

Lets not escape or run away from the little
diddy's 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 -
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 Summer tree.



The tree is
an object to
listen through
A TOOL.

SOUND IMMERSION: (2022 thought.)

SOUND PUSHES
PAST BOUNDARY.

Take with you your sound memory.

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

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 inner self
that have been forgotten
as we subject ourselves
to our physical state.

A YEARNING SPACE.

SOUND
WORSHIP?

A melody
that rests
in our hearts.

Draw out
our yearning

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

I want to reveal the falsehood

Encounter:

The silver fern on my home's land.
contract owed.

There was a milky smell

The trunk 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.

Astron rising from the earth.

A water rising rather than the familiar waterfall.
POWDER. SUNRACER. MEMORY HOLDER.

I saw her from beneath. Belly Up.

Book: Reep through the Ponga : Ngāti Whātua o Ōrakei
their story / J. Neville Salisbury
No. 305.849 (2009)

Book: The meaning of Trees / Robert Vennell. (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 Punga & tree fern. Prior I just new them as (Punga's)

SIDE
SUMS

OUT
FROM
THE
GRANG

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.

TIRANGA
RIVER

Date.

NO.

Agnus Barton

- quiet, peaceful, gentle hand
he

★ Audio Foundation

Art beyond the Anthropocene:
A philosophical Analysis of Selected
examples of Post-Anthropocentric Art
in the context of Ecological change

By Dominika Gajon, Natalia Arango

IN Journal of Asia-Pacific
Pop Culture
Michigan.

2021.

AUT University
City Campus Library
library.aut.ac.nz
Phone 921 9999 ext 9945

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
Overdue: 0
Hold requests: 0
Ready for collection: 0

Due dates change if book is recalled.
Notice to AUT email will advise of the new due date.
Recalled books must be returned by this date.

AUT University
City Campus Library
library.aut.ac.nz
Phone 921 9999 ext 9945

Customer name: Britney Saywell
Customer ID: C01627218D

Items that you have checked out

Title: Experimenting with electronic music /
ID: A014696B
Due: Wednesday, 15 March 2023 11:59 PM

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

AUT University
City Campus Library
library.aut.ac.nz
Phone 921 9999 ext 9945

Customer name: Britney Saywell
Customer ID: C01627218D

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

Due dates change if book is recalled.
Notice to AUT email will advise of the new due date.
Recalled books must be returned by this date.

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 tūi, 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.

