

**THE SUTER ART GALLERY
TE ARATOI O WHAKATŪ
SUTER EDUCATION SERVICES**

Our Painted City: Nelson's Mural Art

Education Kit



Collingwood Street Bridge (south bank) mural **See the Past to look to the future** with two of the artists/designers Sophie Smith and Francesca Hills.

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MINISTRY OF EDUCATION

Te Tihuhu o te Mātauranga

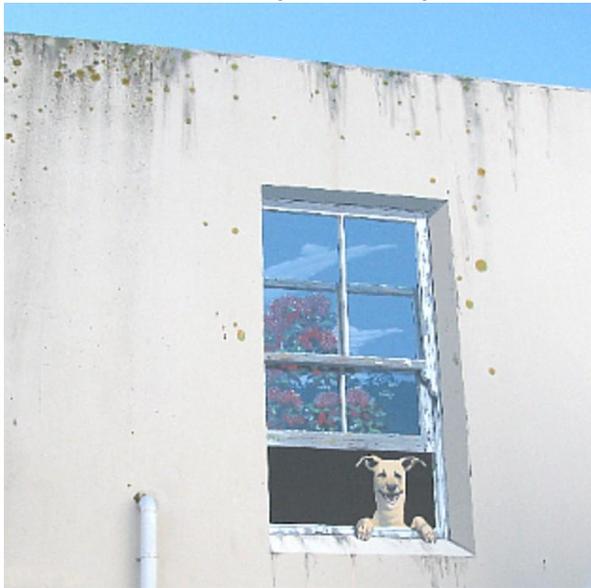
Education services and programmes at The Suter are supported by the Ministry of Education under the Learning Experiences Outside of the Classroom (LEOTC) funding.

Introduction: The Riverside Mural Project

The Riverside Murals project started 30 November 2013 and set out to create a mural gallery of eight different styles by eight local artists. It was proposed by local artist Chris Finlayson who curated and organised the whole project, and found local artists willing to step outside their comfort zone to create a variety of works. Council allocated funds for the project in the Annual Plans 2013-2015. A fifteen minute section of the Maitai walkway has become an outside gallery where each work defines a different class of mural and yet they share a connected theme to the river.

Mural Stops on the Walk

1. Pohutukawa by Chris Finlayson



This artwork, on the back of the Accountant's Building, momentarily interrupts a view of reality by including a make believe window in a concrete wall, with a smiley dog looking out. There is a playful sense of architecture. Reflections of the flowering Pohutukawa trees beside the Maitai Walkway in the window panes brings focus back to the river environment.

Finlayson is known for encouraging the community to be a part of the painting process so they feel ownership of the local landmarks created. He has a number of murals in the city, including the famous and much photographed 'Aotearoa' mural at Port Nelson, painted in 1984 and refurbished in 2009. His versatility and skill is much admired, along with a sense of humour which injects a liveliness in his subject matter that audiences can easily respond to.

Mural category: Trompe l'oeil (Trick of the eye):

2. Untitled by Robin Slow



Since 1991 Robin has worked with the whanau at Onetahua Marae producing murals, traditional instruments, kowhaiwhai and carving, finishing in the completion of the whareniui, Te Ao Marama. For the last 29 years he has been teaching art at Golden Bay High School, Takaka, and Mohua/Golden Bay. He brought this experience and ten students from Nelson Intermediate School together to paint a kowhaiwhai pattern reflecting on river life from a Māori perspective. The artwork, which is on the rear wall of the Car Company premises that over-looks the Maitai River, merges a unified (Te Ao Māori) motif into patterns that connect human pathways to the natural world. Pathways see activities, such as gathering food and clothing overlap, submerge and weave meaningful links between the spiritual identities of the sky, mountain and sea.

Mural category: Decorative style

3. Stayin' Current by Robert Siataga-Kavanaugh



On the Elma Turner Library west facing wall overlooking the car park library, artist Robert Siataga has created a mural reminiscent of tapa cloth. The motif style is suited to the library environment, and the mural reflects how we communicate and transport our knowledge and culture. Boundaries and bridges across the river current are stacked with icons: aeroplanes, sailboats, buses, skateboards, shoes, cars, bikes, canoes, river flora, birds and fish. Motif style uses a shape or symbol with either a singular placement or multiple placements, to form a larger scheme of design, and it often has a cultural theme.

Mural category: Motif.

4. The Knowledge Mural by Chris Finlayson



The Knowledge Mural at the Elma Turner Library is based on rock carvings by early civilisations, including Māori. Artist Chris Finlayson created the work in 1990, compromising a little to include some writing in the work, including the Māori word *matauranga*. It follows a developmental depiction based on rock carvings from Palaeolithic art in 25000BC, to Egyptian Hieroglyphics 1350BC, to Celtic verse of 800AD and to Maori and Aboriginal art.



