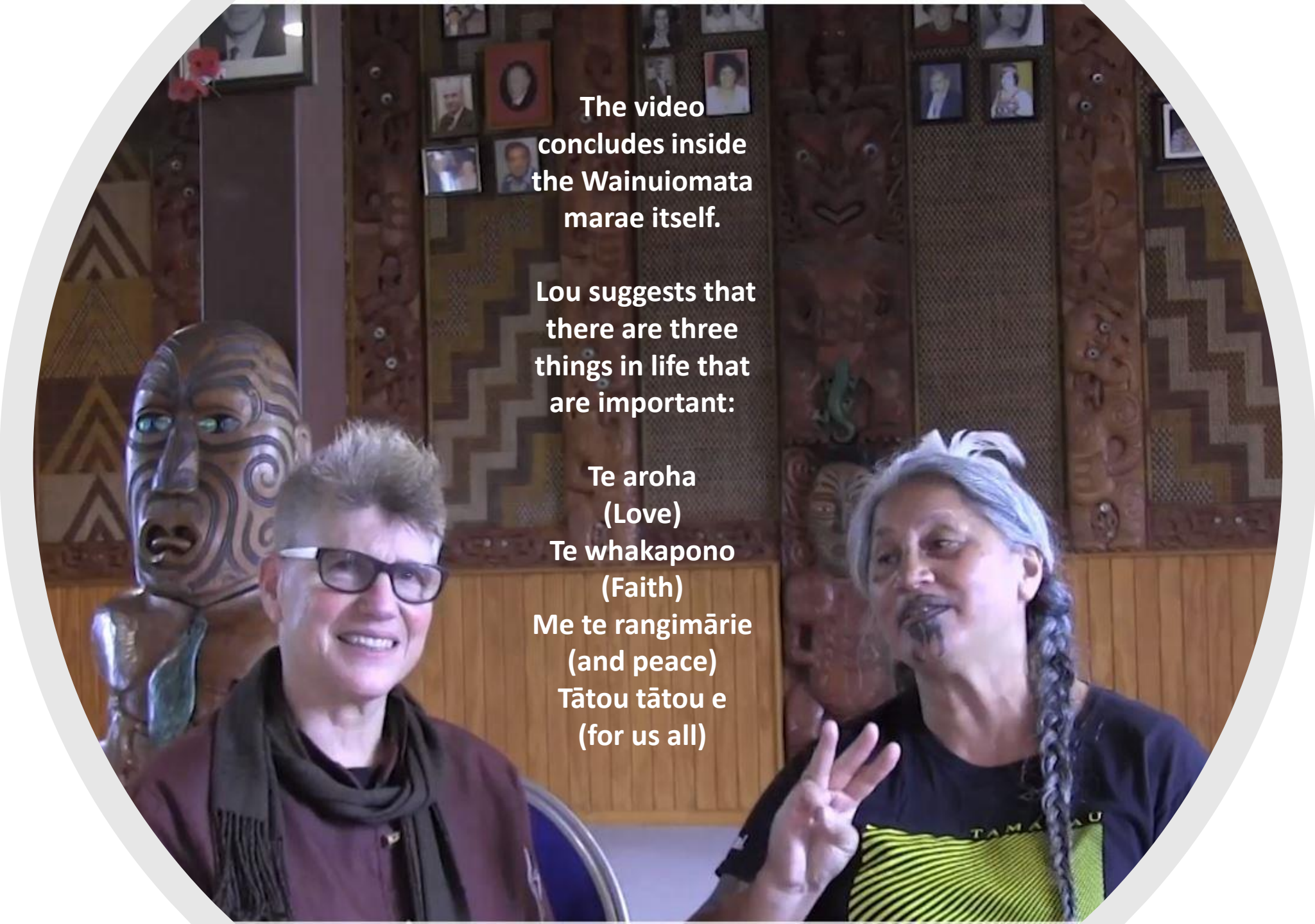
During a discussion of the art work in *The Future* panel, Māmā Jo asks the tamaiti (child) “What is your waka?” (canoe).

Because this is very much part of her whakapapa, she replies that her canoe is “Mataatua!”





After the art exploration finishes the tamariki go back to their kōhanga reo (language nest). Ka kite anō Tamariki mā raua ko Māmā Jo!



The video
concludes inside
the Wainuiomata
marae itself.

Lou suggests that
there are three
things in life that
are important:

Te aroha
(Love)

Te whakapono
(Faith)

Me te rangimārie
(and peace)

Tātou tātou e
(for us all)



Special thanks to:
Wainuiomata marae,
Māmā Jo, Rongo, and
the children from Te
Ngahere o Rangimārie
Kōhanga Reo.