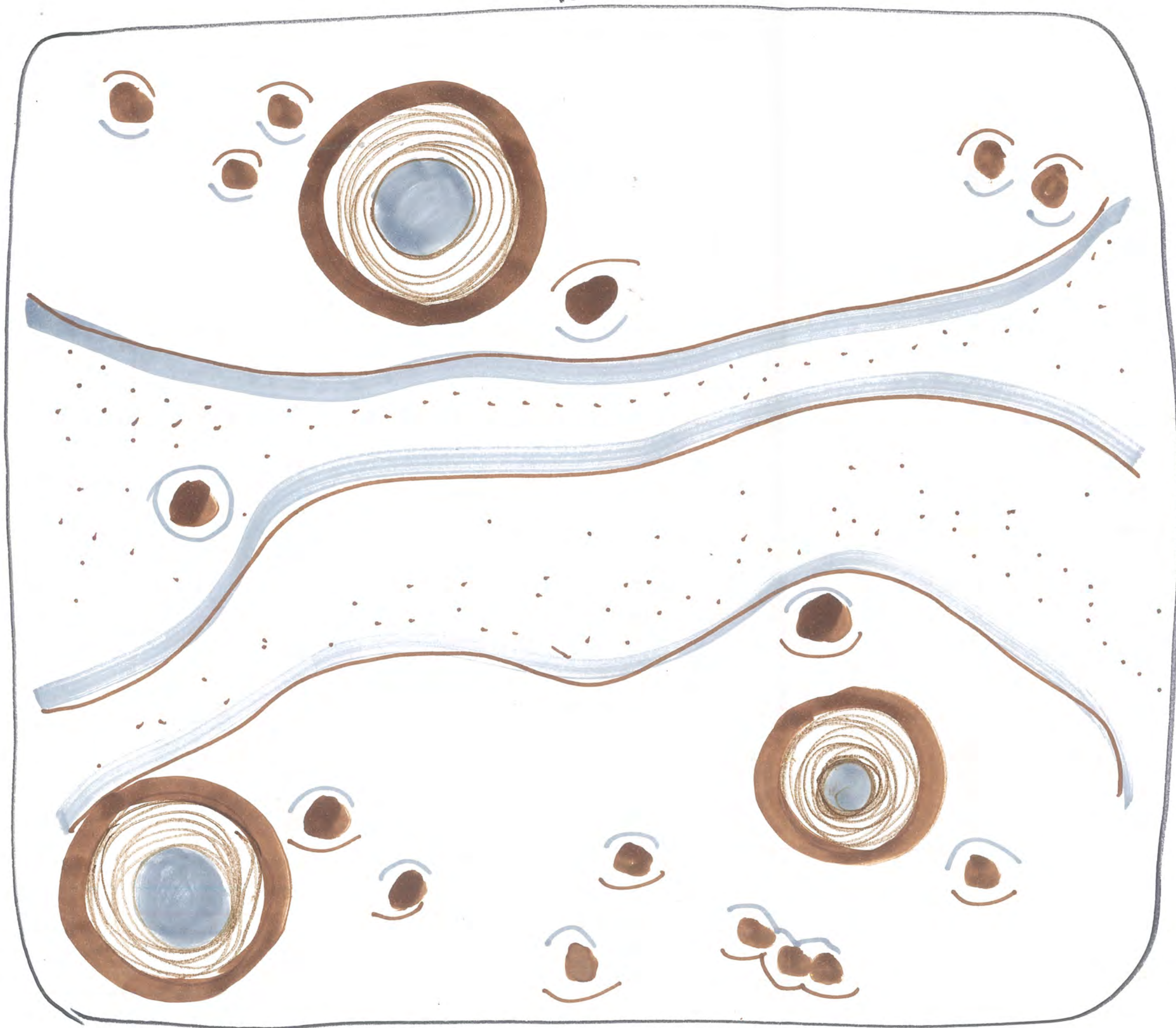
The Whai refers to Te Whai o te Ika ā Māui, which was the name given to the Western Seaboard of the Coromandel Peninsula by Hako, the progenitor of the Ngāti Hako people from which Taupaki hails. It is common in Hauraki tradition to see the North Island as a whai, or stingray. Hako understood the peninsula 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.