5. 1915: Mouth of the Maitai River by Rick Edmonds

At Millers Acre, an east facing section of wall hosts a mural painted in sepia/gold colour tones. Like an old photo, it depicts people and sail boats at the mouth of the Maitai River. The design style is representational and the work was created by artist Rick Edmonds. Nelsonians will be familiar with Rick's mural of large portraits at the entrance to the Labour Department on Bridge Street. Mr Edmonds has painted about 60 murals around New Zealand including five at Havelock.

Mural category: Representational



Artists working on the mural 'Retro 98'



Design for WAVES OF COLOUR: Wiremu James' design for the Collingwood St bridge mural, drawn when he was 14.



Finished artwork.

6. Retro 98 by Wiremu James

The Urban/street-style design displays layers of effects such as, riverbed turning into sky and water patterns that transform into birds. Sandwiched between these effects, is the word 'Flow'. Off to one side, a youthful face with a wry smile observes. The use of fluorescent paint gives street art look in contrast to the Nelson Youth Council mural opposite it on another face of the Collingwood bridge underpass.

7. See the Past to Look to the Future

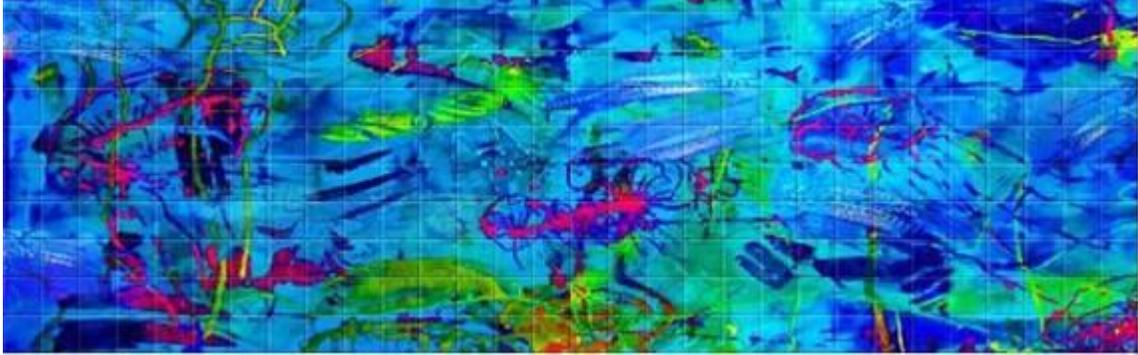


Collingwood Street mural 'See the Past to Look to the Future' with two of the artists. Photo by Nelson City Council

See the Past to Look to the Future, on the Collingwood Street Bridge (south bank) was designed by Sophie Smith and Francesca Hills. The Mural is in the shape of a giant eye. The iris of the eye is divided into two separate images and is painted in two different colours. On the left side are the hills of Nelson and flax bushes, symbolising early Nelson. It is painted in green to represent the native bush and foliage of that time. On the right side are the buildings of Nelson City, including the Cathedral. There is also a road to show that Nelson now has a bigger population and also to show that this is in the present or future. This has been painted in brown, indicating modernity, and to contrast with the green. The pupil of the eye is black and represents the river, with the fish and eels. Down the middle of this there is a shattered parting with the rising sun shining through and breaking the dark and creating light, shown with the light rays. The artists said they put the sun in the middle because sun and light generate most things including life. Nelson also is a sunny place and the sun is there to show that.

The project was designed and run completely by Nelson youth and managed by the Nelson Youth Council. The Council ran a project inviting school students from the Nelson area to submit artwork for the previously unused space under Collingwood Street Bridge. After large interest from students, a unanimous decision was made for a piece called 'See the past to look to the future' designed by Sophie Smith and Francesca Hills from Nelson College for Girls. This piece was selected as best meeting the artists' brief for the site. The style of the mural was completely up to the artist, each artist presented their own style and interpretation of the brief. Originally the poem wasn't submitted with the artwork, but all changes from the original piece submitted were overseen by the girls. Another student at NCG wrote the poem to fit with the intent of the artwork. The artists, along with Nelson Youth Councillors, painted the art work during the school holidays in April 2013. "It's cool to see a project designed and run completely by Nelson youth" says Nelson Youth Councillor Fraser Malpas.

8. Flow by Kathaleen Bartha



Kathaleen Bartha's work is featured on the Riverside Pool and the mural has a shiny tile effect that is attached to the wall as a panel. Nelson City Council required a movable installation in this site. The east facing wall site is shaded and this provided an opportunity to use light-weight digital innovations best suited away from scorching UV sun-rays. The artist felt that tiles were appropriate, given the ancient link to the architecture of baths and pools. The viewer has the experience of looking through water at various creatures, with the distortion this creates to images, like a puzzle to be solved.

Mural category: Tiles/Mosaic

Retrieved: http://www.theprow.org.nz/arts/nelsons-public-art/#.VOD_DfmUePs 16 Feb 2015

Pre-visit Information:

For your visit please assemble outside the main entrance of the Elma Turner Library (in the library carpark) and the Suter Educator will join you there.

It is very helpful if the students are wearing name labels.

If you are driving you should be able to find free unlimited car parking on Paruparu Rd or on the tennis courts. Additionally there is parking in the library (one hour only), or the Countdown carparks.