Te reo Māori glossary

Click [this link](#) to hear the pronunciation

[My files - OneDrive \(sharepoint.com\)](#)

Awa	River	Tātou	Us
Hapū	A subgroup of people from that same iwi	Te ao Māori	The Māori world view
Hawaiki	Place where Māori descended from	Te aroha	The love
Hikoi whenua	Urban drift	Te huarahi	The future
Hongi	Māori greeting, nose and forehead touch	Te kupenga mātauranga	The net of knowledge
Iwi	Specific Indigenous group	Te rangimārie	The peace
Kaitiaki	Guardian	Te whakapono	The Faith
Kaupapa Māori	Aspects of Māori	Te Whāriki	The mat, NZ Early Childhood Curriculum
Kia ora	Hello	Tikanga	Set of values and Māori concepts
Kōhanga	Nest	Toi	Art
Kōwhaiwhai	Painted ornamentation in Māori art	Tukutuku	ornamental weaving using reed latticework
Māmā	Mother	Waharoa	Gateway
Manaia	Represents balance and protection	Waiata	Song
Manuhiri	Visitor	Wairua	Spirit
Marae	The whole building complex, Courtyard out the front of wharenuī	Waka	Canoe
Maunga	Mountain	Whakairo	Carving
Pepeha	Genealogy of a person within a place	Whakapapa	Genealogy, key concept of Māori is Ko wai au, Who am I?
Pūrākau	Story	Wharekai	Kitchen
Tamaiti	Child	Wharenuī	Meeting House
		Whenua	Land

Useful readings:

Fuemana-Foa'i, L., Pohio, L. & Terreni, L. (2009). Narratives from Aotearoa New Zealand: Building communities in early childhood through the visual arts. *Teaching Artist Journal*, 7 (1), 23-33, <https://doi.org/10.1080/15411790802344371>

Heta-Lensen, Y. & Wrightson, H. (2019). Toi tū te whenua: A study of Māori visual arts as dialogue with Papatūānuku. *International Art in Early Childhood Research Journal*, 1, 1-21. https://artinearlychildhood.org/wp-content/uploads/2019/12/ARTEC_2019_Research_Journal_1_Article_8_Heta-Lensen_Wrightson.pdf

Chilton Tressler, M. & Terreni, L. (2019). Working with young children in museum spaces to develop cultural knowledge and understanding. *International Art in Early Childhood Research Journal*, 1, 1-12. https://artinearlychildhood.org/wp-content/uploads/2019/12/ARTEC_2019_Research_Journal_1_Article_5_ChiltonTressler_Terreni.pdf

Wrightson, H. & Heta-Lensen, Y. (2013). Nga taonga tuku iho- Maori visual arts and cultural fusion: Studying authentic engagement. In A. Gray, B. Clark & L. Terreni (Eds.) *Kia Tipu Te Wairua Toi - Fostering the creative spirit: Arts in early childhood education*. Pearson. <https://www.pearsoned.co.nz/9781442562721>

Further video resources:

Ko Maungawhau te Maunga

<https://store.educationcentre.auckland.ac.nz/visual-arts-inspirations-people-places-things-dvd/>

One of the stories in the DVD *Visual Arts Inspirations: People, Places and Things* (Duncan, 2011), shows children from a kohungahunga exploring their local mountain, and how they respond to this through the visual arts.

The Taniwha Art Project

<https://youtu.be/hnNKCYZ-gys>

This video explores how a local pūrākau (legend) *Ngake and Whataitai* is explored through the medium of clay by kindergarten children and an artist.



Waharoa can sometimes be found outside schools and early childhood centres.



Clyde Quay School,
Wellington.



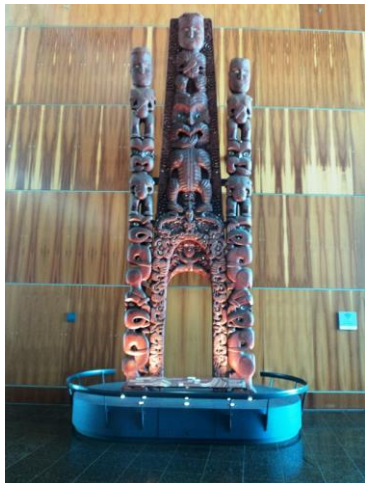
Mt Cook School,
Wellington.



Mt Cook Preschool,
Wellington.



Northland Kindergarten,
Wellington.



Te Papa Tongarewa The Museum of New Zealand and other museums are also a great places to explore waharoa and other aspects of ngā toi Māori.

<https://collections.tepapa.govt.nz/topic/2301>





Ma te wairua toi e
manaaki koe.

May the spirit of art
be with you!