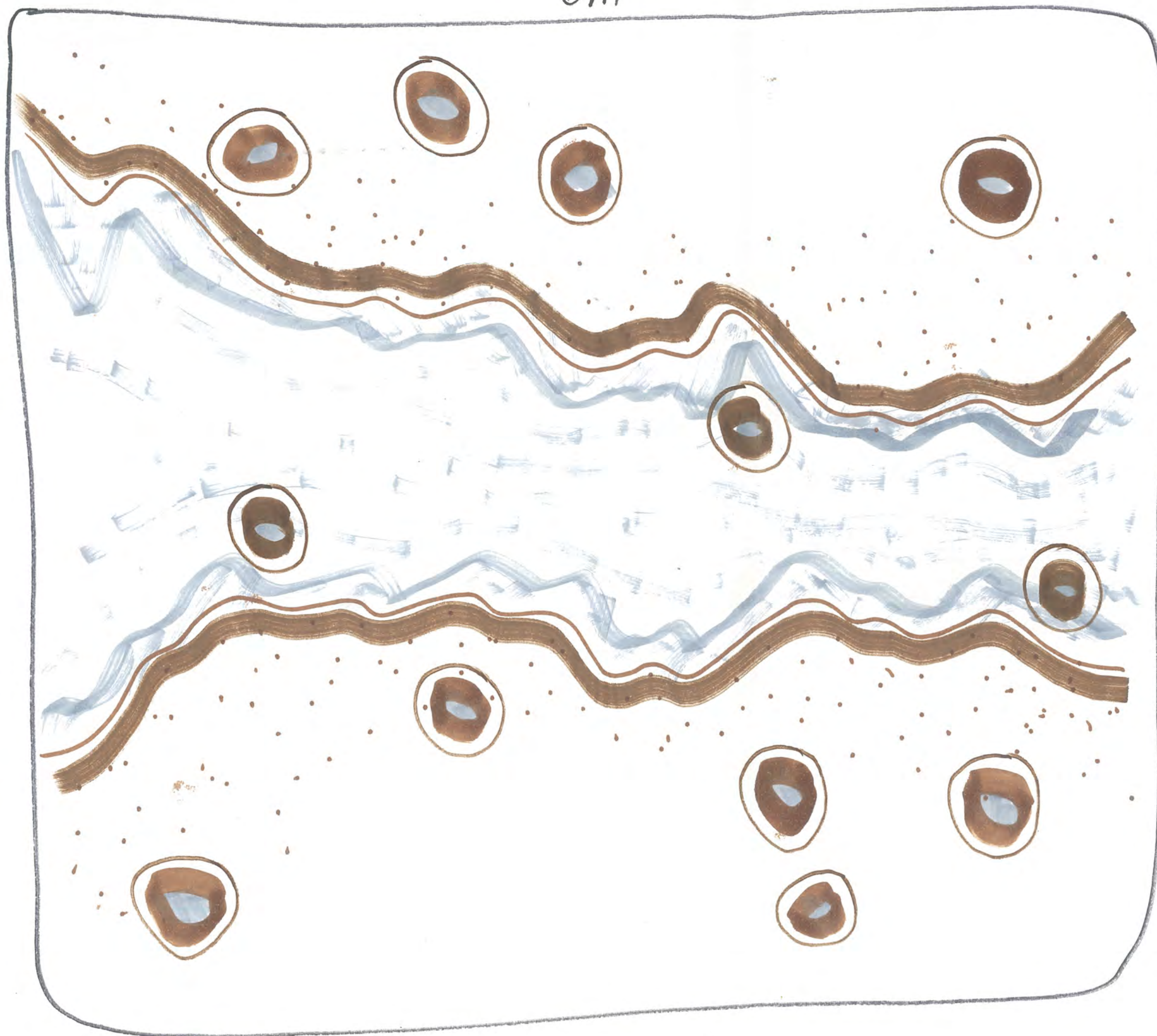
6m



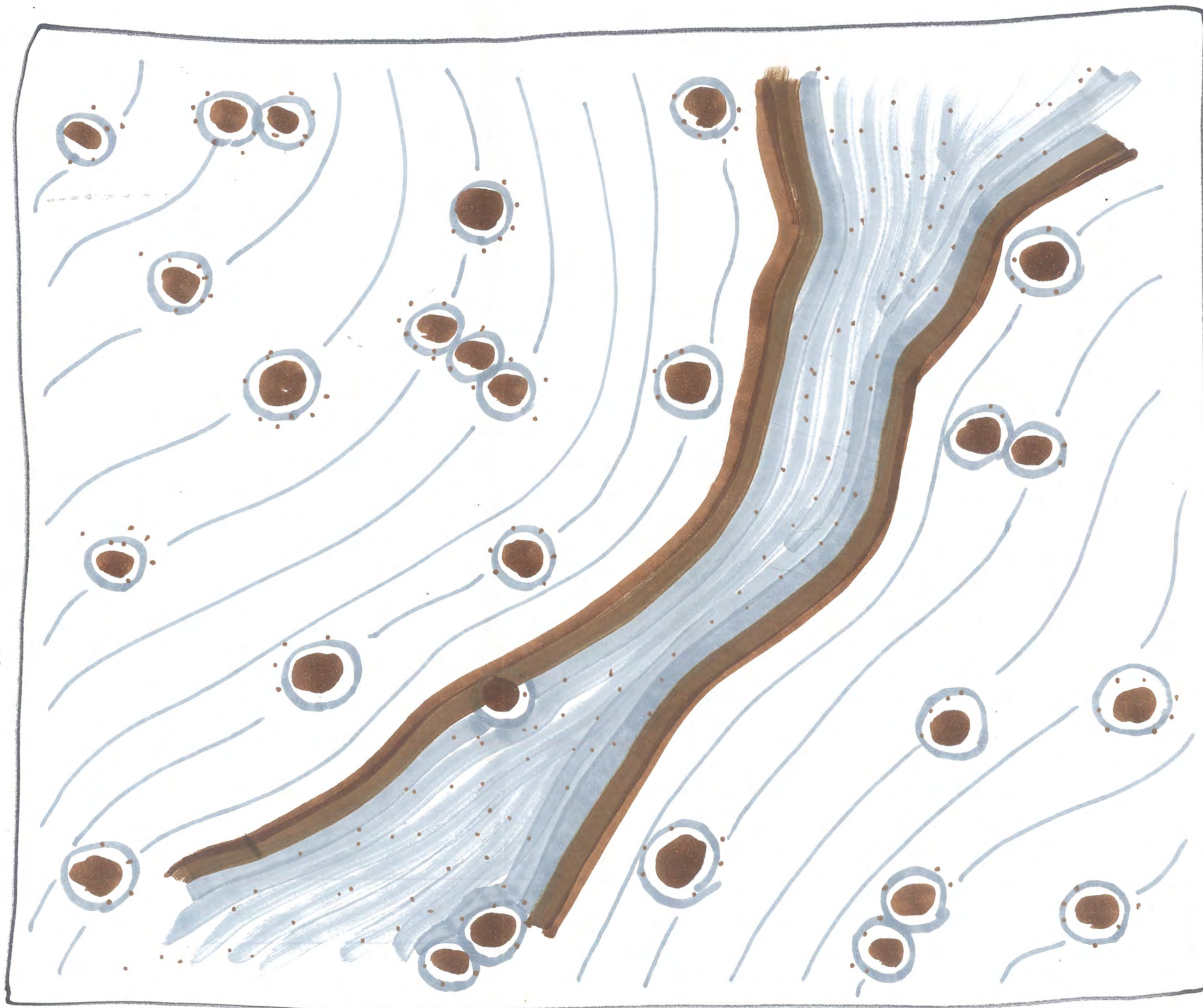
5m .

6m

5m