Don't forget to bring your camera / video camera to record students' experiences. There are usually wonderful photo opportunities during visits and this enables you to revisit aspects of the trip with the class later on back at school, as well as providing excellent images for your class blog.

We will be working in groups with parent helpers during the walk, so you may want to group your children before you come, to save time.

Pre-visit Activities:

1. Class Discussion: Talk about the murals around town that the students remember or know about and what they represent and why they might be there.

2. The Mural as a Story/ Message:

Whole class session: Explain that murals are large paintings that are usually done on walls or on similar big flat spaces. Discuss any murals that students may have noticed in their community before. Choose an image of a local mural to share with the class (see a well-known option immediately below, ***please do not use one from our walk***). Ask students to look closely as they think about the question, "What do you see?" After discussing this for a few minutes ask students to think about the questions, "What is this mural about?" and "Why do you think the artists wanted to make this mural and tell this story?" Jot ideas onto chart paper to keep a running record of students' thoughts. Explain that in many parts of the world, people use murals to help them remember things, to tell stories, to beautify a space, or to send a message. Explain that as a class, you will be looking closely at murals in Nelson and thinking about the stories they tell about our community.

Aotearoa by Chris Finlayson. Wakefield Quay, Nelson



Chris Finlayson said of his mural **Aotearoa** "Whatever I painted there on the edge of land and sea ...would stand as a portal of softer human expression within the context of a hard edged, often unforgiving artificial urban environment." He created this iconic work, Aotearoa, in 1984 on the side of a 1922 heritage building, which once housed the electricity generating plant providing power to Nelson City. The mural combines an arrangement of windows, cloud, hand carving and familiar scenery to bring qualities of mythology, human creativity and natural phenomena into the present. The motif along the top is derived from a "Stairway to heaven" pattern, inspired by the carved ornamental panels found in the whare whakairo on marae throughout New Zealand. This talented artist is one of New Zealand's leading mural artists, who has over the past 30 years completed over 300 outdoor art projects throughout New Zealand.

Suter Lesson Outline: (Please note this is subject to variation according to the needs of the class)

During this fun art walk students will explore some of the murals around Nelson's city centre. Students will learn about the approaches and design of outdoor art as well as some the background stories behind these artworks. During their walk students will develop sketching skills to create the bold, simplified images used in mural art. *This visit is weather dependent.*

The following link takes you to a map of the walk with information on the artworks visited:

<https://www.google.comRetr/maps/d/edit?mid=zUSOjZgcD5io.kDcrMnDPOjgY>

Welcome: Guidelines for City Walks.

Introduction: What is a mural? Introduce the Riverside Project and Chris Findlayson. Introduce concepts such as scale, importance of context, relating to the environment, the community, reflecting history, our people our place.

Mural Exploration: As students walk to each mural, encourage them to look around and notice the environment including different colours, textures, and patterns in the neighbourhood. What sort of a place is it?

When each mural is reached give students time to inspect it closely. If there is a title, artists' name, or any other text on the mural, read it aloud. Gather students together in group discussions to look over the mural. Note the colours, textures, and patterns in the mural. Have students describe what they see in the mural. Discuss visual elements and context in small groups then summarize as a class.

Visual Elements

Students Questions

What do you see?

What sort of colours?

What sort of patterns?

What does the mural show?

What does this mural make you think of?

How do you think the mural was made?

How do you feel when you look at it?

Do you like this mural? Why or why not?

What do you wonder about this mural?

Context

Students Question

Why does this mural suit the place it is in?

Educator's Questions:

- What is the context of the mural?
- Who are the people who made it? How does it fit into the community?
- Where is it?
- What is its purpose? Does it sell, promote, inform, inspire? What story does it tell?
- When was it made? What difference does that make?

Development:

Students sketch an aspect of each mural in the style. Note how and why the mural is shown this way.

Conclusion:

Students make a decision for themselves about which one was effective in conveying a message, which one they liked the best and which one reflected its environment best.

Follow Up Activities:

- As a reinforcing activity, divide students into small groups of two or three children and give each group a different image of a mural to look at. The following link has a comprehensive list of Nelson's murals:

http://issuu.com/nelsoncitystreetart/docs/book_final_for_web.

Direct students to look at their group's image and think about the same questions, "What do you see?" "What story/ message does this mural tell?" "Who do you think made this mural?" and "Why do you think the artists wanted to make this mural and tell this story?" Afterward, come back together as a large group and share the images and ideas. As a final thought, explain that students will be taking a trip out into the city to look at, think about, and discuss murals up close.

- You could research the Riverside Project and its rationale. Following on from this you could consider your school or local environment and think about whether there is the potential for your own mural art project.

<http://www.theprow.org.nz/arts/riverside-murals/#.XGCbmFUzaDI>

- Some art styles in the murals would provide a good starter for follow up with practical art projects back at school: Tapa cloth, primitive cave art, Egyptian hieroglyphics, illumination in early books, old photographs, street/ graffiti art, trompe d'oeil.

