

Let's not escape or run away from the little
tiddies of life."

Material as a vital ingredient to sound.
A change in shape, form of an
'instrument' - This manipulates sound.

① What if I had no instrument?

ISOLATED SOUNDS [vs] Acoustic live
Produced music. collective SOUND.

② How does the difference ↑↑ effect
the listeners experience?

Sculptural Sounds! (NOT music)

capturing self, space ... The way sound is
time. projected or not

③ What if I created
Spaces for sound
to travel through?
- Big - Small
- Pipes -

→ projected in a
space (installation)
Builds a sculptural
moment.

④ When placing obstructions in front of
the emitted sounds; How does this
change your relationship with the noise?

e.g. Object in front of speakers.

— winter tree vs summertree.



SOUND IMMERSION:

(2022 thought.)

SOUND PUSHES PAST BOUNDARY.

Take with you your sound memory.

Sound as RABI - to steer your gaze, eye, trajectory
your ~~gaze~~.

that you would no longer be deaf.)))

All that is and was and will be such as is God.

Sound immersion drawn on this place.

"Sound immersions that remind people of the sounds and the night that are beyond themselves.

Faith to Believe
Imagination to grasp concept

→ A Need for the innerself that have been forgotten as we subject ourselves to our physical state.

A YEARNING SPACE.

I want to reveal the falsehood

SOUND WORSHIP?

A melody that rests in our hearts.

Draw out our yearns

Best place to find the sound of our collective dissatisfaction can be remedied

Encounter:

The silver fern on my home's land.

contracted.

There was a milky smell
the hunk seemed like it was as alive as
the fern. The wise holding the wild.
The hair that covered her animated the
tree even more. Touching her hair I
felt I was engaged intimately.

The spear heads where her armour. her holding.
The bust at her base was like water
solidified. A rock of black brown substance.

ASHAN issing from the earth.
A water rising rather than the fam'ler waterfall.
provider. SUN REACER. MEMORY HOLDER.
Also saw her from beneath. Belly Up.

Book: *Keep through the Ponga* = Ngāti Whātua ō Órakei
their story / J. Neville Salisbury
(2009) No. 305.849

Book: *The meaning of Trees* | Robert Jennell. (2019)
No. 582.160

Convo = Emily + Em's Sister (eco science)

= Māori Myth / legend. [Kauri Die back
& whale oil (cure)
relations.]

Cross section cut
on Ponga / Punga

why do I use this Māori word?

As a child this was a single word (Māori)
that my family would use know about.
It was only recently that I connected the
two words Ponga & tree fern. Prior I just knew them as (Punga's)

OUT
FROM
THE
CABIN

BOOBODIES



Britney :

Date.

NO.

- participatory event
- L conditions, instructions for collaboration has made the artwork what it is.
 - L embraced the "freedom" to create.
 - L allowed response
- operating in the "ethos" of the work / space
- using body, gestural.
- following traces, mapping, puzzle
- competitive mark, action and sound, emotion, attachment to mark.
- relationship with pre-existing marks.
 - artist as a moderator, allow the responsive ethic to thrive in work.
- performative - composition of collaborator's in the space
- layers of tracing - tracism
 - L shadows of where stones were, an echo.
- bowl as a document, captures environment.
- facing the wall, bouncing of wall spreading through space.

TURANGA
RIVER

Date. NO.

Agnes Barton

- quiet, peaceful, gentle hand
face

* Audio Foundation

5

10

15

20

Art beyond the Anthropocene:
A philosophical Analysis of Selected
Examples of Post-Anthropocentric Art
in the Context of Ecological Change

By Dominika Gąkora, Natalia Anna
Michna.

in *Journal of Asia-Pacific Perspectives*

2021.

AUT University
City Campus Library
library.aut.ac.nz
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Customer name: Britney Saywell
Customer ID: C01627218D

Items that you have checked out

Title: 12 ballads for Huguenot House /
ID: A494706B
Due: Monday, 13 March 2023 11:59 PM

Title: Of time, passion, and knowledge :
ID: A434416B
Due: Monday, 13 March 2023 11:59 PM

Total items: 2
Account balance: \$0.00
27/02/2023 2:44 PM
Checked out: 2
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Title: Marina Abramović /
ID: A377950B
Due: Wednesday, 15 March 2023 11:59 PM

Title: The fundamentals of sonic art & sound design /
ID: A477619B
Due: Wednesday, 15 March 2023 11:59 PM

Title: The soundscape :
ID: A534323B
Due: Wednesday, 15 March 2023 11:59 PM

Total items: 4
Account balance: \$0.00
1/03/2023 3:47 PM
Checked out: 6
Overdue: 0

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Customer name: Britney Saywell
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Items that you have checked out