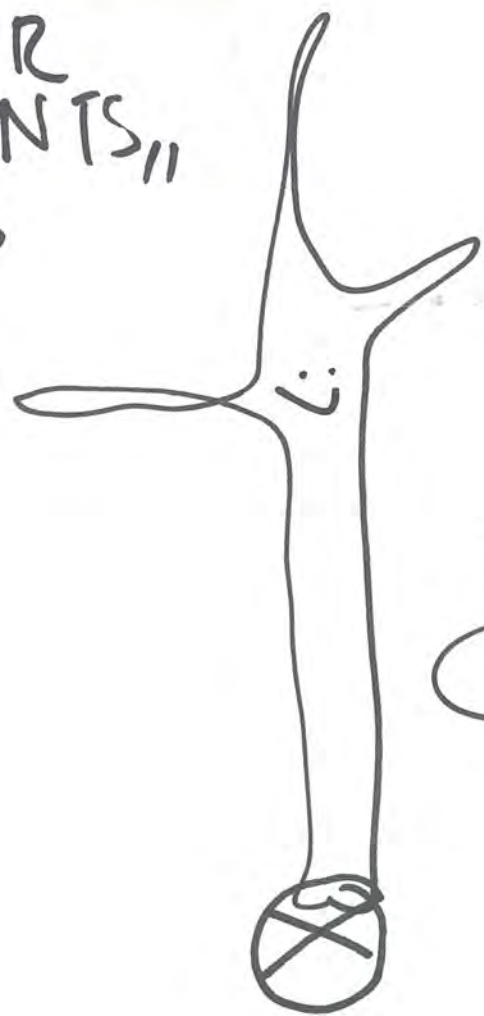
WS



WS

CONJECTURAL
RECORDING :

UNDER
CURRENTS,,
2023



dead mangrove shoots
with roots.