Other Follow Up Activities:

- An in class idea for a mural is creating a 'table mural'. The following link uses Van Gogh as a model, but you could develop something more relevant to our area.

<http://www.incredibleart.org/lessons/elem/elem9.html>

- The following plan for life-sized portrait murals is strong and dynamic, and is developed on large sheets of card. It will fit in with any portrait work you have planned.

<http://www.incredibleart.org/lessons/middle/Mark-portraits.htm> I like the idea of populating a public place like school with murals depicting members of the community, relaxing or participating in activities they might normally do.

- One possible follow up could be to talk the value of public art and about why people like or don't like public art. Also relevant to this discussion is who should get to choose the art out in public. The following newspaper articles discuss some of Nelson's mural which we will visit. There is a large list of other newspaper articles about murals around Nelson today. This is a thing people often have an opinion about so it is good for persuasive writing projects and such:

<http://www.stuff.co.nz/nelson-mail/news/9480443/Mural-artists-go-with-the-Maitai-flow>

<http://www.stuff.co.nz/nelson-mail/news/9921081/Walkway-murals-project-seeks-help>

- <http://www.stuff.co.nz/nelson-mail/lifestyle-entertainment/arts/8419726/Outdoor-art-gallery-needs-public-support>
- You could also discuss this proposal to beautify the NCC clocktower: <http://www.stuff.co.nz/nelson-mail/news/8886991/Mural-plan-revived-for-ugly-clocktower>
- Additionally you could research the mural art of Chris Findlayson, for a single artist model. He has done a large number of the mural artworks in Nelson city. He is also the instigator of the Riverside Mural.
- Additionally as an extension activity, students may want to share their feelings about one of the murals with the artists and/or community group that created it. By researching the mural online, locate contact information for someone involved in the construction of the specific mural that the students visited. Help students write a letter from the class that shares their feelings and thoughts about the mural. They may also have a few questions they would like to ask that could be included in the body of the letter. Send it and share any received response with the class. This correspondence can be used to enrich students' understanding of artist's purpose and audience participation and interpretation of public art. Students will be able to see that they are part of a larger dialogue about the aesthetics and values of their community.
- Students could develop and create their own large artwork that tells a personal story and share it publicly. Each child could create a large painting that illustrated something they would like others to know about them. They will then collaborate, displaying all of their paintings publicly as one large mural. By designing a piece of a larger collective mural, students will see how their own unique story is a part of a larger one that can be shared with one another and with the larger school community. The mural that they create becomes an artefact that marks their place in time and tells their unique story. Additionally as a celebratory component of the unit, students could put the mural on display for the school community and share the meaning of the mural with one another. In this way, they will be able to show what they have learned about the impact of the mural arts on their lives.
- You may choose to create a temporary mural within your classroom or more permanent mural for a broader audience. Plan carefully to get the necessary permissions, measurements, and materials. Decide how students will be involved in the planning, design, preparation, painting, and clean up.
- Plan a classroom mural to reflect local history, culture, and events. At least half of the events should be within student memory so they can contribute their interpretations to this project. Discuss and decide upon appropriate symbols. Help students consider the needs and sensitivities of the surrounding community. As

appropriate, take advantage of local resources such as artists, community leaders, and institutions such as museums or community centres.

- As a class or group, they can put together a brochure of all the murals they select for an audience of their choice. It will be up to them how they connect each of their murals to each, what links they make, what the comparisons bring out, and why they think these murals together form a valuable subject for a tour.
- Work with local artists and community members to design a public community mural.
- Have students interview artists and their own family members about public art.
- Help students work in pairs to explore and research a particular mural and to share their interpretation of its symbols with the class.

Additional Links for Teachers:

This is a comprehensive online record of current Nelson Mural art.

http://issuu.com/nelsoncitystreetart/docs/book_final_for_web

This is the map which accompanies the booklet is found here:

http://issuu.com/nelsoncitystreetart/docs/mapa4_final_for_web

Info about Nelson's Murals on The Prow:

<http://www.theprow.org.nz/arts/nelson-s-murals/#.VOEjSPmUePt>

Rick Edmond's website:

<http://www.rickedmonds.co.nz/>

These newspaper articles cover other murals around the Nelson area:

<http://www.stuff.co.nz/nelson-mail/news/9992991/Second-mural-donated-to-city>

<http://www.stuff.co.nz/nelson-mail/news/7102421/Schools-give-life-to-mural>

<http://www.stuff.co.nz/nelson-mail/news/10023938/New-resident-gets-stuck-in-for-Nelson>

<http://www.stuff.co.nz/nelson-mail/news/9865078/Artists-team-up-to-create-mural>

<http://www.stuff.co.nz/nelson-mail/news/10005533/Faces-of-the-future-drawn-large-and-bold>

<http://www.stuff.co.nz/nelson-mail/news/2917741/Work-to-restore-mural-begins>

<http://www.stuff.co.nz/nelson-mail/news/9612283/ROAs-penguin-a-tourist-drawcard>