Title: All about the Treaty.
ID: A431745B
Due: Friday, 4 August 2023 11:59 PM

Title: In the blink of an ear :
ID: A477679B
Due: Friday, 4 August 2023 11:59 PM

Title: Kia whakanuia te whenua :
ID: A562578B
Due: Friday, 4 August 2023 11:59 PM

Title: Maoriland :
ID: A322791B
Due: Friday, 4 August 2023 11:59 PM

Title: Mauri ora :
ID: A540968B
Due: Friday, 4 August 2023 11:59 PM

Title: New Zealand /
ID: A059313B
Due: Friday, 4 August 2023 11:59 PM

Title: The history of the Pacific Islands :
ID: A047140B
Due: Friday, 4 August 2023 11:59 PM

Title: They came to New Zealand :
ID: A049510B
Due: Friday, 4 August 2023 11:59 PM

Total items: 8
Account balance: \$0.00
21/07/2023 4:33 PM
Checked out: 8
Overdue: 0
Hold requests: 0
Ready for collection: 0

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ARTIST: ASHLEIGH TAUPAKI.

Māori connections to place and the concepts of indigenous narrative and non-human agency.

Art Practice: Primarily makes hard material sculptures responding to indigenous Pacific space and place concepts. Ashleigh also does a lot of photography, drawing, and writing that often gets left in the research pile, but it is vital to her practice because it is a raw and felt documentation of the stories and places she encounters.

Ref to sand exhibit: Māori connections to place and the concepts of indigenous narrative and non-human agency, Ashleigh Taupaki's responsive installation, *One*, comprises of four welded vessels that will house different sands from significant beaches where Taupaki's people have resided—Opoutere, Onemana, Whangamata and Whiritoa. These works are framed against Taupaki's poetry that ruminates on resonances of space, spirituality, and connection to land.

Ashleigh Taupaki (Ngāti Hako, Samoan) is a multi-disciplinary artist who lives and works in Tāmaki Makaurau. Her work explores Māori connections to place through concepts of indigenous narrative and non-human agency. Working with carefully collected materials, she creates works that manifest ideas of kaitiakitanga (stewardship) and collaboration with natural resources. Taupaki depicts places that are significant to her own ancestral origins in Hauraki, and strives to revitalise the stories and knowledge of her people and lands. She has recently completed an MFA at Elam School of Fine Arts and is currently studying towards a Doctor of Philosophy, specialising in Fine Arts at the University of Auckland. Her doctoral research looks into Ngāti Hako connections to wetlands, which also critiques colonial histories and occupations, while uplifting their mana as repositories of cultural knowledge and taonga species.

Current exhibit: (WETLANDS) *'He Wheke He Whai'* 2023 Arapeta Hākura and Ashleigh Taupaki

In the Wetland Portraits series, Taupaki presents three quiet, reflective video works that portray her walks across the Hauraki wetland sites that are significant to her iwi, Ngāti Hako. Each video shows the wider catchment bodies like streams, ponds, and the moana that flow in and out of the wetlands. One portrait captures sea foam spirits that float down into the repo; while another finds connections between the movement of birds in the wind, and wind through native grasses. The sounds of tūī, the crash of ocean waves, and the ripples of slow inland creeks are melded together to form a wider picture of these wetlands that are connected through shared histories of Māori migration and settlement. On the ground, the artist has fashioned kōhatu into small square tiles, mosaiced into a wetland map. Each stone has been collected during these wetland walks, and reminds us of the colours and layers beneath our feet.