(Lindholm Høje.)
(GRAVE MARKINGS.)

Layer of mud

or Suspended.
memorial.

(⊗ = SHOOT.)

How is wetland
formed, Shoreline vs SAND
inland (ancient lakes
etc) secrets.
Preserve.

Aalborg grave
Vikings..
Danish.
Wells
north
of burial
site.



Ship - ship burial.

Circle - women.

triangle eggs...

Wetland (peatlands)
Burials.

"Bog Body"

"Bog Mummies."

human
remain
changing
over time
bcof wetland
conditions.

ASH

most found Bog Bodies =

Ireland UK. north
Denmark. Germany

Southern Norway. Sweden



Key Word 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 *soundscape.*
lose
lost
maniac
repetition
accumulate
environment
Contribute
impression
movement
relationship
Natural
mark

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

Narrative.

Driven. *Archive*

Recording.

Narrition

Happenings

Post tense install

arrange.

SPIDERWORD: Conjecture. Speculative

Material:

(SOUND SCAPE)

'SONIC OBJECT'

'Object Sonore'

- Schaeffer

• AIR

Sound vibrations transform - ing Air

to Vibration. identified - protected

e.g TUI's.

+ Sound Mark (landmark)

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 & Visable.

SOURCE

TIME PASSED.

= Key note sounds of a landscape "Ground"

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

- The soundscape pg 10

+ Signal sounds " Figure"

Sounds that are listed to consciously

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

← organized sounds

Listening objects or manipulators. (obstruction)

(tree, mud, straw, pipes, shell, whistle)
e.g listening behind a tree.

" 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?

②

... 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 reordering"

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 (Tūranga 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 x 4 loop (BOG BODY)


> Audio = Make... [memory sound relating to material experience]

> Clay made things... Bisk/Glaze findings?

- Silt mud & straw

- Red Clay

- Yellow Clay

> Granite Rock with Quartz 

> Photographs as a part of Paraphernalia?

> Dried mangrove shoots.




- ☐ *Artist Talk : 3min + PDF
- ☐ Update Website : O.F.A. : MIDYR
- ☐ *Gallery A.F. : CHAPEL
- ☐ Visit Wetlands 

FINDING A FOCUS 4 AUG → NOV 2023

IDEAS

- SITE:
- Arlilys
 - Dargaville
 - Taranaki
 - Te Anau River?
 - West coast Auckland
 - East coast Auckland
 - Hunua?
 - Waitāk's?
 - Wairoa River?
 - Hunua?

Wetlands; Shoreline
Hauraki Gulf waters

- o Silence
- o Life and Death
- o Below and above
Space occupations
- o AUDIO? instrument 

- o Conjectural Recording
method & Cosmology.
- o In humans 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.
• Arlilys?
• 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."

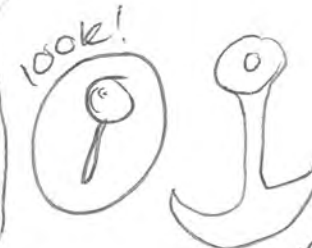
Ash, Dust, Dry, Wind, salt.

"Drylands ~~wetlands~~" TOE TOE?

Communal facilitated art installs
- Prompts (Responsive Artists)
- Me as moderator

Church?	Sculptural process.	[People as Art]
Events?	Reflective teaching.	[Audience as Art]

Tūranga Creek (RIVER) NADE ISLAND!
Tūranga means Anchorage.
Why? - Tainui waka 1300
landed here.
"tethered to a volcanic
rock in the
shape of a man."



Anchor found 2 day!
in the mud flat near dipton RD!
1.5 metres
in diameter.

"They dance in"
the mist
Flute bones.

Fairy people?

mana whenua
sacred land
people =
Ngāi Tai ki
Tāmaki

STORIES

Tūrehu people
supernatural beings
who occupied the land.

red hair
hooves
white
skins
tall many place names
reference the Tūrehu
figures → Hinerangi
→ manawatare.