<http://www.streetartnews.net/2014/01/roa-new-mural-nelson-new-zealand.html>

<http://www.stuff.co.nz/nelson-mail/news/9608015/Opinions-and-murals-black-and-white>

Lascaux cave art in France relates to the Knowledge mural in the library. The following link has an awesome virtual tour of the caves:

<http://www.lascaux.culture.fr/index.php?fichier=00.xml>

Learning Intentions:

Students will develop knowledge about the arts in public settings by visiting by viewing murals on display in the Riverside Project. Students will begin to understand the value of mural art as a tool for artists and viewers to communicate develop their own understandings about culture (social, geographical, historical) in their local community. **UC**

Students will identify and talk about the elements of art and design in the murals studied. This will build the tools for a systemic process for understanding any form of visual art through its formal elements. Students will particularly increase their understanding of the specific distinguishing characteristics of murals. **PK CI**

Students will be able to isolate and record specific motifs of interest, observed in the murals. **DI**

In groups students will compare and contrast both the subject matter and aesthetic components of a variety of murals with a view to deepening students' understanding of murals as sources for making meaning. **CI**

Students will relate what is seen to a personal experience, to participate in discussions that compare and contrast multiple interpretations. As students interact with murals, they will use these public artworks to focus their thoughts and discussions about who they are as people and what the murals mean to them. **UC CI**

The Following Achievement Objectives are related to The Suter visit. Please highlight the ones that are relevant to your class programme:

The Visual Arts

Level 1

Students will:

Understanding the Arts in Context

Share ideas about how and why their own and others' works are made and their purpose, value, and context.

Developing Practical Knowledge

Explore a variety of materials and tools and discover elements and selected principles.

Developing Ideas

Investigate visual ideas in response to a variety of motivations, observation, and imagination.

Communicating and Interpreting

Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level 2

Students will:

Understanding the Arts in Context

Share ideas about how and why their own and others' works are made and their purpose, value, and context.

Developing Practical Knowledge

Explore a variety of materials and tools and discover elements and selected principles.

Developing Ideas

Investigate and develop visual ideas in response to a variety of motivations, observation, and imagination.

Communicating and Interpreting

Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level 3

Students will:

Understanding the Arts in Context

Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

Developing Practical Knowledge

Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.

Developing Ideas

Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

Communicating and Interpreting

Describe the ideas their own and others' objects and images communicate.

Level 4

Students will:

Understanding the Arts in Context

Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

Developing Practical Knowledge

Explore and use art-making conventions applying knowledge of elements and selected principles through the use of materials and processes.

Developing Ideas

Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

Communicating and Interpreting

Explore and describe ways in which meanings can be communicated and interpreted in their own and others' work.

Social Studies

Students will gain knowledge, skills, and experience to:

Level 1

Understand how the past is important to people.

Understand how places in New Zealand are significant for individuals and groups.

Understand how the cultures of people in New Zealand are expressed in their daily lives.

Level 2

Understand how cultural practices reflect and express peoples' customs, traditions, and values.

Understand how time and change affect peoples' lives.

Understand how places influence people and people influence places.

Understand how people make significant contributions to New Zealand's society.

Level 3

Understand how cultural practices vary but reflect similar purposes.

Understand how people view and use places differently.

Understand how people remember and record the past in different ways.

Understand how the movement of people affects cultural diversity and interaction in New Zealand.

Level 4

Understand how people pass on and sustain culture and heritage for different reasons and that this has consequences for people.

The New Zealand English Curriculum Objectives Adapted for Art Viewing

Level 1

Viewing, Listening and Reading in the Art Gallery Context

Processes and strategies

Students will:

Acquire and begin to use sources of visual (and other) information, processes and strategies to identify, form and express ideas.

By using these processes and strategies when viewing (or listening and reading), students will:

Purposes and audiences

Recognise that visual (and other) texts are shaped for different purposes and audiences.

Ideas

Recognise and identify ideas within and across visual (and other) texts.

Language features

Recognise and begin to understand how visual language features are used for effect within and across visual (and other) texts.

Structure

Recognise and begin to understand visual (and other) text structures.

Speaking, Writing, Presenting in the Gallery Context

Processes and strategies

Students will:

Acquire and begin to use sources of visual (and other) information, processes, and strategies to identify, form and express ideas.

By using these processes and strategies when speaking, writing, or presenting, students will:

Purposes and audiences

- Recognise how to shape visual (and other) texts for a purpose and an audience.

Ideas

- Form and express visual (and other) ideas on a range of topics.

Language features

- Use visual (and other) language features, showing some recognition of their effects.

Structure

- Organise visual (and other) texts, using simple structures.

Level 2

Viewing, Listening and Reading in the Art Gallery Context

Processes and strategies

Students will:

Select and use sources of visual (and other) information, processes and strategies with some confidence to identify, form and express ideas.

By using these processes and strategies when viewing in particular, or listening and reading, students will:

Purposes and audiences

- Show some understanding of how visual (and other) texts are shaped for different purposes and audiences.

Ideas

- Show some understanding of ideas within, across, and beyond visual (and other) texts.

Language features

- Show some understanding of how language features are used for effect within and across visual (and other) texts.