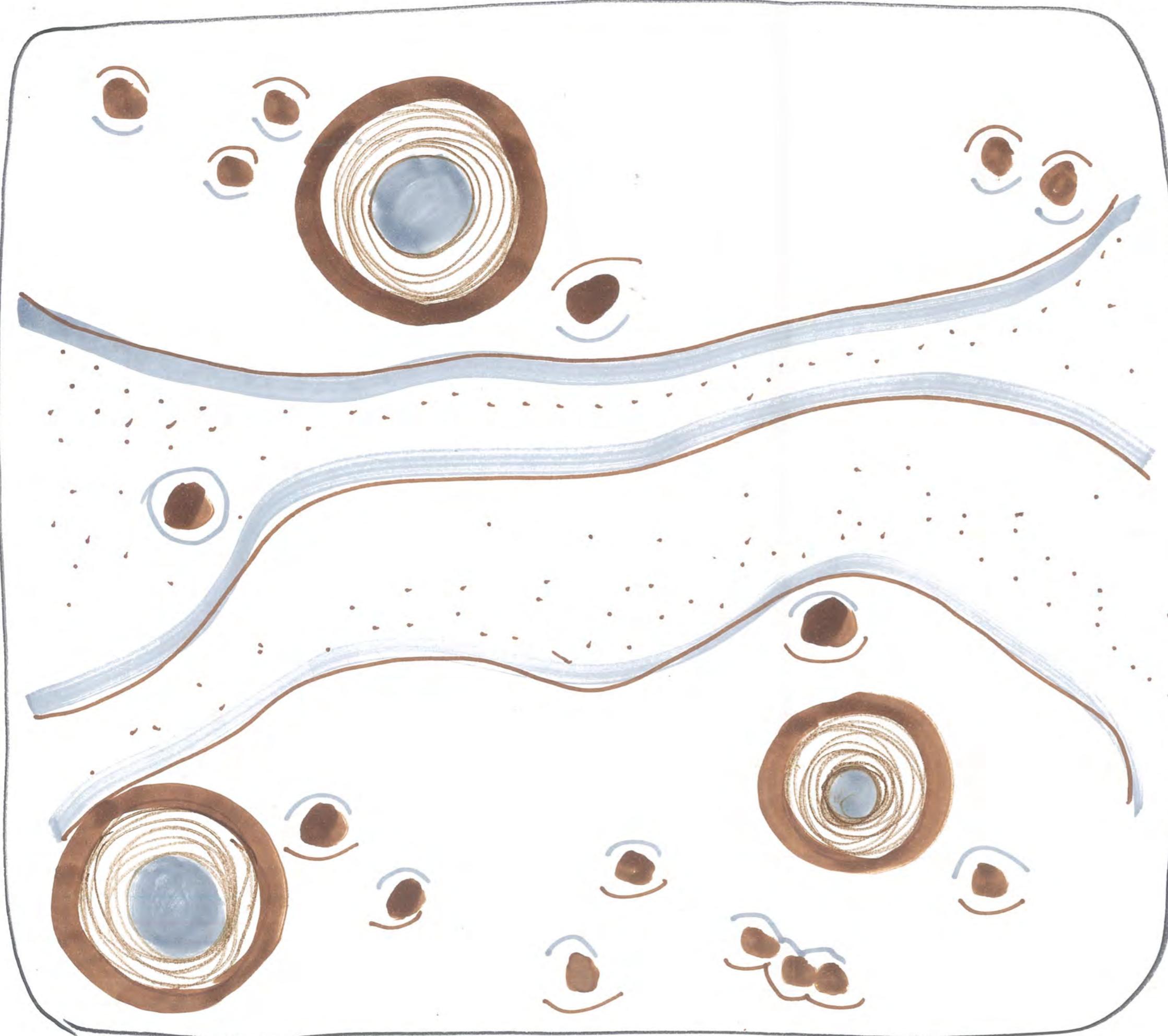
THE Whai refers to Te Whai o te Ika ā Māui, which was the name given to the Western Seaboard of the Coromandel Peninsula by Hako, the progenitor of the Ngāti Hako people from which Taupaki hails. It is common in Hauraki tradition to see the North Island as a whai, or stingray. Hako understood the peninsula as the barbed tail of the whai, and this Western Seaboard is also the in-between place that brings both bodies of work together. These waterways connect through the Firth of Thames, up that line of Tikapa Moana, and illustrate the whakapapa connections that flow through the Hako and Whanaunga lineages. These ocean currents feed the estuaries and wetlands in that inlet, and have sustained tāngata whenua for centuries.

ARTIST: ASHLEIGH TAUPAKI.

Māori connections to place and the concepts of indigenous narrative and non-human agency.