William Thomas
Fairburn 1833.

took land as
the Ngāi Ta Fled.

40,000 acres.
= Ota huhu & Umupui
(Divers)

+ Waiāra River

Wm'tford = 1840.

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

BOG BODIES.

- Preserving Properties of Wet land Clay (Bog Mummies)

- Bog Bodies
- Bog heads
- Bog Skeletons

- Bog Bones
- Unknown.

1st THOUGHT:
Golom in Swamp

Grave, Burial traditions,

Māori: hide body in flax 4
1 year

• Bury Bones and
have a Gravestone

ME: Cremation in the Oceans
→ Boats, shorelines.

ASH → PLANT ASH AS MATERIAL
(me hidden)

(-Print Grass Grave photos.) (Landscape Version)

③ Angles
Saxsons
Anglo
Saxon
1000 B.C.

UK IRELAND
NORTH GERMANY
SOUTH SWEDEN
SOUTH NORWAY

PEATLAND 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 it 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

Solo Wetland Making :

- = BOG 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

• Papyrus Grass

• Drifted materials

• WOOD (DRIFT)

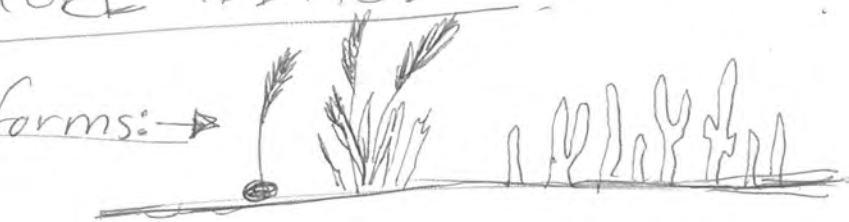
• Golf Balls

• Barnacle, shell

• Rocks (near cliff)

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

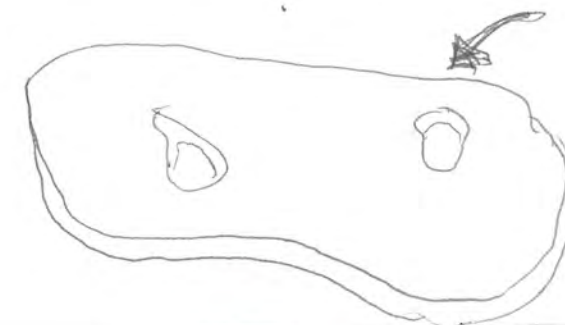
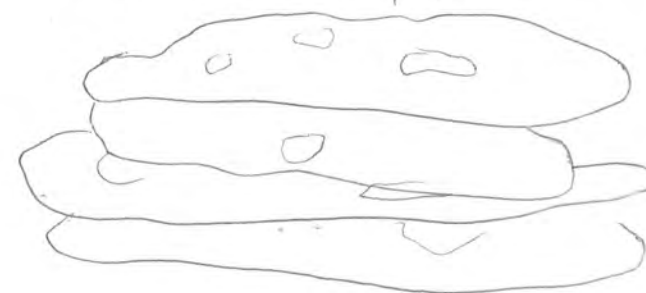
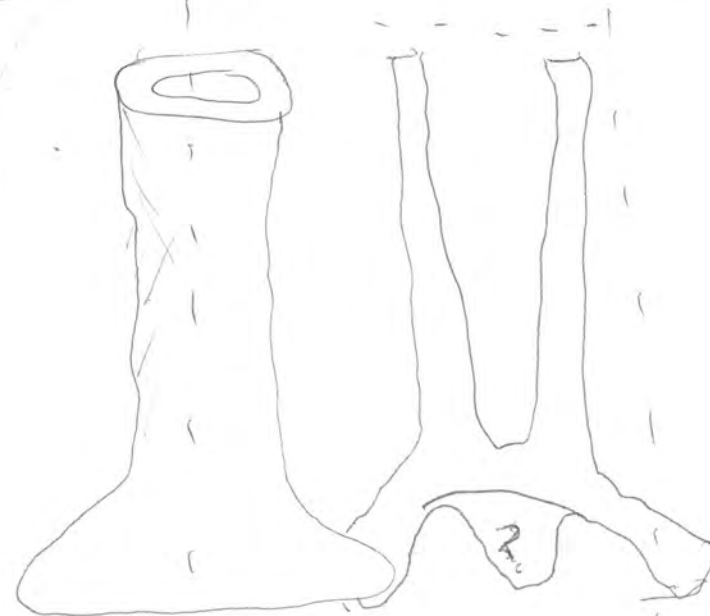
• BIRD