Structure

- Show some understanding of visual (and other) text structures.

Speaking, Writing, Presenting in the Gallery Context

Processes and strategies

Students will:

Select and use sources of information, processes, and strategies with some confidence to identify, form, and express ideas.

By using these processes and strategies when speaking, writing, or presenting, students will:

Purposes and audiences

- Show some understanding of how to shape visual (and other) texts for different purposes and audiences.

Ideas

- Select, form, and express ideas on a range of topics.

Language features

- Use visual (and other) language features appropriately, showing some understanding of their effects.

Structure

- Organise visual (and other) texts using a range of structures.

Level 3

Viewing, Listening and Reading in the Art Gallery Context

Processes and strategies

Students will:

Integrate sources of visual (and other) information, processes, and strategies with developing confidence to identify, form and express ideas.

By using these processes and strategies when listening, reading, or viewing, students will:

Purposes and audiences

- Show a developing understanding of how visual (and other) texts are shaped for different purposes and audiences.

Ideas

- Show a developing understanding of ideas within, across and beyond visual (and other) texts.

Language features

- Show a developing understanding of how language features are used for effect within and across visual (and other) texts.

Structure

- Organise visual (and other) texts, using a range of appropriate structures.

Speaking, Writing, Presenting in the Gallery Context

Processes and strategies

Students will:

Integrate sources of information, processes, and strategies with developing confidence to identify, form and express ideas.

By using these processes and strategies when speaking, writing, or presenting, students will:

Purposes and audiences

- Show a developing understanding of how to shape visual (and other) texts for different purposes and audiences.

Ideas

- Select, form, and communicate ideas on a range of topics.

Language features

- Use visual (and other) language features appropriately, showing a developing understanding of their effects.

Structure

- Organise visual (and other) texts, using a range of appropriate structures.

Level 4

Viewing, Listening and Reading in the Art Gallery Context

Processes and strategies

Students will:

Integrate sources of visual (and other) information, processes, and strategies confidently to identify, form, and express ideas.

By using these processes and strategies when listening, reading, or viewing, students will:

Purposes and audiences

- Show an increasing understanding of how visual (and other) texts are shaped for different purposes and audiences.

Ideas

- Show an increasing understanding of ideas within, across, and beyond visual (and other) texts.

Language features

- Show an increasing understanding of how language features are used for effect within and across visual (and other) texts.

Structure

- Show an increasing understanding of visual (and other) text structures.

Speaking, Writing, Presenting in the Gallery Context

Processes and strategies

Students will:

Integrate sources of visual (and other) information, processes, and strategies confidently to identify, form, and express ideas.

By using these processes and strategies when speaking, writing, or presenting, students will:

Purposes and audiences

- Show an increasing understanding of how to shape visual (and other) texts for different purposes and audiences.

Ideas

- Select, develop, and communicate ideas on a range of topics.

Language features

- Use a range of visual (and other) language features appropriately, showing an increasing understanding of their effects.

Structure

- Organise visual (and other) texts using a range of appropriate structures.

Key Competencies Are Relevant to This Unit of Work in the Following Ways:

Thinking

“Thinking is about using creative, critical, and metacognitive processes to make sense of information, experiences, and ideas. These processes can be applied to purposes such as developing understanding, making decisions, shaping actions, or constructing knowledge. Intellectual curiosity is at the heart of this competency.

Students who are competent thinkers and problem-solvers actively seek, use, and create knowledge. They reflect on their own learning, draw on personal knowledge and intuitions, ask questions, and challenge the basis of assumptions and perceptions.”

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

At The Suter students use artworks as foci to piece together ideas and consider concepts of wide and varied importance. They are able to think creatively and expansively as they consider the many possibilities which emerge in the world of visual arts. They use critical thinking to test the strength of their ideas and those of others in relation to visual art and the concepts explored by the artists who created the artworks on display. To create understandings in response to visual art one must use problem solving strategies referring to one’s own experience, the information provided in the gallery in a variety of means and through the artworks themselves.

Using language, symbols, and texts

“Using language, symbols, and texts is about working with and making meaning of the codes in which knowledge is expressed. Languages and symbols are systems for representing and communicating information, experiences, and ideas. People use languages and symbols to produce texts of all kinds: written, oral/aural, and visual; informative and imaginative; informal and formal; mathematical, scientific, and technological.

Students who are competent users of language, symbols, and texts can interpret and use words, number, images, movement, metaphor, and technologies in a range of contexts. They recognise how choices of language, symbol, or text affect people’s understanding and the ways in which they respond to communications. They confidently use ICT (including, where appropriate, assistive technologies) to access and provide information and to communicate with others.”

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

Language is a key focus during a Suter visit. Art is about communicating ideas and artworks are often referred to as texts.. As well as students decoding meanings in artworks using the conventions of art which are in themselves a language, they are constantly discussing ideas in small groups. Additionally, the stimulus of the artworks and ideas presented enable an excellent opportunity for the development of vocabulary and language use.