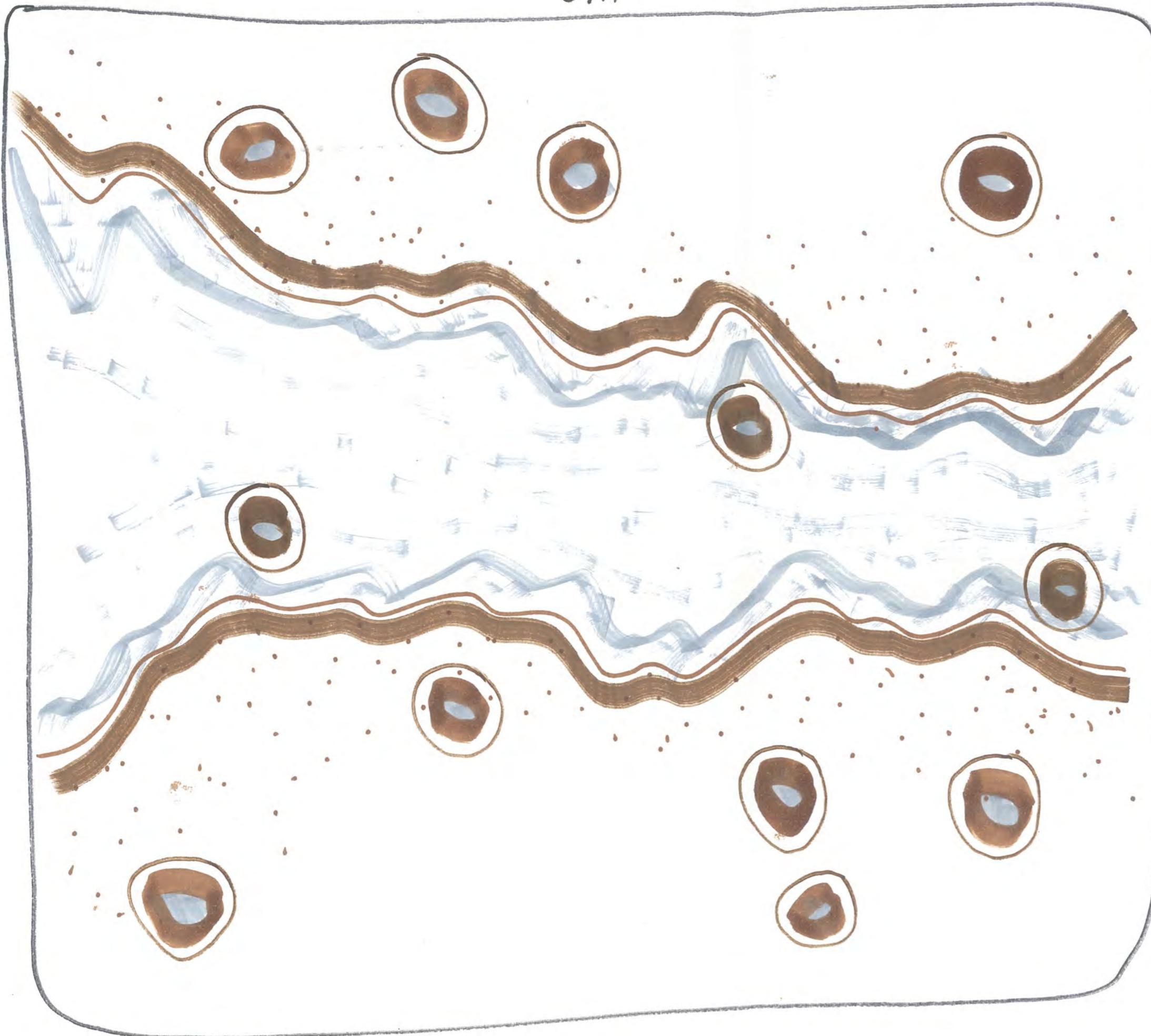


6m



5m

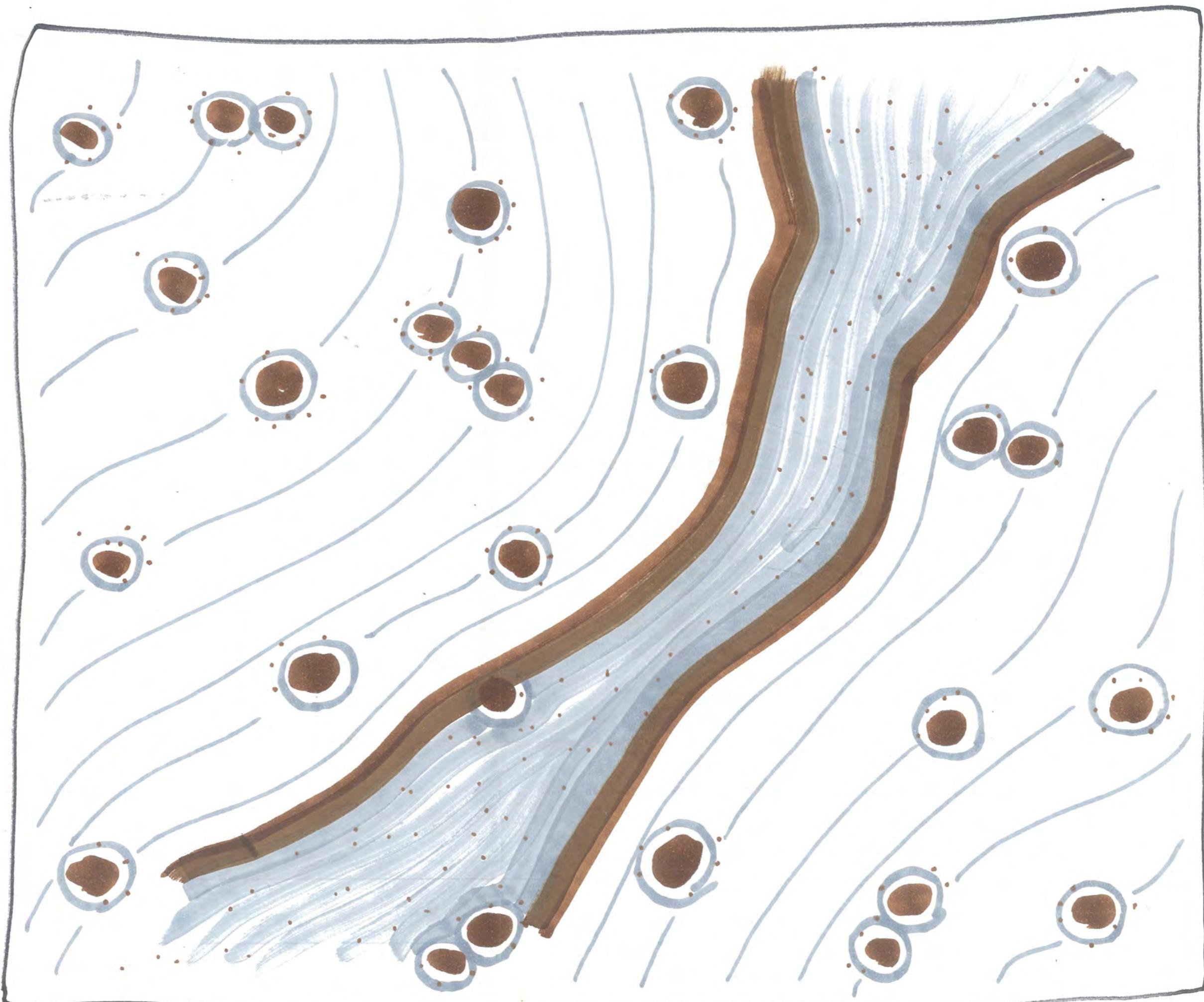
6m



5m

5m

6m



CONJECTURAL
RECORDING:

UNDER
CURRENTS,,
2023



dead mangrove shoots
with roots.

(Lindholm Høje.)
(GRAVE MARKINGS.)

Layer of mud

(⊗ = SHOOT.)

Q How is wetland
formed. Shoreline vs SAND
inland. (ancient lakes)
etc secrets.
preserve.

memorial.

or suspended.

By grass?
String?

700
PPI

Aalborg
grave

WELLS
north
of
burial
site.

Vikings..

Danish.



Ship - ship burial.

Circle - women.

triangle eggs...

wetland (peat(ands))
Burials.

"Bog Body"
"Bog Mummies."

human
remain
changing
over time
bc of wetland
conditions.

ASH

most found Bog Bodies =
Ireland UK. north
Denmark. Germany
Southern Norway. Sweden

Keyword Collection;

Collecting Knowledge
Noticing move
Remember enter
Capture exit
Sound Sense
listen carry
Hold provoke
recreate amount
Respond collection
imprint obtain
perspective own
remnants borrow
transport object
transform memory
presence ritual
Space method
room preserve
make

Responsive making
Installation
Encounter Structure
Experience

Landscape
New Zealand

Cycle
form
dominating
destructive
Forget

lose
lost
maniac
repetition
accumulate
environment
contribute
impression
movement
relationship
Natural
mark

Soundscape.

arrange.

gesture
act
meet
structure
become