SEASWEPT
FALLEN FROM
CLIFFS. etc.
LAND
movements.

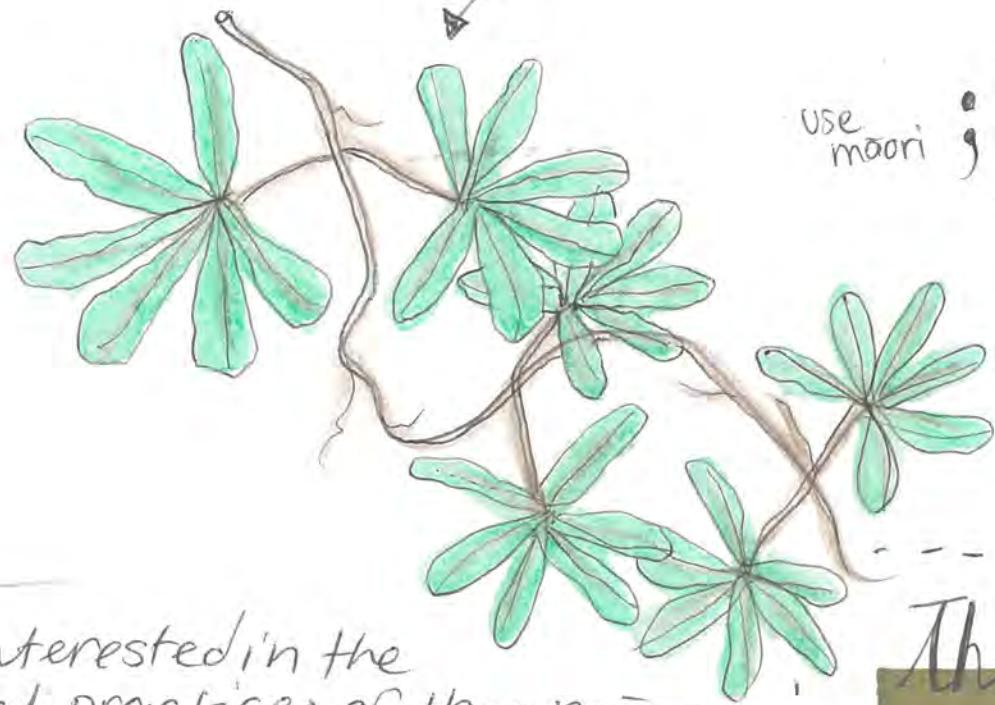
CLAY vs MUD(SILT)

clay plates



Tūranga (Anchorage)

Mangemangeroa refers to the fern Hygodium articulatum



use maori ; Rope 4
houses, fishnets
& around bodies
before burial in
the estuary

use european ; 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 traumatised lands. In act, thought

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

This Taapu Reads.

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 Broomfield Rd between mangemangeroa & Tūranga 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 mangemangeroa stream.) Kind lady owner!
- > Tuwakamana Pa at Cockle Bay.
- > Paparoa Pa in Marine Parade.
- > Waipaparoa at Howick beach.



Anchor Location:

- Below Broomfield's reserve 10 min walk

Anchor STONE

(Volcanic) silicified breccia. 1.5m diameter.

Rock Skeld



I found documents from 1900 on farmland improvement in Auckland.

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

(Family) → Link to Ernest Vivian Tairua Fall

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.

→ Tairua → Ngāi Tahu → Tāmaki → European → No many other cultures