Managing self

“This competency is associated with self-motivation, a “can-do” attitude, and with students seeing themselves as capable learners. It is integral to self-assessment. Students who manage themselves

are enterprising, resourceful, reliable, and resilient. They establish personal goals, make plans, manage projects, and set high standards. They have strategies for meeting challenges. They know when to lead, when to follow, and when and how to act independently.”

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

At The Suter students are required to come into a novel learning situation and confidently manage to perform the necessary tasks to view and gain meaning from the artworks and to create artworks in response to the exhibitions. Additionally they need to act appropriately for the setting, understand and following particular requirements of the setting.

Relating to others

“Relating to others is about interacting effectively with a diverse range of people in a variety of contexts. This competency includes the ability to listen actively, recognise different points of view, negotiate, and share ideas.

Students who relate well to others are open to new learning and able to take different roles in different situations. They are aware of how their words and actions affect others. They know when it is appropriate to compete and when it is appropriate to co-operate. By working effectively together, they can come up with new approaches, ideas, and ways of thinking.”

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

Suter Education sessions rely in large part on small group learning. This involves students in developing ideas as part of a group, discussing, developing, querying and testing ideas. The significance of artworks is different to different viewers and so discussing varying viewpoints is integral to learning about visual art.

Participating and contributing

“This competency is about being actively involved in communities. Communities include family, whānau, and school and those based, for example, on a common interest or culture. They may be drawn together for purposes such as learning, work, celebration, or recreation. They may be local, national, or global. This competency includes a capacity to contribute appropriately as a group member, to make connections with others, and to create opportunities for others in the group.

Students who participate and contribute in communities have a sense of belonging and the confidence to participate within new contexts. They understand the importance of balancing rights, roles, and responsibilities and of contributing to the quality and sustainability of social, cultural, physical, and economic environments.”

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

Suter sessions welcome the participation of adult helpers who often, as well as supporting students in their learning, are themselves in the role of learner alongside school students in their care. As mentioned above, group learning is integral to Suter learning and the aim is to provide a positive family learning environment.

Aspects of Mural Art:

“Combining art, recreation, education and an opportunity for artists and a community to get involved in their environment is huge. At its core, the Riverside Murals experience is an urban art concept. One that aims to create positive influence on people by deliberately placing outdoor art into a 'ready-made' section of the city.

The artwork adds healthy character to buildings and creates a conversation between people, architecture and the natural river environment. It's a simple but huge idea. The concept gets more exciting when the 'conversation art piece' on each building, displays qualities belonging to a particular mural family or category of style. This adds an educational aspect into the conversation and the collection displayed within a short walk becomes an art feature unique to Nelson.” Chris Finlayson

There are many types of interior/exterior mural styles that artists currently work with in the Arts Industry all around the world. Eight types are chosen that suit the Nelson climate and mural art buffs will recognise these as familiar NZ styles. Below are descriptions that reflect well used standards:

Representational: Traditional use is for artwork that depicts objects or scenes in a naturalistic way. (Though in a wider sense, this title could reference any one of these categories or link to different influences in the work such as using qualities of Abstraction or Science fiction for example).

Decorative: Characterised by pattern arrangements usually geometric or floral, although contemporary use opens this range and variety. Traditionally, designs are placed in relation to architectural lines. Designs often incorporate meaningful community and cultural significance. (Such as designs found in church stained glass or banner tapestries or Maori kawhaiwhai panels, rafter designs etc found on Marae).

Trompel'oeil: (French). Refers to a painting or image that appears to be real but in fact, is a visual deception or trick of the eye.

Motif: Shape or symbols with either a singular placement or multiple, that form a larger scheme of design. Compositions often display specific environmental or community aspects within a cultural theme. (Think of celtic designs, taniko panels on Marae, business logos, polynesian siapo or tapa cloth designs).

Architectural: Points to art that responds to architectural lines and surface planes in a location, and to visually enhance these qualities.(Think of murals you've seen where the artwork and effects fit to the building shape, panels and recesses. Then there are those murals where the artwork is so big and bold, the art covers everything including surface obstacles that seem to disappear into the art at first glance).

Urban: This style is about re-energising inanimate surroundings with images and art effects that reflect contemporary social culture.(Contemporary public arts play a major

role here from temporary street performance to sculptures that expand on the immediate environment. Popular street art on walls is part of this too).

Sculptural relief: A raised surface and three dimensional quality. This may involve a range of materials to carve, cast, mould or fix to a wall surface and create figures, shapes or impressions.

Mosaic: Ceramics and glass-work can be included here too as a familiar NZ technique of mural work. (Not limited to just walls, tiles and mosaic artworks are produced on pavements, stairs, columns and public seating).

Retrieved: <http://www.riversidemurals.co.nz/about.cfm> 16 February 2015

A History of Nelson's Murals (excerpt from The Prow)

Temporary art is an important way of enlivening our streetscapes and has been used to good effect to express viewpoints of Nelson as a place to be, and its history and attitudes. The murals are temporary, however, and some of the murals on this walk have been removed, as the buildings on which they are mounted have changed use or been demolished. However, you can still see many of the existing murals and remember those that once graced our streets on this tour.