Encounter
Extention
Captivate
Situation
Occupy
touch
Discovery
essence

Narrative.
Driven. Archive
Recording.
Narration
Happenings
Past tense install

Material:

(SOUND SCAPE)

'SONIC OBJECT.'

'Object Sonore'

- Schaeffer

• AIR

sound vibrations transform.
- ing Air

to Vibration. identified - protected

Context...

community sound which is unique or possesses qualities which make it specially regarded or noticed by the ppl of that community.

- Memory's of an object

Sonic & visible.

SOURCE

|

TIME PASSED.

e.g TUI's.

= Key note sounds of a landscape "Ground"

"Water, wind, forests, plains, birds, insects and animals."

- The soundscape pg 10

+ Signal sounds
"Figure"

← organized sounds

Sounds that are listed to consciously

"Any sound can be listened to consciously, and so any sound can become a figure."

Listening objects or manipulators. (obstruction)

(tree, mud, straw, pipes, shell, whistle)

"instruments" that mold sonic object as they travel through time until they meet your ear.

I'm interested in the power of compressed and controlled sounds. Control the sound of wind?

?

... To capture Sound...

Change in Volume.

"EARWITNESS"

Processes:

- Field recording
- Isolated sounds recorded in recording studio
- Collecting
- Letting my curiosity lead.
- Mould - Manipulate by hand.