The drive to get murals in the city was largely the result of the efforts of the Nelson Provincial Arts Council. This was established in 1969 as a result of concerted action from the arts community. The Arts Council worked closely with the Nelson City Council to encourage support of the arts and the Council went on to dedicate 0.7% of general rates to the arts - the first local authority in New Zealand to do this. As a result a paid community arts worker was appointed in 1983. One of many initiatives of the art worker was the encouragement and facilitation for artwork in the city on large blank walls on key streets. Murals are often the result of many in the community working together to fund the work. Private owners of buildings, community groups, City Council and sponsors such as Resene paints have all contributed to adding this colour to our daily lives.

There are a range of murals and mosaics in the central city. All are dependent on the lifespan of the public or private structure they adorn, and some will disappear over the next few years and others spring up in different places. Other temporary art initiatives include the annual Art in Windows which coincides with the Nelson Arts Festival each year and brings together artists and retail space in eye-catching ways.

Retrieved: <http://www.theprow.org.nz/arts/nelson-s-murals/#.VOEjSPmUePt> 16
February 2015

The Maitai River:

The Maitai River is one of Nelson's treasures. Flowing through the city this beautiful river is widely used by the people of Nelson and a taonga that they are determined to protect.

The Maitai/Mahitahi is a beautiful river running right through the middle of Nelson City. It originates in the hills surrounding the city and flows through rural, recreational and residential areas, then past the city centre to where it meets the sea at the Nelson Haven. On sunny days the banks are lined with people having lunch and walking, running or biking along the riverside path.

The river is the tupuna awa (ancestral river) for the iwi of Whakatu and is very important to all the iwi of Te Tau Ihu. It is an historical Mahinga kai, a source of pakohe (argillite) for tool making, and was the main route from Nelson to Pelorus and Marlborough. Although the current name of the river is Maitai, one of the original names for the river was the Mahitahi. Mahitahi can mean working as one, or working together. For some iwi it referred to the inanga that were plentiful in the river and who appeared to swim as one. For other iwi it related to working as one with the precious argillite or pakohe that is found in the headwaters.

There are several very accessible and much loved swimming holes within walking distance of the CBD, people picnic and walk their dogs along the river, it's popular for white baiting and has been a good trout fishery in the past. At high tide kayakers and Waka Ama crews paddle up from the Haven. It's possible to walk, run or bike from the sea 8 kilometres up the Maitai Valley on the riverside path, which incorporates art works and interpretation panels along the way. Further up the river in the mid-catchment are a series of mountain biking tracks, a golf course, and a campground, and this area is also popular for picnicking, swimming and adventure racing.

The river is connected to the estuary and coast at one end and a pristine native bush area is intact above the reservoir in the upper catchment of the Maitai/Mahitahi and the Brook. Inanga spawn along the grass verges just above Collingwood Street Bridge in the city centre and a recent fish survey found longfin and shortfin eels, common, redfin, giant and bluegill bullies, torrentfish, inanga, koaro, smelt, brown trout, koura. The Maitai/Mahitahi was one of first rivers to be populated with trout (in 1869) and the original hatchery building constructed in 1867 is still present in Albion Square.

The river is also the main source of drinking water for Nelson and the North branch in the upper catchment has been dammed to create a reservoir. Drinking water is mostly taken from the South Branch, and water from the reservoir is then fed back into the river to offset what is removed.

Nelson's Treasure Threatened

There has been increasing community concern recently about the health of the river with the community noticing changes in the river.

Many of the issues affecting the river are the result of increasing levels of fine sediment, bacteria and nutrients in the river, which are not only affecting the river's ecosystem but are also impacting on how people can use the river. E. coli levels are often exceeding the recreational bathing limits in the lower catchment, meaning it isn't always safe for swimming. There are increasing episodes of algal blooms, including the sometimes toxic cyanobacteria.

In a survey earlier this year, Nelson residents told the council they believed it was important for Council to focus on water quality in local streams and rivers. Many of those who had concerns about water quality in local streams and rivers identified Maitai River as the greatest concern.

In response, Nelson City Council established a programme to address the issues affecting the health of the river. At the same time and independent of the Council, community group Friends of the Maitai was regrouping.

The original Friends of the Maitai was formed in 1977 and the group has existed several times over the past 60 years, when there have been issues surrounding the river. The group promotes collaborative responsibility for the health of waterways and gives community members a gathering place to learn about the issues that face our river and work together to take positive action.

Viewing collaboration as the best chance of success, Nelson City Council and Friends of the Maitai formed a partnership to deliver the programme of work known as Project Maitai/Mahitahi. The goal of Project Maitai/Mahitahi is to work together with Iwi and the community to improve the health of the Maitai/Mahitahi River so that people can swim safely, collect kai and value this taonga as an integral part of Nelson's physical and cultural landscape.

Retrieved: <http://www.lawa.org.nz/get-involved/news-and-stories/nelson-city-council/2014/november/river-of-the-month-maitai/>