◦ Composing

- Clay
- dirt
- Sand

◦ LISTENING ALWAYS.

◦ Responding to ephemeral sound

= Sound that cannot be remade, reproduced...

[outside of a recording device]

e.g. The sound of NZ Bush Bird life in the 1800's.

(Sound you can't record either)
because it no longer exists or
it has never existed.

- The use of vocabulary and language to provide a further articulation of sound outside of the ear.

→ How do I write sound?
Q Can I hear sound without hearing it?

- Mapping Sounds (Found) in drawings and diagrams.

Air as medium.
Kate Newby.

CONCEPTS:

"The sound that sit behind the ears"



Sound-in-itself: Acoustimatic, sound outside of source.

Cochlear sonic art: Literal sound waves existing in order, composition and control.

a need for image, object and sound.

Non Cochlear Sonic Art: Demands, conventions, form and content that is not restricted by the realm of the 'sonic.'

objects moulding sound waves.

→ Sonic Object.

→ origin of sound

memory of sound material.

"Narrating Collective land memory through modes of conjectural recording"

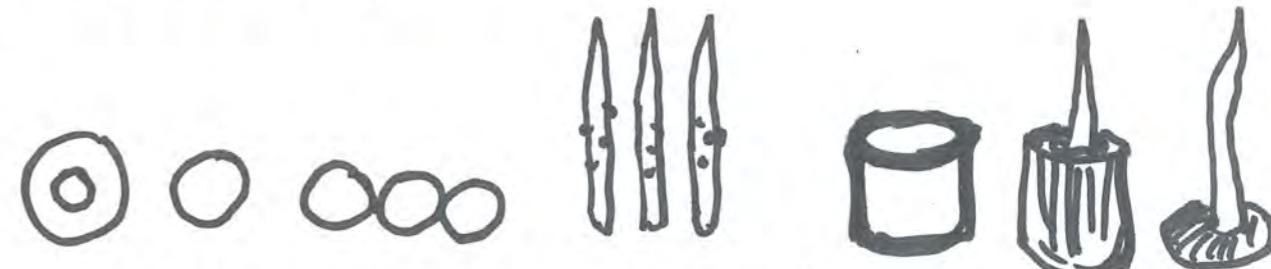
TALK WK Install:

Concepts = Material function - Memory - experience... [Collective]

- = Pushing the voice of a material by natural means - effect of Artist hand.
→ HEAT, DISASSEMBLE, COMPACT, WATER, DRY, ARRANGE.
- = IDEAS: humans relation to land (Turanga River histories)
: LIFE and DEATH cycles and the audiences place in the cycle present time.
- = Archival modes to help convey/record experience (ACTING as evidence?)
- = Sound as a form collector (connecting items in space).
(Sounds that sit behind our ears? - memory ideas)

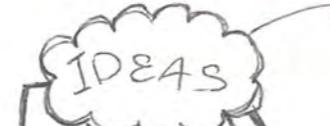
LOOK LIKE (INSTALL):

- > Archive area : Written work & object.
- > VIDEO x4 loop (BOG BODY)
- > Audio = Make... [memory sound relating to material experience]
- > Clay made things... Bisk/Glaze finings?
 - Silt mud & straw
 - Red Clay
 - Yellow Clay
- > Granite Rock with Quartz 
- > Photographs as a part of Paraphilia?
- > Dried mangrove shoots.



- *ArtistTalk : 3min + PDF
- Update Website : OFA : MIDYR : CHAPEL
- *Gallery A.F.
- Visit Wetlands 

FINDING A FOCUS 4 AUG → NOV 2023



SITE:

- Arities
- Dargaville
- Taranaki
- Te Aniamutu River?
- West coast Auckland
- East coast Auckland
- Hunua?
- Waitaki's?
- Wairoa River?
- Hauraki?

Wetlands; Shoreline
Hauraki Gulf waters,

- Silence
- Life and Death
- Below and above
Spaceoccupations
- AUDIO? instrument

◦ Conjectual Recording
method & Cosmology.
Inhumans with animate
qualities.

→ Drainage systems North Island

Ditches running along our
roads / paddocks.

— I have access to 1880's
photos of Digging the
water ways in [POLITICAL]
the wetland Waikato

— I have to find a spot?
• Dargaville rds.
• Arities?
• SEBS house?
• Council property?

— Bog Bodies + Maori labourers.
Death held in these pits
• Maori dug their own graves
why? bc they are equal
with the land.
"If the land is sick so
am I."

Ash, Dust, Dry, Wind, salt.

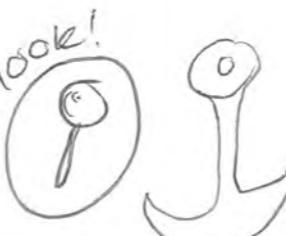
"Drylandwetlands" TOETOE?

Communal facilitated art installs
- Projects (Responsive Artists)

- Me as moderator

Church? Sculptural process.

Events? Reflective reading.



look!

Anchor
found 2 day.

in the mudflat near dilton RD!
1.5metres
indiameter.

→ Tūranga Creek (River) MADE ISLAND!
Tūranga means Anchorage.
Why? - Tainuiwaka 1300
tended here.
"tethered to a volcanic
rock in the
shape of a man."

"They dance in
the mist
Flutebones."

fairy people

Tūrehu people
supernatural beings
who occupied the land.

redhair
hooves
white skins
tall
many place names
reference the Tūrehu
figures → Hinerangi
→ manawatere.

William Thomas
Fairburn 1833.

took land as
the Ngāi Ta Fled.

40,000 acres.
= Otauhuvu & Umupuia
(Duders)
+ Waiau River

Whitford = 1840.

→ World War II names
soldiers dug
trenches along the
creek.

mana whenua
sacred land
people =
Ngai Taiki
+ Tamaki

STORIES

BOG BODIES.

- Preserving Properties of Wetland Clay (Bog Mummies)
 - Bog Bodies
 - Bog Heads
 - Bog Skeletons
 - Bog Bones
 - Unknown.

1st thought:
Gallows in swamp

Grave, Burial traditions,

MĀORI: hide body in flax for 1 year

: Bury Bones and have a gravestone

ME: Cremation in the Oceans

→ Boats, shorelines.

ASH → PLANT ASH AS MATERIAL
(me hidden)

(- print Gross Grave photos.) (Landscape Versen)

③ Angles
- saxons
Anglo
Saxons
1000 B.C.

UK IRELAND
NORTH GERMANY
SOUTH SWEDEN &
SOUTH NORWAY

PEAT LAND ^{why}

Cremation Ash at the Wetland?

- What if I buried myself?
- What if I spread Ashes?
- What if I burnt plant matter from the wetland & returned is as ASH.
- What if I buried something in the mud?
 - animated inanimate object e.g. carving).

➢ Bury wood? - existing wood from the land

↳ e.g. fern trunk (found)

↳ creation from home (different landscape)

↳ What if I bury my friends?

↳ Art Happening. I bury them and then they get out of the mud in their own way

↳ BOG BODIES - DEATH PROCESS

1yron

Dale Wetland Making :

- = BOA BODIES
- = SILENCES + WIND
- = TIME : Undercurrent; Change
- = LIFE IN ACTION
- = DEATH UPON PERCEPTION
- = BENEATH THE MUD
- = BEYOND THE MUD.



STRUCTURE IDEAS: WETLAND.

Protruding forms: →

• mangrove

• Reeds

• Toi Toi

• Paparus Grass

• Drifted materials

- WOOD (DRIFT) SEASWEPT

- GOLF BALLS FALLEN FROM

CLIFFS. etc.

LAND movements.

• Barnacle Shell

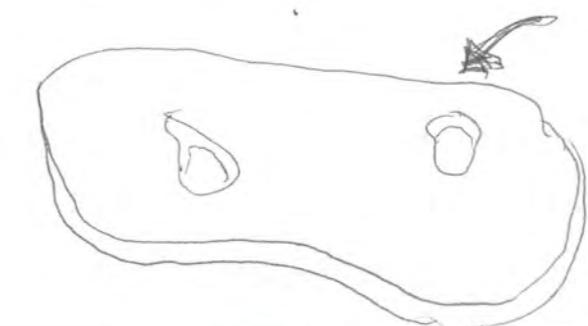
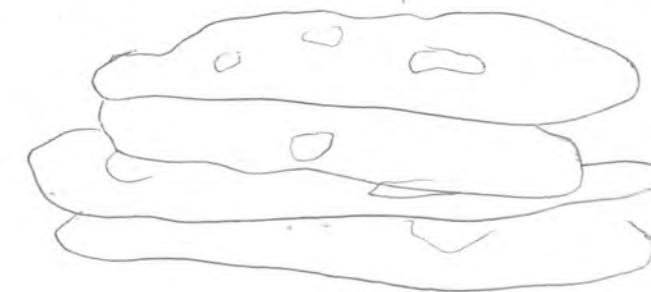
• Rocks (near cliff)

• Land Dips & mounds. [Water level is 0]

• BIRD

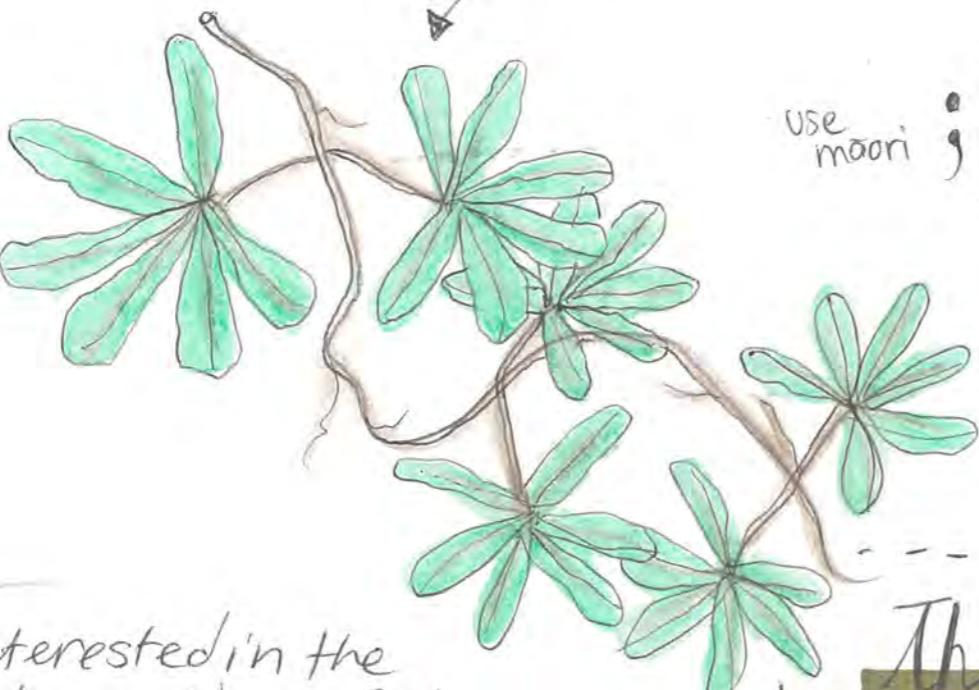
CLAY vs MUD(SILT) //

clay plates



Tūranga (Anchorage)

Mangemangeroa refers to the fern hygodium articulatum



I'm interested in the burial practices of the māori, on the estuary?

The use of this fern as rope around the dead bodies.

? The way the tūranga river was used prior William...

knowledge of your land is so important, if we are ever to know 'HOME'. This land journey is a journey of Belonging as a 12th generation New Zealander.

As I trace my genealogy through this land and contemplate that my ancestors are too buried in this soil, land, whenua.

Exploring ideas of land occupation.

→ Tārewhi → Ngāti Taui Tāmaki → European → so many other cultures

Tainui people's (WAKA)

hygodium articulatum

use māori : Rope 4 houses, fishnets & around bodies before burial in the estuary

use europeans : mattress support.

The Heart

I am passionate about the practices of indigenous communities. Specifically the wider scope of self's relation to the landscape.

I believe land has memory. It can carry trauma and joys.

Approaching the inhuman as animate I further this belief through the role I then carry at this present time in relation with the land I am on.

Therefore I have conscious power to provide healing, for the traumated lands. In act, thought.

Ultimately the act of listening to the land, recalibrating what land draws me too.

māori Pā Sites (estimated)

- > The end of Pohutukawa Ave (Covered by suburban housing) above Shelly park.
- > Trig station in Summerville Rd (Bulldozed by farmer)
- > ridge top in Broomfeild Rd between mangemangeroa & Turanga River. (Now occupied by a large house & bulldozed)
- > Above the Mangemangeroa concrete Bridge on the western side.
- > Opposite Hayleyland Rd. (Covered in Bush above the Mangamanaroa stream.) Kind lady owner. ❤
- > Tunakamana Pa at Cockle Bay.
- > Paparoa Pa in Marine Parade.
- > Waiipaparoa at Hawick Beach.

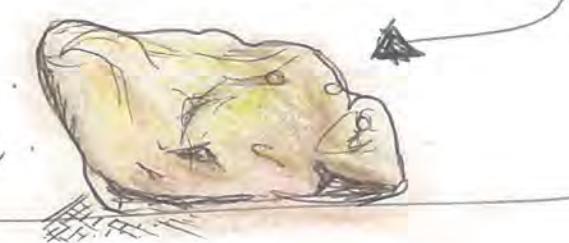


anchor location:

Below Broomfeilds reserve 10min walk

Anchor STONE

(Volcanic) silicified breccia 1.5m diameter



I found documents from 1900 on Farm land improvement in Auckland.

The give context to the factual thinking of European Land Surveyors.

These Taopu records.] (Family) → Link to Ernest Vivian Tairoa fall